THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Claudel TO *Dante*

GROVE
湖南文艺出版社

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Volume Six

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM.	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P

ACAB — *American Composers Alliance Bulletin* P

AcM — *Acta musicologica* P

ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)

AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)

AfM — *African Music* P

AH — Analecta hymnica medii aevi E

AllacciD — L. Allacci: *Drammaturgia* D

AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)

AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)

AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D

AMf — *Archiv für Musikforschung* P

AMI — L'arte musicale in Italia E

AMMM — Archivium musices metropolitanum mediolanense E

AMP — Antiquitates musicae in Polonia E

AMw — *Archiv für Musikwissenschaft* P

AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P

AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P

Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D

AnM — *Anuario musical* P

AnMc, AnMc — *Analecta musicologica* P

AnnM — *Annales musicologiques* P

AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)

AntMI — Antiquae musicae italicae E

AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)

ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)

AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)

AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)

AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)

AsM — *Asian Music* P

AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D

AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)

Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D

BAMS — *Bulletin of the American Musicological Society* P

BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)

BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)

BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D

BeckEP — J.H. Beck: *Encyclopedia of Percussion* D

BeJb — *Beethoven-Jahrbuch* P

BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)

BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)

BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)

BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH — S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb — *Bach-Jahrbuch* P
BladesPI — J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK — F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB — Bibliotheca musica bononiensis (Bologna, 1967–)
BMw — *Beiträge zur Musikwissenschaft* P
BNB — *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM — D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL — W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM — *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH — D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM — *Black Perspective in Music* P
BrenetC — M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM — M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB — B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF — B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI — H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB — J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM — *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM — E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI — C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN — C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH — C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ — *Brass and Woodwind Quarterly* P

CaffiS — F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM — Catalogus musicus (Kassel, 1963–)
CampbellGC — M. Campbell: *The Great Cellists* D
CampbellGV — M. Campbell: *The Great Violinists* D
CAO — Corpus antiphonalium officii (Rome, 1963–79)
CBY — *Current Biography Yearbook* (1955–)
CC — B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory — *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM — Corpus of Early Keyboard Music E
CEMF — Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM — *Collectanea historiae musicae* (1953–66)
Choron-FayolleD — A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP — M.N. Clinkscale: *Makers of the Piano* D
CM — Le choeur des muses E
CMc — *Current Musicology* P
CMI — I classici musicali italiani (Milan, 1941–56)
CMM — Corpus mensurabilis musicae E
ČMm — *Časopis Moravského musea [muzea*, 1977–] P
CMR — *Contemporary Music Review* P
CMz — *Cercetări de muzicologie* P
CohenE — A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE — Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ — *Cambridge Opera Journal* P
CooverMA — J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS — C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN — B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS — *Československy hudební slovník* D
CSM — Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD — *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw — Das Chorwerk E

DAB — *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM — *Dansk aarbog for musikforskning* P
Day-Murrie ESB — C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF — *Dictionnaire de biographie française* (Paris, 1933–)
DBI — *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 — *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM — *Darmstädter Beiträge zur neuen Musik* P
DBP — E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP — Dějiny české hudby v příkladech (Prague, 1958)
DDT — Denkmäler deutscher Tonkunst E
DEMF — A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM — *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN — O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM — Documenta historica musicae E
Dichter-ShapiroSM — H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM — *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL — G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM — Documenta musicologica (Kassel, 1951–)
DMt — *Dansk musiktidsskrift* P
DMV — Drammaturgia musicale veneta (Milan, 1983–)
DNB — *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI — G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB — Denkmäler der Tonkunst in Bayern E
DTÖ — Denkmäler der Tonkunst in Österreich E
DugganIMI — M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG — *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS — The Eighteenth-Century Continuo Sonata E
ECFC — The Eighteenth-Century French Cantata E
EDM — Das Erbe deutscher Musik E
EECM — Early English Church Music E
EG — *Etudes grégoriennes* P
EI — *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM — A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT — *Yezhegodnik imperatorskikh teatrov* P
EitnerQ — R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS — R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM — Early Keyboard Music E
EL — The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM — The English Madrigal School, rev. as The English Madrigalists E
EMc — *Early Music* P
EMC1, 2 — *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P

JbMP *Jahrbuch der Musikbibliothek Peters* P

JbO *Jahrbuch für Opernforschung* P

JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P

JEFDSS *Journal of the English Folk Dance and Song Society* P

JFSS *Journal of the Folk-Song Society* P

JIFMC *Journal of the International Folk Music Council* P

JJ *Jazz Journal* P

JJI *Jazz Journal International* P

JJS *Journal of Jazz Studies* P

JLSA *Journal of the Lute Society of America* P

JM *Journal of Musicology* P

JMR *Journal of Musicological Research* P

JMT *Journal of Music Theory* P

JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)

Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)

JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)

JR *Jazz Review* P

JRBM *Journal of Renaissance and Baroque Music* P

JRMA *Journal of the Royal Musical Association* P

JRME *Journal of Research in Music Education* P

JT *Jazz Times* P

JVdGSA *Journal of the Viola da Gamba Society of America* P

JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D

KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)

KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D

KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)

KJb *Kirchenmusikalisches Jahrbuch* P

KM *Kwartalnik muzyczny* P

KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)

KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)

KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D

La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D

LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D

LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)

La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)

LAMR *Latin American Music Review* P

LaMusicaD *La musica: dizionario* D

LaMusicaE *La musica: enciclopedia storica* D

Langwill17 see *Waterhouse-LangwillI*

LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)

Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)

LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D

LM *Lucrări de muzicologie* P

Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)

LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D

LPS The London Pianoforte School 1766–1860 E

LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)

LSJ *Lute Society Journal* P

LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)

Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D

LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P

MAB Musica antiqua bohemica E

MAk *Muzïkal'naya akademiya* P

MAM Musik alter Meister E

MAMS Monumenta artis musicae Sloveniae E

MAn *Music Analysis* P

MAP Musica antiqua polonica E

MAS Musical Antiquarian Society [Publications] E

Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)

MB Musica britannica E

MC Musica da camera E

McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)

MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)

MD *Musica disciplina* P

ME *Muzïkal'naya entsiklopediya* D

MEM Mestres de l'Escolanía de Montserrat E

MersenneHU M. Mersenne: *Harmonie universelle* D

MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)

MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)

MF Music in Facsimile (New York, 1983–91)

Mf *Die Musikforschung* P

MG *Musik und Gesellschaft* P

MGG1, 2 *Die Musik in Geschichte und Gegenwart* D

MGH Monumenta Germaniae historica

MH Música hispana E

MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)

MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P

MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P

ML *Music & Letters* P

MLE Music for London Entertainment 1660–1800 E

MLMI Monumenta lyrica medii aevi italica E

MM *Modern Music* P

MMA *Miscellanea musicologica* [Australia] P

MMB Monumenta musicae byzantinae E

MMBel Monumenta musicae belgicae E

MMC *Miscellanea musicologica* [Czechoslovakia] P

MME Monumentos de la música española E

MMFTR Monuments de la musique française au temps de la Renaissance E

MMg *Monatshefte für Musikgeschichte* P

MMI Monumenti di musica italiana E

MMMA Monumenta monodica medii aevi E

MMN Monumenta musica neerlandica E

MMP Monumenta musicae in Polonia E

MMR *Monthly Musical Record* P

MMRF Les maîtres musiciens de la Renaissance française E

MMS Monumenta musicae svecicae E

MNAN Music of the New American Nation E

MO *Musical Opinion* P

MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D

MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)

MQ *Musical Quarterly* P

MR *Music Review* P

MRM Monuments of Renaissance Music E

MRS Musiche rinascimentali siciliane E

MS *Muzïkal'nïy sovremennik* P

MSD Musicological Studies and Documents E

MT *Musical Times* P

MusAm *Musical America* P

MVH Musica viva historica E

MVSSP Musiche vocali e strumentali sacre e profane E

Mw Das Musikwerk E

MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P

NBeJb *Neues Beethoven-Jahrbuch* P

NBL *Norsk biografisk leksikon* (Oslo, 1923–83)

NDB *Neue deutsche Biographie* (Berlin, 1953–)

NeighbourTysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat. National
NewJ New Jazz
Norg. Norgran
NW New World

OK Okeh
OL Oiseau-Lyre
Omni. Omnisound

PAct Pathé Actuelle
PAlt Palo Alto
Para. Paramount
Parl. Parlophone
Per. Perfect
Phi. Philips
Phon. Phontastic
PJ Pacific Jazz
PL Pablo Live
Pol. Polydor
Prog. Progressive
Prst. Prestige
PT Pablo Today
PW Paddle Wheel

Qual. Qualiton

Reg. Regent
Rep. Reprise
Rev. Revelation
Riv. Riverside
Roul. Roulette
RR Red Records
RT Real Time

Sack. Sackville
Sat. Saturn
SE Strata-East
Sig. Signature
Slnd Southland
SN Soul Note
SolS Solid State
Son. Sonora
Spot. Spotlite
Ste. Steeplechase
Sto. Storyville
Sup. Supraphon

Tak. Takoma
Tan. Tangent
TE Toshiba Express
Tei. Teichiku
Tel. Telefunken
The. Theresa
Tim. Timeless
TL Time-Life
Tran. Transition

UA United Artists
Upt. Uptown

Van. Vanguard
Var. Variety
Vars. Varsity
Vic. Victor
VJ Vee-Jay
Voc. Vocalion

WB Warner Bros.
WP World Pacific

Xan. Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A Admont, Benediktinerstift, Archiv und Bibliothek
DO Dorfbeuren, Pfarramt
Ed Eisenstadt, Domarchiv, Musikarchiv
Ee ——, Esterházy-Archiv
Eh ——, Haydn-Museum
Ek ——, Stadtpfarrkirche
El ——, Burgenländisches Landesmuseum
ETgoëss Ebenthal (nr Klagenfurt), Goëss private collection
F Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB Fischbach (Oststeiermark), Pfarrkirche
FK Feldkirch, Domarchiv
Gd Graz, Diözesanarchiv
Gk ——, Universität für Musik und Darstellende Kunst
Gl ——, Steiermärkische Landesbibliothek am Joanneum
Gmi ——, Institut für Musikwissenschaft
Gu ——, Universitätsbibliothek
GÖ Göttweig, Benediktinerstift, Musikarchiv
GÜ Güssing, Franziskaner Kloster
H Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE Heiligenkreuz, Zisterzienserkloster
Ik Innsbruck, Tiroler Landeskonservatorium
Imf ——, Tiroler Landesmuseum Ferdinandeum
Imi ——, Musikwissenschaftliches Institut der Universität
Iu ——, Universitätsbibliothek
Kk Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla ——, Landesarchiv
Kse ——, Schlossbibliothek Ebental
KN Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR Kremsmünster, Benediktinerstift, Musikarchiv
L Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA Lambach, Benediktinerstift
LIm Linz, Oberösterreichisches Landesmuseum
LIs ——, Bundesstaatliche Studienbibliothek
M Melk, Benediktiner-Superiorat Mariazell
MB Michaelbeuern, Benediktinerabtei
MS Mattsee, Stiftsarchiv
MT Maria Taferl (Niederösterreich), Pfarre
MZ Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N Neuburg, Pfarrarchiv
R Rein, Zisterzienserstift
RB Reichersberg, Stift
Sca Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd ——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk ——, Kapitelbibliothek
Sl ——, Landesarchiv
Sm ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp ——, Bibliothek des Priesterseminars
Ssp ——, Erzabtei St Peter, Musikarchiv
Sst ——, Bundesstaatliche Studienbibliothek [in *Su*]
Su ——, Universitätsbibliothek
SB Schlierbach, Stift
SCH Schlägl, Prämonstratenser-Stift, Bibliothek
SE Seckau, Benediktinerabtei
SEI Seitenstetten, Benediktinerstift, Musikarchiv
SF St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL St Paul, Benediktinerstift St Paul im Lavanttal
ST Stams, Zisterzienserstift, Musikarchiv
STEp Steyr, Stadtpfarre
TU Tulln, Pfarrkirche St Stephan
VOR Vorau, Stift
Wa Vienna, St Augustin, Musikarchiv
Waf ——, Pfarrarchiv Altlerchenfeld
Wdo ——, Zentralarchiv des Deutschen Orden
Wdtö ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm ——, Gesellschaft der Musikfreunde
Wh ——, Pfarrarchiv Hernals
Whh ——, Haus-, Hof- und Staatsarchiv
Whk ——, Hofburgkapelle [in *Wn*]
Wk ——, St Karl Borromäus
Wkm ——, Kunsthistorisches Museum
Wlic ——, Pfarrkirche Wien-Lichtental
Wm ——, Minoritenkonvent
Wmi ——, Institut für Musikwissenschaft der Universität
Wn ——, Österreichische Nationalbibliothek, Musiksammlung
Wp ——, Musikarchiv, Piaristenkirche Maria Treu
Ws ——, Schottenabtei, Musikarchiv
Wsa ——, Stadtarchiv
Wsfl ——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv

Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvennïy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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[continued]

Claudel, Paul(-Louis-Charles-Marie) (*b* Villeneuve-sur-Fère-en-Tardenois, Aisne, 6 Aug 1868; *d* Paris, 23 Feb 1955). French writer. His most important musical collaborator was Milhaud, whom he first met in 1912. Milhaud was soon involved in providing music for his translations of the first two parts of the *Oresteia* (1913–15), thus beginning a working friendship that lasted, with more or less intensity, for 40 years. There is some curiosity in the fact that Claudel – a northerner and an undoubting Catholic, who came increasingly to see his role as that of a Biblical exegetist and interpreter of the faith – should have been able to collaborate with the Provençal Jewish composer. Milhaud might have shared Claudel's enthusiasm for the Old Testament, but nothing came of the major religious works they discussed. When Claudel produced a work of patriotic and Catholic hagiography, *Jeanne d'Arc au bûcher*, it was to Honegger that he turned for the music. However, Claudel did admire Milhaud's facility, his ability to intensify verbal rhythms (often in percussion music) and his handling of declamatory choruses. And the very eclecticism of Milhaud's music made it an adaptable instrument in defining the complicated levels of Claudel's drama. These separate levels of action are sometimes physically present on the stage, as in the nocturnal-forest ballet *L'homme et son désir*, written when Claudel and Milhaud were both attached to the French embassy in Rio de Janeiro (1916–19) and for which Claudel imagined a setting in four layers. From 1921 to 1925 Claudel was French ambassador to Japan, where he encountered the kabuki theatre and wrote a sort of sequel to *L'homme et son désir* in *La femme et son ombre*. This was produced in Tokyo with music for Japanese instruments by Kineya Sakichi.

With his stage resources thus further expanded (the Greek drama had already enlarged his view of the possible relationships between music and text) Claudel set about a large-scale work for the musical theatre, *Christophe Colomb* (1927), part morality, part historical pageant, part liturgy. The hero is an allegorical figure: Claudel once compared him with Prometheus, and in a sense he represents Claudel's view of the artist as one who reveals the truth of the created universe to men; he is also, as his name suggests, a missionary – the 'Christ-bearer' and the 'colombe', or dove, of the Holy Spirit moving over the face of the waters. Columbus's story is presented in flashback by means of multiple staging and doubled (even trebled) characters. The audience is to exercise its judgment and be edified: a speaking 'explicateur' has the function of involving the audience as jury, not distancing it as in the Cocteau–Stravinsky *Oedipus rex*, and Claudel imagined the chorus, persistently moving in and out of the dramatic events, as another link with the audience. Finally, he intended that the mobility – in time, space and realism – of the text should be matched in the music, so that sound and word would oscillate in inverse importance, from grandiose choral-orchestral numbers to straight speech. Claudel also incorporated film into the drama for the first time. After *Christophe Colomb* Claudel took a close interest in Milhaud's incidental score for a revival of *L'annonce faite à Marie* (1932) and worked on two spectacles for Ida Rubinstein, *La sagesse* (with Milhaud) and *Jeanne d'Arc*, both in 1935. During the last 20 years of his life, however, his interest in music and in the stage declined. Recent settings of Claudel include Bancquart's Symphony no.5 'Partage de Midi' (1992), in which the baritone soloist's words are drawn from Claudel's play of the same name, Barraud's *Tête d'or* (1980), a *tragédie lyrique* and *Cent phrases pour éventails* (1996) for solo voices and chamber ensemble by Michel Decoust. Boulez, an admirer of Claudel's writing, remembered a line from *Le soulier du stain* in the title *Dialogue de l'ombre double* (1982–5).

WORKS SET TO MUSIC

STAGE

Tête d'or (play, 1889): music for radio production by Honegger, 1949–50; opera (tragédie lyrique) by Barraud, 1980

Le repos du septième jour (play, 1896): music for radio production by Milhaud, op.301, 1950; incidental music by Boucourechliev, 1966

L'otage (play, 1909): incidental music by J. Berghmans, 1962; incidental music by Amy, 1968

L'annonce faite à Marie (play, 1910): incidental music by Milhaud, op.117, 1932, 2nd version, op.231a, 1942; incidental music by R. Massarani, 1941; incidental music by M. Scibor, 1941; incidental music by C. Estrada, 1943; incidental music by K. Albert; opera by R. Rossellini, 1970

Agamemnon (play, after Aeschylus, 1912): incidental music by Milhaud, op.14, 1913–14; incidental music by Boulez, 1955

Protée (play, 1912): incidental music by Milhaud, op.17, 1913–19, 2nd version, op.341, 1955

Le pain dur (play, 1913): incidental music by Berghmans, 1962

Les choéphores (play, after Aeschylus, 1913–14): incidental music by Milhaud, op.24, 1915; incidental music by Boulez, 1955

Les eumenides (play, after Aeschylus, 1913–16): opera by Milhaud, op.41, 1917–22; incidental music by Boulez, 1955

Le père humilié (play, 1916): incidental music by Scibor, 1946; incidental music by Berghmans, 1962

L'homme et son désir (ballet, 1917): ballet by Milhaud, op.48, 1918

L'ours et la lune (marionette play, 1917): ov. *Hymne à la terre* by J. Cartan, chorus, orch (1932); music for the Trio by Milhaud, 3vv, tambour, 1918
La femme et son ombre (mimodrama, 1923): mimodrama by K. Sakichi, 1923; opera by Alexander Tcherepnin, op.79, 1948
Le soulier de satin (play, 1922–4): incidental music by Honegger, 1943
Christophe Colomb (libretto, 1927): opera by Milhaud, op.102, 1928; music for radio production as play by Jolivet, 1946; incidental music for stage production as play by Milhaud, op.318, 1952
Sous le rempart d'Athènes (play, 1927): incidental music by Tailleferre, 1927
La sagesse (mimodrama, 1935): mimodrama by Milhaud, op.141, 1935
Jeanne d'Arc au bûcher (mimodrama, 1935): mimodrama by Honegger, 1935
La fête de la musique (ballet on the Seine, 1937): music by Milhaud, op.159, 1936–7
L'histoire de Tobie et de Sara (mimodrama, 1938): music to have been by Stravinsky, then Milhaud; pt 1 set as opera-oratorio by A. Letelier, op.26, 1955
Le ravissement de Scapin (play, after Molière, 1952): incidental music by Honegger and Milhaud, 1952

CANTATAS AND CHORAL WORKS

Psalm cxxxvi (trans.): music by Milhaud, op.53, Bar, male chorus, small orch, 1918
Psalm cxxix (trans.): music by Milhaud, op.53b, Bar, small orch, 1919
Psalm cxxvi (trans.): music by Milhaud, op.72, male chorus, 1921
2 projected oratorios: *Israël* (1930); untitled (after Bible: *Jeremiah, Ezekiel, Revelation*, 1931): music for both to have been by Milhaud
Pan et la Syrinx (cant., after P.-A.-A. de Piis, 1933): music by Milhaud, op.130, 1934
Cantique du Rhône (from *La cantate à trois voix*, 1913): music by Milhaud, op.155, chorus, 1936
Cantate de la paix (after Bible, 1937): music by Milhaud, op.166, children's chorus, male chorus, 1937
Les deux cités (after Bible, 1937): music by Milhaud, op.170, chorus, 1937
La danse des morts (oratorio, 1938): music by Honegger, 1938
Cantate de la guerre (1940): music by Milhaud, op.213, chorus, 1940
Vitrales de la Anunciación: cantata by Letelier, SSA, orch, 1950
Psalm vi (trans.): music by J. Pagot, chorus, org (1950)
Psalm ci (trans.): music by Pagot, chorus (1950)
Trois psaumes de la pénitence (trans.): music by P. Hasquenoph, chorus, 1951–2
Ite angeli veloces (cantata, 1953–5): music by Hindemith, 1953–5
Invocation à l'ange Raphaël (from *L'histoire de Tobie et de Sara*, 1938): music by Milhaud, op.395, 2 female choruses, orch, 1962
Le chemin de la croix (1911): oratorio by Dorati (1963)
Cantate de psaumes (trans. of Pss cxxix, cxlv, cxlvii, cxxxvi, cxxviii, cxxvii): music by Milhaud, op.425, Bar, small orch, 1967
Cent phrases pour éventails (poems, 1927): music by Michel Decoust, 6 solo vv, chbr ens, 1996

SONGS

Milhaud: 7 poèmes de Connaissance de l'est, op.7, 1912–13; 4 poèmes, op.26, 1915–17; 2 poèmes de Coventry Patmore, op.31 (trans.), 1915; Verso carioca, part of op.44, 1917; Poème de Francis Thompson (trans.), 1919; Le cygne I et II, op.142, 1935
Other settings: P. Arma: Présent (1952); F. Berthet: Dissolution (1926); L. Bienvenu: Il est midi; F. Brun: La chanson de l'avoine; F. Decruck: Jésus tombe pour la seconde fois (1944); M. Gay: Tu ne saurais effacer de ton coeur (1929); Honegger: 3 poèmes, 1939–40; Koechlin: Dissolution, 1918; L. Nicolau: 6 mélodies; Scibor: 26 chansons japonaises, 1938

WRITINGS

Le livre de Christophe Colomb (Paris, 1933) [incl. essay 'Le drame et la musique' and texts for *L'homme et son désir, La femme et son ombre, Le parabole du festin* (initial version of *La sagesse*) and *Pan et Syrinx*]
and others: *Arthur Honegger* (Paris, 1943)
'Le Poison Wagnérien' [1938], *Oeuvres complètes*, vi (Paris, 1959)
Oeuvres complètes, xvii (Paris, 1960) [incl. essays on Wagner and Berlioz]
Correspondance Paul Claudel-Darius Milhaud, Cahiers Paul Claudel, iii (Paris, 1961)

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PAUL GRIFFITHS (with BARBARA KELLY)

Claudin (i). *See* LE JEUNE, CLAUDE.

Claudin (ii). *See* SERMISY, CLAUDIN DE.

Claudio da Correggio. *See* MERULO, CLAUDIO.

Clausholm manuscript (*DK-Kk*). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Clausula (Lat., from *claudere*: 'to close', 'to conclude'). A term used in medieval grammar and rhetoric in a number of senses, all denoting either the concluding of a passage, or the passage itself thus concluded. Its uses in medieval music theory apparently sprang from these, and occupy a similar range of meanings.

Throughout the 11th to 15th centuries the word 'clausula' may have had any of the following meanings, depending on the date of writing and the context: (1) a musical ending, in a general sense; (2) an ending specifically on the final of the mode (hence a close connection with the dual ideas of *apertum–clausum* (Lat.), *ouvert–clos* (Fr.), or half- and full close); (3) a specific melodic formula for use at a close; (4) a formal section within plainchant; (5) correspondingly, a section within a polyphonic setting of plainchant; (6) as a special case of the last, a polyphonic section that is marked out from its context by its use of a particular technique of composition.

All these senses are defined primarily by linear, melodic considerations, either directly so, or via the tenor that forms the basis of the polyphonic composition. Consequently, the notion of 'cadence', defined more in terms of harmony (or at least thought of as chords), came to form an antithesis to clausula from the early 16th century onwards. (Cadence is concerned with the total effect of the parts at a close. By contrast, the melodic formulae present in the individual voices at such a close are themselves the clausulas. Not until the 18th century was this distinction lost sight of, so that clausula too took on the sense of cadence.)

In its formal sense the word 'clausula' is reserved nowadays almost exclusively for its most important historical application, the clausula of the Notre Dame period. The musicians involved seem by nature to have been concerned not with creating new compositions but rather with taking up and developing an older practice. From the very beginnings of sacred polyphony, plainchant melodies were not always set in their entirety; often only certain sections were set polyphonically, the remainder being left monophonic. This practice became more common and was applied in a variety of ways.
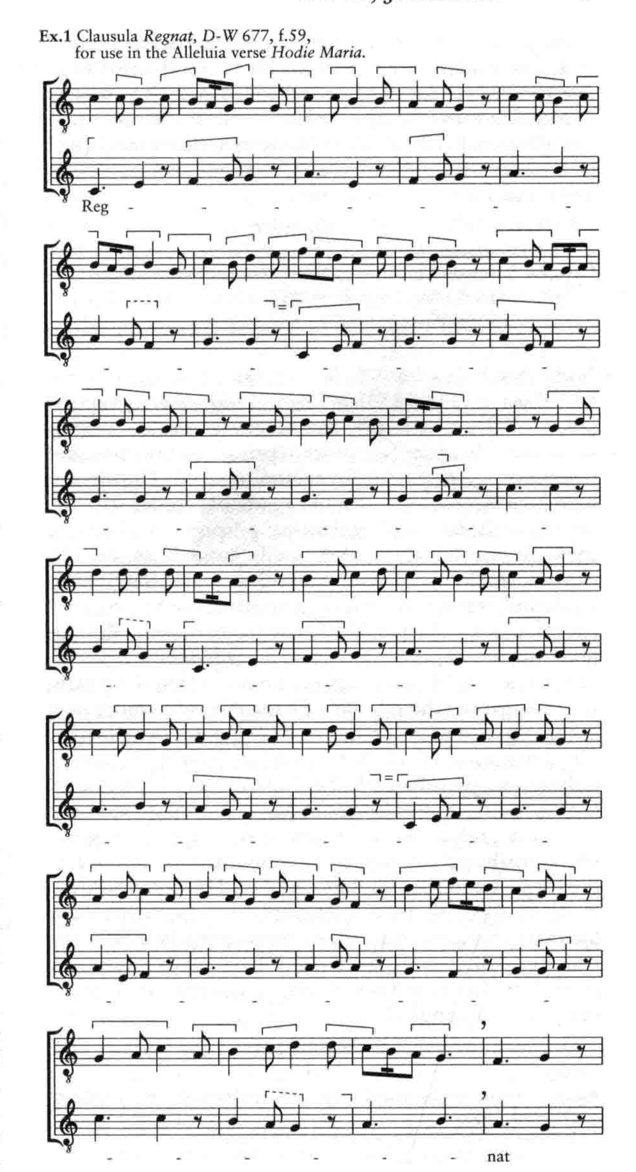
First, and most important, only specific parts of the plainchant were set. Later, these parts, in an organum style that was not yet modally rhythmic, came to be replaced by new passages (specifically called 'clausul sive puncta') that used modal rhythm. At this stage, the contrast between monophonic and polyphonic sound that had hitherto been effective was supplanted by the contrast between different types of rhythm, resulting from different techniques of composition.

The chance combination of the clausula principle with modal rhythm was at its most powerfully influential on the revisions made to the two-voice settings in the *Magnus liber* which were carried out with the aim of modernizing its style. Hundreds of two-voice passages were composed for this work, and occasionally also for the three- and four-voice organum settings. Some were incorporated into later versions of the *Magnus liber*; others, placed in liturgical order, were assembled in special fascicles of the appropriate manuscripts, so that a clausula could easily be introduced into an organum setting, or into a piece of plainchant.

These clausulas thus became the most important area for experimentation in the compositional techniques of the day, especially for the development of discant. A great many of the cardinal principles of composition and methods of formal construction found in later music either came to fruition within clausulas or were foreshadowed by them: the melodic and formal implications of divisive rhythm, hocket, repetition of all kinds, phrase structure, imitation, retrogression, augmentation, diminution and so on (ex.1). Because of this, and also because of the practice of notating clausulas separately, there was a marked tendency for clausulas to increase in size and to become independent compositions. (The repeating of the tenor one or more times, which is necessary to achieve this expansion, lies at the roots of the later phenomenon of isorhythm.)

By the introduction of new texts (which often troped the tenor but rapidly broke free of this function) as underlay for the upper voices of these clausulas, many of the Notre Dame motets seemed to come into existence. The earlier hypothesis that the motet form was created in this way is now doubted, however. Such early motets served only for a very short time in the role of substitute section, quickly becoming independent compositions in their own right. They also superseded clausulas as the principal experimental form. The production of clausulas died out in the second half of the 13th century.

Ex.1 Clausula *Regnat*, *D-W* 677, f.59, for use in the Alleluia verse *Hodie Maria*.



See also Discant; Motet, §I, 1; Organum; Rhythmic modes; Trope (i).

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RUDOLF FLOTZINGER

Claux [Nicolai], **Johannes** (*b c*1515; *d* 1573). Flemish composer. He was cantor (1542–5) and then succentor (1552–5; 1565–6) at the collegiate church of St Jean l'Evangéliste, Liège. The execution of his will, begun on 3 October 1573, gave rise to much litigation which was not settled until 5 June 1574.

He composed a five-voice motet (in RISM 1553[13]), which he used as the model for his Missa 'Christi virgo dilectissima' (D-AAm, Chorbuch I, 72v–92r). The writing is conscientious but laboured and a little disappointing. On 3 March 1573 Johannes Mangon added a third voice to the duet 'Pleni sunt' from this mass, as a gesture of respect to a deceased colleague.

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JOSÉ QUITIN/HENRI VANHULST

Clavé, (José) Anselmo (*b* Barcelona, 21 April 1824; *d* Barcelona, 24 Feb 1874). Spanish choirmaster, composer and poet. He was largely self-taught in music. Strongly republican, he spent two years in prison for his part in the revolutionary events in Barcelona in 1843. During this time he conceived the idea of organizing choral societies for humanitarian and egalitarian purposes. In 1845 he took on the direction of a small musical society, La Aurora, made up of workers and artisans. Out of this successful venture came La Fraternidad, the first Spanish choral society, which in 1857 changed its name to Euterpe and from which grew many other Sociedades Euterpenses. From 1860 to 1874 he organized annual choral festivals; in the largest of these (1864) 57 societies with more than 2000 singers and an orchestra of 300 participated. After the Revolution of 1868 he took an important part in politics, as president of the Diputación of Barcelona, representative to the Cortes in Madrid, civil governor of Castellon and government representative in Tarragona. He contributed to numerous publications and wrote poetry in both Spanish and Catalan. His compositions, many of them on politically inspired texts, particularly his male choruses, include zarzuelas, comedies, cantatas, waltzes, polkas and *romances*. Of his many songs, *Els pescadors*, *La maquinista*, *Gloria a Espanya* and *Flors de maig* are still popular.

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GUY BOURLIGUEUX

Clavecin (Fr.; Sp. *calvecín*). *See* HARPSICHORD.

Clavecin à maillets. A hammer-action keyboard. *See under* MARIUS, JEAN.

Clavecin brisé (Fr.). The folding harpsichord invented by JEAN MARIUS (*d* 6 April 1720), Parisian instrument maker. It was constructed in three parts that folded by means of hinges so that it was portable. It had jacks of metal and strings spun of gold and silver, and could be equipped with a pedal to regulate dynamics.

ALBERT COHEN

Clavecin de pédale (Fr.). *See* PEDAL HARPSICHORD.

Clavecin [clavessin] **électrique.** The first known electrically operated keyboard instrument constructed in 1759 by JEAN-BAPTISTE DE LA BORDE.

Clavecin-luth (Fr.). *See* LUTE-HARPSICHORD.

Clavecin organisé (Fr.). *See* CLAVIORGAN.

Clavecin vertical (Fr.). *See* CLAVICYTHERIUM.

Clavecin-vielle. A large type of hurdy-gurdy. *See* SOSTENENTE PIANO, §1.

Clavel, Antoinette Cécile. *See* SAINT-HUBERTY, MME DE.

Claves (Sp.). Concussion idiophones of Cuban origin consisting of two cylindrical hardwood sticks measuring from 20 to 25 cm in length and from 2·5 to 3 cm in diameter. In Latin-American dance rhythms, particularly the rumba, the steady and unchangeable beat of the claves constitutes a relentless ostinato. To obtain the required clear and penetrating tone, one stick rests lightly on the fingertips of one hand with the cupped palm acting as a resonator, while the other stick (the striker) is held between the thumb and first two fingers.

Although primarily an instrument of the Latin-American dance orchestra, claves have been adopted in Western rhythm combinations and by notable composers. They are included in *Ionisation* (Varèse); *Sinfonía india* (Chávez); Copland's Third Symphony and *Appalachian Spring*; *Ode an den Westwind* (Henze); and in the charade *Time Off? Not a Ghost of a Chance!* by Elisabeth Lutyens.

JAMES BLADES

Clavessin électrique. An alternative spelling for the *clavecin électrique*. *See* LA BORDE, JEAN-BAPTISTE.

Clavicembalo (It.; Sp. *clavicémbalo*). *See* HARPSICHORD.

Clavichord (Fr. *clavicorde*, *manicorde*, *manicordion*; Ger. *Clavichord*, *Klavichord*; It. *clavicordio*, *clavicordo*, *manicordo*, *monacordo*, *monocordo*, *sordino*; Lat. *clavicordium*; Port. *clavicórdio*; Sp. *clavicordio*, *manicordio*, *manucordio*, *monacordio*). A keyboard instrument, the simplest and at the same time the most subtle and expressive of those whose sound is produced by strings rather than by pipes. The oldest and most enduring type of clavichord is 'fretted', in which a given pair of strings may be struck by more than one tangent, producing two, three, or even four different notes according to the distance from the bridge, but only one at a time. 'Unfretted' clavichords, in which each tangent strikes its own string, began to appear in the late 17th century. It is likely that the mysterious CHEKKER of the 14th century was, in fact, a clavichord; in any event, it is clear from both pictures and writings that clavichords not too unlike those that are known from surviving examples were in existence in the early years of the 15th century. Clavichords were used throughout western Europe during the Renaissance, and in Germany and Scandinavia until the early 19th century. In Spain it was still used as a practice instrument in some ecclesiastical establishments in the second half of the 19th century. The instrument is classified as a box zither.

1. STRUCTURE AND TONE PRODUCTION. The usual shape of the clavichord is a rectangular box, with the keyboard

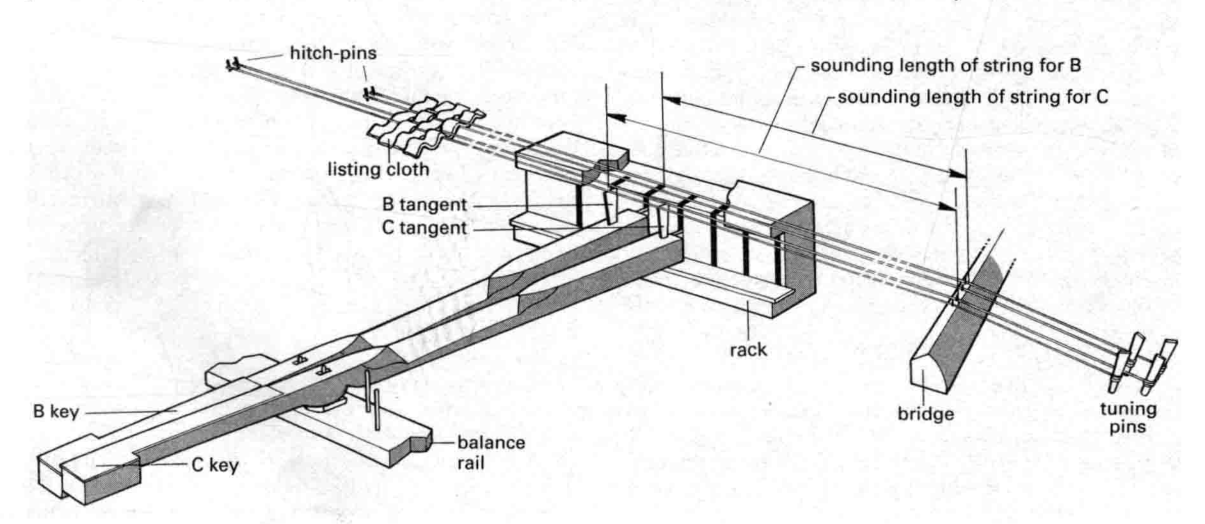
set into or projecting from one of the longer sides. The strings pass from hitch-pins near the left end of the box across the back half of the keys and over the bridge and soundboard to the tuning-pins near the right end. Each key rests on a transverse piece of wood called a balance rail, which acts as a fulcrum when the key is depressed. At the point of the fulcrum the position of the key is maintained by a pin, which passes through a slot in the key and is driven into the balance rail below. In the back end of each key is driven a slip or blade of wood, horn or whalebone, which slides in one of a series of vertical slots cut in a piece of wood (the rack or diapason) running along the inside of the back of the case. Some clavichords have a vertical guide pin set in a rail under the key end; in the key-lever is a leather-lined slot which engages the pin. This arrangement is quieter than the common one and therefore an advantage for the small volume of the clavichord. A third system consists of wooden strips, attached to the inside of the case back, between which the keys ends move. Between the back of the key-lever and the balance rail, a brass blade called a tangent is driven down into each key; when the front of the key is depressed by the player's finger, this blade rises until its top edge strikes the pair of strings above it (at a point between the hitch-pins and the bridge), setting them into vibration. The vibrations of the section of each string between the tangent and the bridge are communicated to the soundboard, yielding a tone of small volume but great sensitivity and flexibility. The vibrations of the section of each string between the tangent and the hitch-pins are damped out by strips of cloth called 'listing' that are woven between the strings; when the key is released, causing the tangent to drop from the string, this cloth immediately damps out the vibrations of the string as a whole, instantly silencing the tone (fig.1).

The loudness of the tone depends on the force with which the tangent strikes the strings and thus is under the direct control of the player. Moreover, as the tangent remains in contact with the strings while they are sounding, the performer can continue to influence the sound of a note after it has been struck. By increasing or decreasing the pressure on the key, the pitch of a note can be altered after it has begun, thereby producing a portamento, a vibrato (BEBUNG) or even the illusion, within its quiet range, of swelling the tone. While striking the key with velocity produces a louder sound than depressing it slowly, too much pressure lifts the strings too far, increasing their tension and distorting their pitch. The dynamic range between the instrument's all but inaudible *pianissimo* and this rather limited *fortissimo* is, however, quite significant: within it the performer can achieve the most sensitive possible control of dynamic effects.

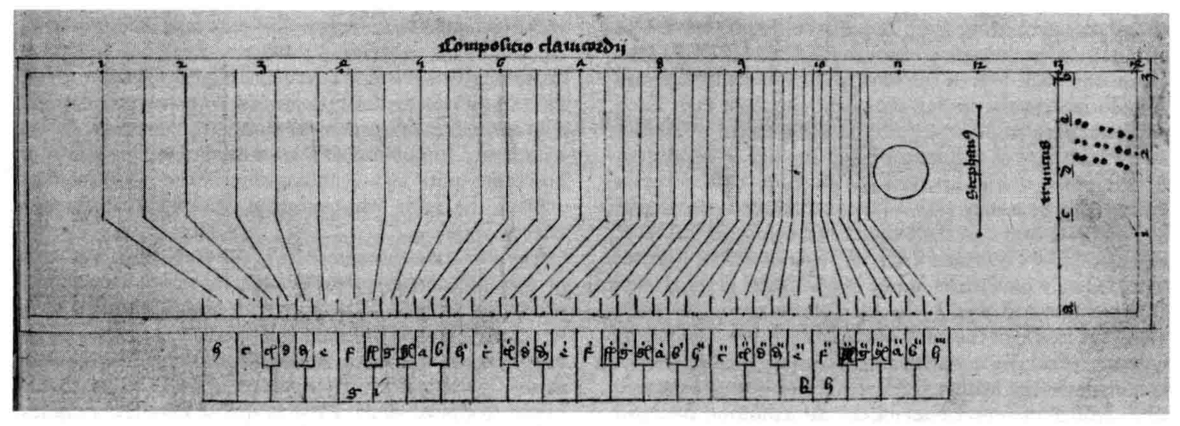
The soft tone characteristic of the clavichord is a result of the acoustically inefficient way in which its sound is produced. Instead of a string with both ends fixed being struck or plucked at some intermediate point (as in the harpsichord or piano), the clavichord string, fixed only at the bridge end, is first 'stopped' and then, in effect, shaken by the stopping agent. There is a close parallel in a guitar technique, where instead of the usual plucking action, the stopping finger presses the string smartly on to the fret to set it vibrating. The result, as in the clavichord, is a sound which is much quieter than the plucked sound. In a well-designed clavichord, however, the sound is strong enough to be effective in a domestic situation.

Almost invariably, bichord stringing is used on clavichords, i.e. the strings are sounded in unison pairs. As in the piano, multiple stringing allows the desired total tension for the note to be divided between several strings, each of which is thinner than the single string that would otherwise be needed. Thinner strings have the advantage of giving harmonics which are better in tune and so sound clearer and truer. A more important advantage of bichord stringing for clavichords, however, lies in the strong coupling action between the two strings due to the comparatively light tangent. This causes the two strings to react on each other and gives a more prominent attack than is heard with single stringing (which sounds insipid by comparison). Careful tuning of the unisons is necessary, otherwise the strength and sustaining power of the note concerned will be affected.

The bass strings of clavichords are foreshortened more than is usual with harpsichords, and octave strings were sometimes introduced in the bass of 18th-century clavichords to brighten and add definition to the sound. These strings usually had their own separate bridge on the soundboard, but sometimes they matched the unison



1. Mechanism of the clavichord



2. Henri Arnaut de Zwolle's scale diagram of a clavichord layout from his MS treatise, c1440 (F-Pn lat.7295, f.129r)

strings in length and used the unison bridge. The other method of improving the sound of the bass was to use covered strings consisting of a core, usually brass, wound with an open spiral of a thinner wire, usually copper. These became common after about 1750. Sometimes octave strings and covered strings are found on the same instrument.

In determining the vibrating length of the strings, the tangent (while in contact with them) also determines the resulting pitch in much the same way as a guitarist determines the pitch that a string will sound by pressing it against one or another of the frets on the fingerboard of his instrument. Accordingly, by positioning a series of clavichord tangents so that they will strike the same pair of strings at different points along their length, a series of different notes can be sounded. This possibility was exploited in all the earliest clavichords, which are termed 'fretted' to distinguish them from 'unfretted' instruments (of the late 17th century and since), in which each note is produced by its own pair of strings. The use of only a single pair of strings to serve several keys has the obvious advantage of reducing the number of strings on the instrument, which permits in turn a lighter and simpler case to withstand their tension. Moreover, the narrower stringband reduces the length of the treble keys, which tend to give the player slightly better control. Finally, the smaller number of strings permits the instrument to be tuned more rapidly and more easily (see §2 below).

A disadvantage of the fretted clavichord comes from the fact that a single pair of strings can sound only one note at a time, making it impossible to play chords involving two notes whose tangents strike the same pair of strings (only the upper note will be heard, usually with an unpleasant clicking from the tangent of the lower note). The same factor makes it necessary to preserve a slightly detached touch in playing scale passages (particularly descending) on a fretted clavichord when the scale involves consecutive notes produced from the same pair of strings.

The clavichord is not easy to play well, the chief difficulty being to control the tendency in instruments of traditional design for the tangent to bounce off the strings at first contact, particularly in the treble. To produce clean notes, the player has to acquire an especially firm touch, a matter of training which was well understood in the 18th century and was thought beneficial when playing other keyboard instruments. Clavichords have been designed during the early revival which are easier to play, but always at the sacrifice of dynamic range, pitch stability or both. Notes must always be held on the clavichord with the appropriate pressure, since this affects the pitch, so that holding a three- or four-note chord with one hand requires a greater continuous arm pressure than a pianist or harpsichordist is accustomed to apply.

2. 15TH AND 16TH CENTURIES. The earliest known appearance of the term 'clavichord' occurs in the *Minneregal* (1404) by Eberhard von Cersne of Minden, northwest Germany, and the oldest known representation of the instrument with a precise dating is in a carved altarpiece of 1425, also from Minden.

As described, all the earliest clavichords were so designed that each pair of strings was struck by the tangents of several keys; hence the keys had to be curved or bent laterally (fig.2) so that their tangents would touch the strings at appropriate points along their length. These points were determined by the monochord measurements for the intervals, and clavichords were, accordingly, called *monochordia* by many 15th- and 16th-century writers. It was, of course, necessary to have more than a single string or pair of strings, as it would otherwise have been impossible to sound more than one note at a time; nevertheless in the earliest clavichords the strings were all of the same length and all tuned in unison, so that these instruments were, in effect, a series of identical monochords built into a single box, and the positions of the tangents along the strings were determined as if there had been only a single string. This may be seen clearly in the directions for laying out clavichords that occur in a number of 15th-century sources, the first step in which is to divide the total string from the bridge to the tangent of the lowest key into several parts corresponding to notes covering virtually the entire compass of the instrument.

Instructions of this kind accompany the scale diagram of a clavichord layout (fig.2) given in the manuscript treatise (*c*1440) by Henri Arnaut de Zwolle, which is the earliest source of information on the way in which the tangents were apportioned to the strings of the instrument. The tangents for the first seven pairs of strings on Arnaut's three-octave instrument (after this point there seems to be an error in the manuscript) are assigned in fours and threes corresponding to the following groups of notes: *B*–*d*, *e*♭–*f*♯, *g*–*a*, *b*♭–*c*♯′, *d*′–*e*′, *f*′–*g*♯′ and *a*′–*b*′. Except in the first of these groups, four keys are served by the same

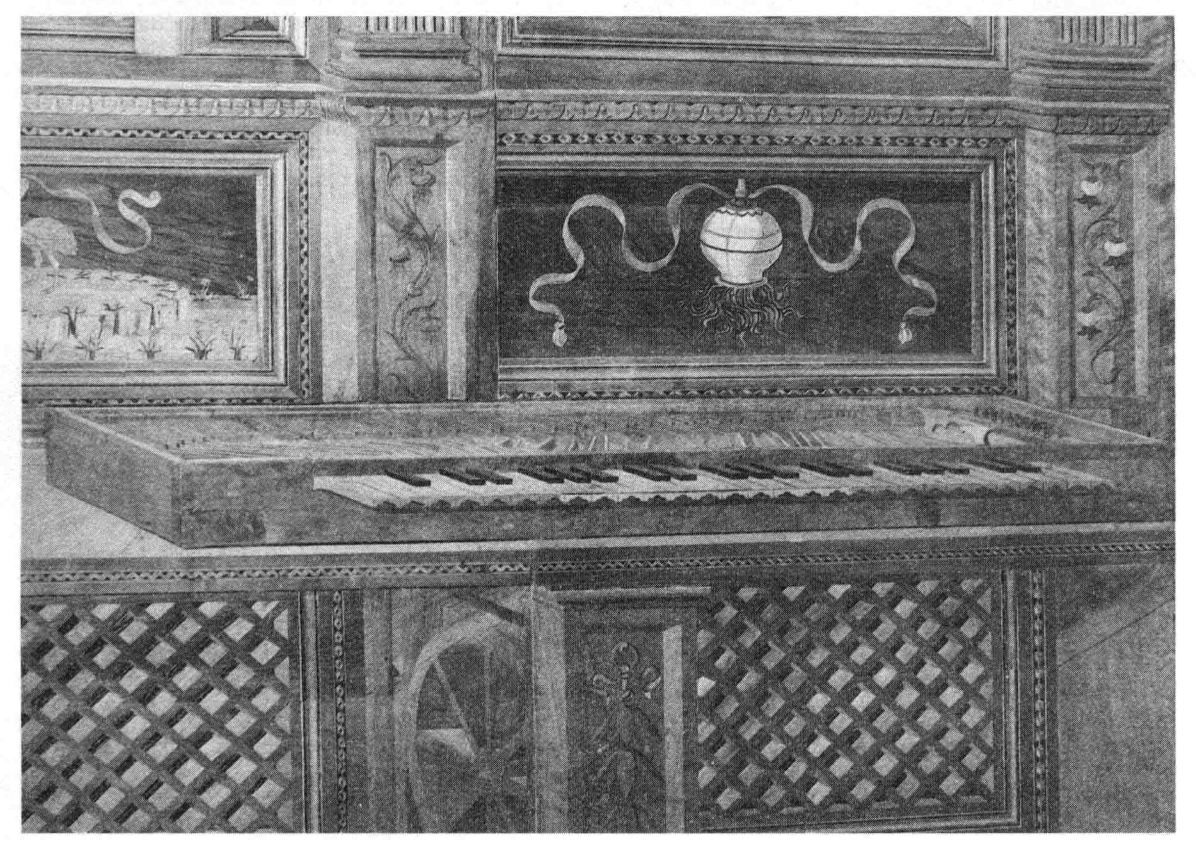
string only when the outermost notes form an augmented 2nd, and whenever a fourth key would produce the interval of a minor 3rd (such as *d′–f′* or *a′–c″*) the number of tangents allotted to a single pair of strings is reduced to three. The result of this arrangement is that virtually any consonant chord can be played, as its constituent notes will always be sounded from different strings, and the only notes that cannot be sounded simultaneously are those forming the dissonances of a minor, major or augmented 2nd. The clear implication of having the tangents allotted in this pattern, which continued in use on some clavichords until the end of the 17th century, is that even as early as the mid-15th century, keyboard players expected to be able to play consonant chords with complete freedom. The tangents are positioned for Pythagorean temperament.

In addition to having all its strings of equal length and tuned in unison, the mid-15th-century clavichord differed from later ones in having its soundboard located near the bottom of the instrument and extending underneath the keys. The bridge over which the strings passed was, accordingly, quite high, and 15th-century representations are unanimous in indicating that it had a shape resembling that of the bridge of a viol.

Despite the ease of laying out a clavichord of the kind just described, and the ease in tuning suggested by the intriguing possibility of simply removing the listing cloth from the strings, strumming them, and bringing them into unison, instruments of this type had at least one important disadvantage. Because on such an instrument the sounding length of the strings had to double for each octave, the sounding length of the string for the lowest note of an instrument with a three-octave compass like Arnaut's had to be fully eight times as long as that for the highest note. This meant that some of its keys had to be sharply bent, and any appreciable increase in range would have required keys too bent (in the tenor) or too thin (in the treble) to function.

It was not really necessary, however, to leave the same amount of space between keys playing on different strings that would be required if they played on the same strings. For each change of string, a space could be eliminated by placing the highest key playing one pair of strings immediately next to the lowest key playing the adjacent pair of strings. This, however, sacrifices the unison tuning of all the strings because the pair of strings of the lower group of keys would be tuned somewhat lower to compensate for this group being relatively closer to the bridge. Carrying this principle to its logical conclusion, the inordinately wide spaces between each of the keys in the extreme bass could all be avoided by giving each key its own pair of strings. Thus, abandoning unison tuning of all the strings would make it possible to produce a far more compact three-octave instrument with less sharply cranked keys, or to make a workable instrument of wider compass.

The earliest representation of the newer type of instrument is the intarsia of a clavichord in the ducal palace at Urbino (fig.3), dating from 1476, which shows an instrument with a four-octave range *F* to *f‴* (but without *F*♯ and *G*♯), sounded from 17 pairs of strings. The first five notes (*F*, *G*, *A*, *B*♭, *B*) each have strings of



3. Intarsia of a clavichord in the studiolo, 1476 (Palazzo Ducale, Urbino)



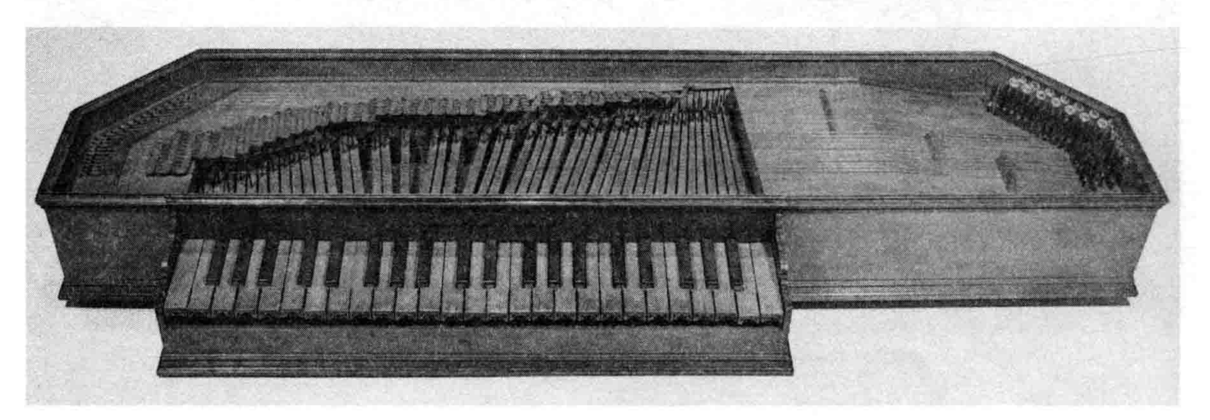
4. 'Girl Playing a Clavichord': painting attributed to Jan Sanders van Hemessen, 1530s (Worcester Art Museum, MA)

their own, and the remaining three and a half octaves are accommodated on 12 pairs of strings, which, with the exception of the highest pair, have their tangents arranged in threes and fours in the manner described for Arnaut's instrument (i.e. no group of four tangents encompassing a consonant interval). The Urbino example avoids Arnaut's anomalous inclusion of his bottom note (*B*) in a group of four tangents (*B* to *d*) but includes the top note (*f‴*) in a group of four tangents rather than giving it an extra pair of strings to itself. The rack is so accurately depicted in the intarsia that it is possible to identify the temperament as Pythagorean and the accidentals as flats rather than sharps.

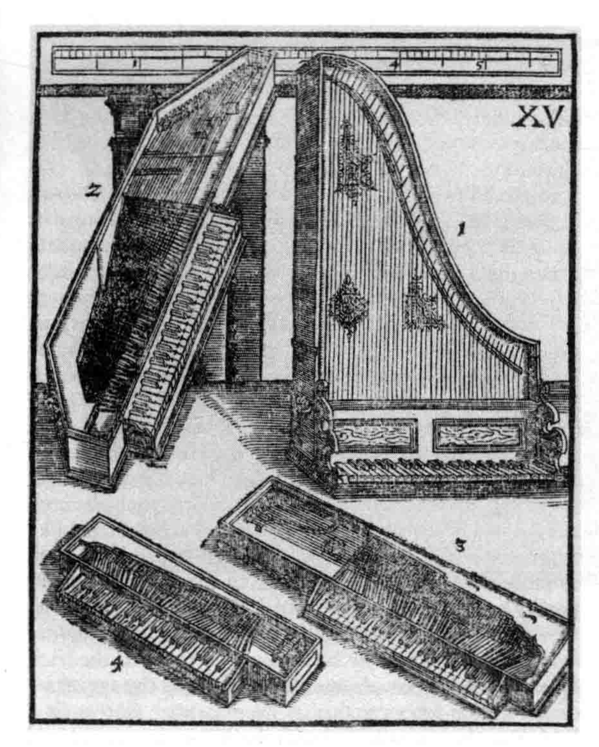
Clavichords of this kind were probably still being made in the 1530s, when an interesting representation attributed to the South Netherlandish artist Jan van Hemessen was painted (fig.4). This instrument still has a low soundboard, and its keyboard range of *E* to *a″* (without *F*♯, *G*♯ and *g*♯″) is sufficient for Hugh Aston's famous *Hornpype*, Attaingnant's *Quatorze gaillards* (1531) and Gardane's *Intavolatura nova di varie sorte de balli* (1551).

By the date of the earliest surviving clavichord, a hexagonal instrument made by Domenico da Pesaro in 1543 (fig.5), a second significant change in clavichord design had occurred. The soundboard of Domenico's instrument does not run beneath the keys, but, as in all other surviving instruments, it is at a higher level than the keys and placed entirely to their right. As a result, the keyboard is no longer placed at the centre of one of the long sides of the case but is off-centre to the left. The shift in the position of the soundboard also meant that there was no longer the need for the bridge to be so high, although it had to be quite close to the left edge of the soundboard in the treble if the treble strings were to be short enough to be tuned to an appropriately high pitch. However, if the bridge ran straight across the soundboard from front to back, like the bridges on Arnaut's clavichord and the one shown in the Urbino intarsia, this would have left the bridge too close to the edge of the soundboard, causing the resonance of the bass notes to suffer. The solution adopted by Domenico and a number of other 16th-century makers, still to be seen in the clavichord 'italienischer Mensur' depicted by Praetorius (fig.6) and that shown by Mersenne (1636–7), was to divide the bridge into segments. One segment, carrying the 11 pairs of strings that serve more than a single key, is set near the left-hand edge of the soundboard; two others carrying five and six pairs respectively (the 11 pairs of strings serving the first 11 notes in the bass) are set farther to the right. The soundboard slopes downwards to the right, so that the strings leave the low treble bridge at a fairly sharp angle and exert a downward pressure on the bridge that ensures their not being lifted from the bridge when they are struck by the tangents. Neither the sloping soundboard nor a hexagonal shape characterizes all 16th-century Italian clavichords; some are rectangular and have horizontal soundboards. In the latter type, transverse bars placed over the strings behind the bridges are provided to press down on the strings. The bridges of all the clavichords so far mentioned were without the spacing pins found on later instruments.

Like the case of an Italian virginal, the case of an Italian clavichord may be made of thin wood strengthened by elegant mouldings, or of thicker softwood with a cypress lining and half-moulding to counterfeit the appearance of a thin-cased instrument in a protective outer case. The similarities in style between German and Italian instruments



5. Earliest surviving clavichord, by Domenico da Pesaro, 1543 (Musikinstrumenten-Museum, University of Leipzig)



6. Polygonal Italian clavichord (2), with two rectangular 'Gemein' (3) and 'Octav' (4) clavichords, and a clavicytherium (1): woodcut from Praetorius's 'Theatrum instrumentorum' (1620)

make it unclear whether all the surviving examples of clavichords with segmented bridges and relatively thin cases are actually of Italian origin, and there is some evidence that, of the two well-known rectangular examples in the Henkel catalogue (1981) of the Musikinstrumenten-Museum, Universität Leipzig, no.2 is from Naples and no.3 from Leipzig (see Steiner, 1993).

The sound of the surviving 16th-century clavichords is surprisingly loud and virginal-like; they are sensitive and exciting instruments to play, ideally suited to pieces like the dances found in the Attaingnant and Gardane collections (both of whose title-pages mention the clavichord) as well as the elaborate intabulations of vocal works that seem to have comprised most of the balance of the 16th-century keyboard player's repertory.

Despite the 16th-century title-page references to the clavichord, implying an importance comparable with the harpsichord and virginal, the clavichord at this period seems to have been thought of primarily as a teaching and practice instrument. Many early references cite it in these connections, extolling its virtues in developing facility and a proper touch which might then be transferred to other instruments, notably the organ. Its advantages as a practice instrument were outstanding, especially its cheapness; it gave organists the opportunity of practising at home instead of in an unheated church in winter, and eliminated the need for an assistant to pump the bellows. A number of writers even praise the softness of the clavichord's sound as being of advantage when practising.

A further advantage of the clavichord was that it tended to stay in tune and was easy to put back into tune when necessary. With most of the strings serving several keys, there were fewer strings to tune, and as the intervals between notes sounded from the same pair of strings were 'built in' by the spacing of the tangents, much of the difficulty in setting the base tuning of the instrument was eliminated and a means of checking the accuracy of one's attempts was more quickly arrived at. One highly ingenious system set down by Correa de Arauxo (1626) makes use of the alternating fretting pattern of threes and fours (which produces different groupings of notes in adjacent octaves) to tune the instrument entirely by alternating upward and downward octaves, without having to use 5ths or 4ths. Although clavichords are usually strung with brass wire, it seems likely that many in 16th-century Italy were strung with iron.

Several of the 16th-century instrument treatises and methods provide considerable information about the clavichord. Virdung mentioned clavichords with all their strings tuned in unison and showed a clavichord keyboard with a range of just over three octaves, *F* to *g″* without *F*♯. He stated that the 'newer' clavichords – which might have a range as great as four octaves – might be triple-strung to avoid problems if a string broke during playing and that the treble was strung with steel and the bass with brass. The use of strings made of different types of wire makes it clear that these larger instruments did not have all their strings tuned in unison. Virdung also wrote that the four-octave instruments had pedals hanging from their lowest keys and that such clavichords had extra strings which were not struck by any tangents. No surviving clavichord has sympathetic strings, but one can imagine how they might enhance the tone with a halo of sustained sound.

Both Bermudo (1555) and Santa María (1565) included diagrams of a clavichord keyboard extending to *a″* in the treble (including *g*♯*″*) and *C* in the bass by means of a SHORT OCTAVE, like that in Domenico da Pesaro's 1543 clavichord. Santa María provided a highly detailed discussion of clavichord technique, but neither he nor any of the other early writers alluded to the instrument's expressive possibilities or suggested that they felt the clavichord to have any special musical potential of its own. A brief biography (in F. Pacheco: *Libro de descripción de verdaderos retratos*, 1599) of the Spanish organist, Francisco Peraza (*d* 1598), however, refers to his ability to reproduce the undulating Vox humana organ stop on the clavichord, suggesting the use of *Bebung*technique (see §1 above). Information on the clavichord in Austria is only fragmentary, but it seems that the new keyboard instrument was accepted relatively early. The monks of the Styrian monastery of Seckau were granted permission to play the clavichord in 1418, which suggests that controversial discussion of the subject had been going on for some time before that date. Expenditure 'pro clavicordio' is recorded in the accounts of the monastery of Klosterneuburg near Vienna for 1438 and 1442. An early picture of a clavichord is in the Kuttenberger Codex, a late 15th-century Bohemian manuscript (*A-Wn*, 15501, f.12v; fig.7). The clavichord was probably very highly esteemed early in its history, as shown by a woodcut of 1505–16 by Hans Burgkmair, showing Emperor Maximilian I (1459–1519) in the character of *Weisskunig* in his music room (*see* HABSBURG, fig.1); the only keyboard instruments in sight are a positive organ and a clavichord, the latter chosen as the representative of the relatively new genre of string keyboard instruments. The clavichord lost this privileged position in the Habsburg provinces during the 16th century, and was probably chiefly used,



7. Clavichord (right) and dulcimer: initial from the Kuttenberger Codex, late 15th or early 16th century (A-Wn 15501, f.12v)

as elsewhere, as a cheap and convenient practice instrument for organists. No Austrian clavichords of the 16th and 17th centuries have been preserved, and there are only sporadic mentions of the instrument in written records of the time: for instance, an inventory drawn up by the organist at Kremsmünster in 1584 lists '2 clavicordi, darzue ein Pedall', and the purchase of a second pedal clavichord made by the Styrian organ builder Georg Hacker is documented in 1591.

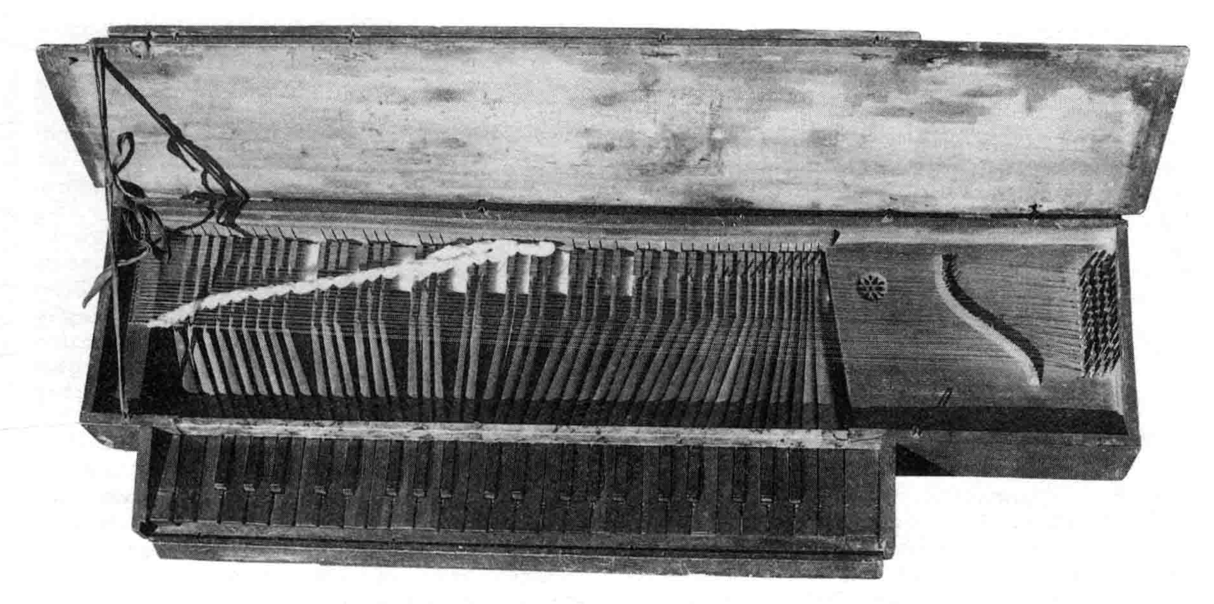
3. 17TH CENTURY. Inventories, account-book entries, and other writings suggest that clavichords were common all over Europe in the 16th century but that in time the instrument became appreciably less popular outside Germany, Spain, Portugal and Scandinavia. As early as 1547 the collection of instruments owned by Henry VIII included only two clavichords in contrast to 30 'virginalles' of various types, 24 'regalles', 'portatives' and 'organes' and three 'virgynalles' and 'regalles' combined. In France, Mersenne (1636–7) provided a description of a clavichord so vague and inconsistent that one wonders if he had ever actually seen one; and the instrument in his illustration, despite its vaulted lid and alleged chromatic bass octave, looks more like the hexagonal, thin-cased Domenico da Pesaro instrument of 1543 set into a protective outer case than it does an instrument made either in France or in the 17th century. In the Low Countries the clavichord appears in a small number of 17th-century paintings. Relatively unsophisticated types were discussed by both Douwes (1699) and Blankenburg (1739), the latter specifically referring to the clavichord as 'the organist's study instrument'; but, although Douwes described a PEDAL CLAVICHORD and Blankenburg mentioned a two-manual instrument, neither devoted as much space to clavichords as to quilled instruments, and Verschuere-Reynvaan, when he copied Douwes's already archaic text (1795), added nothing but an illustration of a pedal clavichord. This suggests that the clavichord was well out of the mainstream in the Low Countries, which is hardly surprising in view of the great importance of Flemish harpsichord building.

The surviving instruments support the written evidence: most of the surviving clavichords of the 17th, 18th and 19th centuries are German, the rest being mostly Scandinavian and Iberian. Only a few clavichords that may have been made in the Low Countries are known; there is only one English example and no French example at all. Accordingly, the history of the clavichord from the 17th century onwards is largely the history of the clavichord in Germany.

In 1618 Praetorius gave a good idea of the clavichord's importance in Germany at the time, predictably citing its value as a practice instrument, and one of the woodcut plates (fig.6) later issued to illustrate his text shows three representative types: a polygonal Italian instrument (labelled 'Clavichordium, Italienischer Mensur' which Praetorius said had been brought to Germany 30 years before, and two rectangular instruments presumably of German make. The smaller of these has a compass of *C/E–a″* (without g♯″), is designed to sound at octave pitch and appears to have a high viol-shaped bridge with a low soundboard. The larger one, labelled 'Gemein clavichord' ('ordinary clavichord'; shown reversed in the engraving), has a *C/E–c‴* compass and a protruding keyboard like Praetorius's other two clavichords, but it also has a high soundboard and a bridge similar to that of the contemporary harpsichord, curved and with a pin for each string, very prominently shown in the engraving. The strings are held against the pins by being diverted towards the back by a small angle known as 'side-draft', and the aggregate of these side-forces makes it necessary to glue such a bridge to the soundboard. All the hitch-pins are placed along the bass end. As far as is known, only a single example (without a tangent rail) has survived with this combination of characteristics (fig.8). The application to the clavichord of this type of bridge was a great technical advance, having its treble end close to the left edge of the soundboard and its bass end towards the opposite edge, so that the bass strings could be longer and the possibility of resonance improved.

Each of Praetorius's clavichords is equipped with a tangent rail, a flat triangular board padded with cloth on its underside that rests on the damped section of the strings. This is surprising, since tangent rails are rare on surviving 17th-century clavichords. It is possible that such boards obviated the need for listing woven between the strings, which would have simplified the replacement of broken strings, but experience with the tangent rails on surviving original instruments and on 20th-century examples suggests that listing is still required and that the principal function of the tangent rail is to restrict somewhat the upward movement of the strings caused by the tangents, making the touch less yielding. Alternatively, some makers may have included it as a decorative feature or may have found that it eliminated the tendency for woven listing to transmit the impact of the tangent to adjoining strings and produce a faint drumming sound.

Surviving 17th-century German instruments show a number of variable features. In many cases, the bridge is not S-shaped like those shown by Praetorius and fig.6 but rather is straight or only gently curved, and placed obliquely on the soundboard (fig.9); other instruments have a bridge with a single sharp curve at the treble end, a shape seen commonly on 18th-century instruments as well. The system of fretting in fours and threes began to be replaced later in the 17th century by systems involving only threes and eventually by another system of great importance involving the allotment of no more than two keys to any pair of strings (see below).

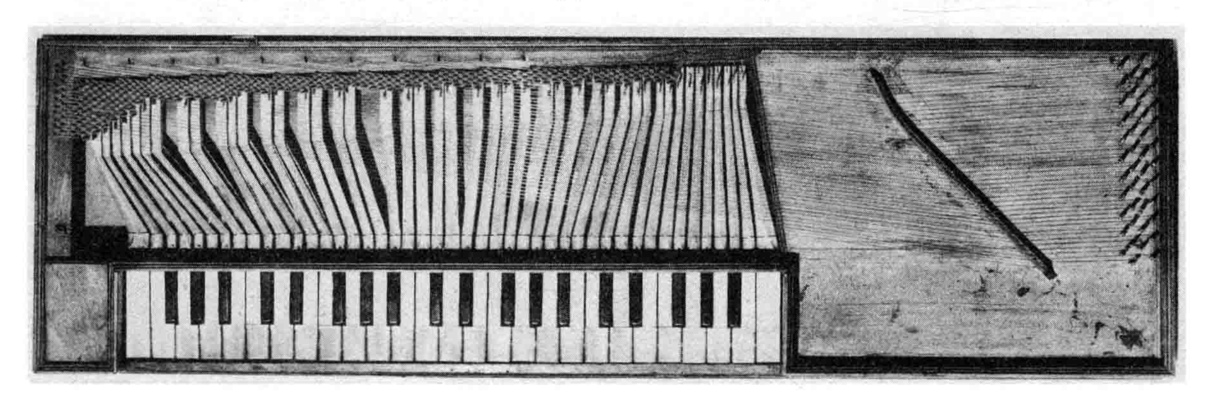


8. Sole surviving clavichord of the 'Gemein' type (Mirrey Collection, London), as illustrated by Praetorius (fig.6)

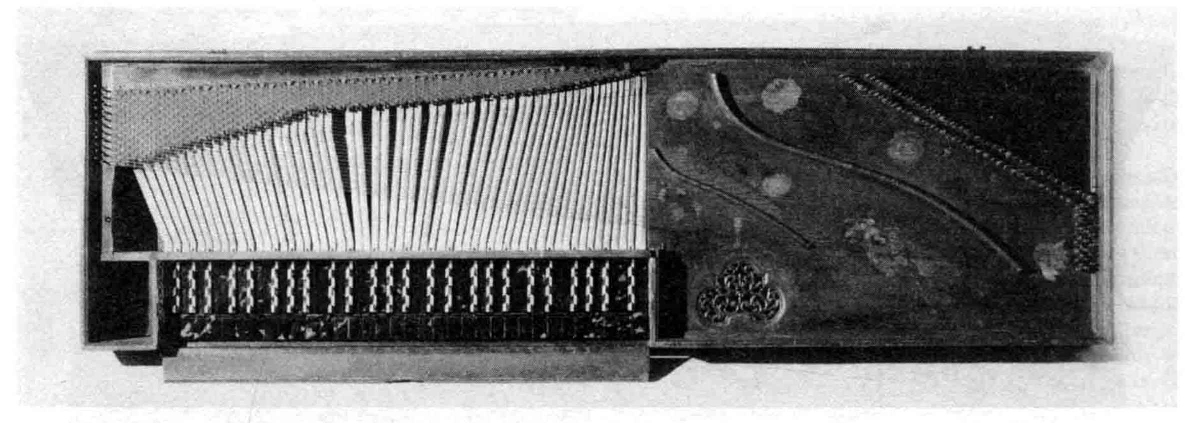
The single greatest advance in clavichord design during the period following Praetorius was the adoption of a layout that included bringing the front of the case forward so that the keyboard would be inset rather than projecting (fig.8). This resulted in an enlargement of the soundboard area and made it possible to use diagonal stringing, as the front part of the bridge carrying the bass strings could now be brought forward on the soundboard. As a result of diagonal stringing, with about half of the hitch-pins along the back of the instrument, the row of tangents could follow a line far more nearly parallel to the front of the keys, and the keys could be made somewhat shorter and more uniform in length, thereby improving the touch of the instrument. This design had certainly appeared by about 1665, when it is shown in a group of paintings by Gerrit Dou. It may by that time have been known for two or three decades, but this is uncertain since none of the surviving clavichords of this style is reliably dated until 1670.

An instrument of this kind with a *C/E* to *c'''* four-octave compass can be quite small – a typical example (inscribed DOM 1652, at Yare University, New Haven) is only 109 × 32 × 10 cm and uses only 20 pairs of strings. The first six notes in the bass each have their own pair of strings, there are two groups of two keys each, and the rest of the compass is fretted in threes. These 17th-century clavichords retain much of the bright assertive tone of 16th-century examples, while their improved touch tends to make their sound rather more flexible.

By the 1690s instruments of this size or even a trifle smaller were being made with no pair of strings struck by more than two tangents. The first five to eight keys would each have their own pair of strings, and in a version of the system used in Germany the remaining notes would be disposed as follows: all Cs paired with C♯, all Ds unpaired, all Es paired with E♭, all Fs paired with F♯, all Gs paired with G♯, all As unpaired, and all Bs paired with B♭. The advantages of this arrangement to the performer are enormous. There are still relatively few strings to go out of tune – a maximum of 30 pairs for a four-octave instrument – and to some extent the simplified tuning of earlier instruments remains; however, the performer gains virtually all the freedom in playing dissonant chords and legato scales as if each key had its own pair of strings – as long as the piece remains within the bounds of those tonalities employing no more than two flats or three sharps, since none of the paired notes will then be required simultaneously, and rarely in immediate succession.



9. German fretted clavichord, c1700 (Russell Collection, Edinburgh University Collection of Historic Musical Instruments)



10. Clavichord with the signature 'Johan Christian Fleischer Auxit Hamb. 1739'

At this time, however, clavichords were already being made in which each key was provided with its own pair of strings, and Johannes Speth, in the preface to his collection of keyboard pieces, *Ars magna Consoni et Dissoni* (1693), specified that the music should be played on a virginal or a clavichord 'so made that each key has its own strings and not so that two, three and up to four keys touch a single string'. (Yet there is nothing apparent in Speth's music itself to require such an instrument rather than one fretted in pairs.)

The structure of a 17th-century clavichord tends to be very simple. The sides of the case, usually dovetailed together at the corners, are mounted on a solid bottom, which is not stiffened by any transverse member other than the balance rail of the keyboard. The wrest plank is attached to the right-hand end of the case and in some examples does not run all the way down to the bottom; the hitch-pins for the left-hand ends of the strings are driven into hardwood liners along the back and left-hand ends of the case, and the slotted diapason and a padded rail on which the keys rest are placed immediately in front of the back liner. A small toolbox is usually provided in the space to the left of the keyboard, and a major brace supporting the left-hand edge of the soundboard runs from the front of the case to the back at the right of the keyboard. This brace is often pierced by a soundhole, or there may be a soundhole decorated with a rose in the soundboard itself.

4. 18TH-CENTURY GERMANY. Occasional clavichords from the last years of the 17th century have divided sharps in the lowest octave to provide the *F♯* and *G♯* omitted in the normal *C/E* short octave, and some instruments were made with chromatic bass octave (still occasionally omitting the *C♯*) around 1700.

The disappearance of fretting in threes and its replacement by the much less restrictive fretting in pairs seems to have coincided with a new appreciation of the unique virtues of the clavichord as contrasted with those of the harpsichord and organ that had begun to appear in writings on music. As early as 1713 Mattheson singled out the clavichord as 'beloved above all' other keyboard instruments and declared it superior for performing 'overtures, sonatas, toccatas, suites, etc.' because it permits one to produce a 'singing style' of performance. The importance of such a style is emphasized in the title of Bach's Two-and Three-part Inventions (1723), where the pedagogical purpose of the music is specified as being 'above all to achieve a cantabile manner of playing'; it is in just this respect that the clavichord excels in contrast (to quote Mattheson again) to the 'always equally loud, resonant harpsichord'. This emphasis on singing style, with dynamic nuance explicitly demanded, heralds the period in which the clavichord began to have a literature of its own and in which large clavichords were first made.

The earliest surviving instruments of this type, longer and wider than the previous norm and with string lengths implying a lower pitch, were all made in Hamburg. They were of two distinct kinds, which persisted in Germany almost to the end of the century, either fretted in pairs with the 'organ compass' from *C*, or unfretted with the 'harpsichord compass' from *F′* or *G′*. The earliest survivors of each are by J.C. Fleischer: one of 1722, fretted and with a compass of *C–c‴*, in the Stiftelsen Musikkulturens Främjande, Stockholm, and an unfretted clavichord of the following year, *F′–c‴* compass, in the Drottningholm Court Theatre museum, near Stockholm. By 1742, H.A. Hass had extended the compass of the unfretted type up to *f‴*, giving the full harpsichord compass of five octaves. If we may judge by surviving examples, the five-octave unfretted clavichord became the normal Hamburg model from this date, although the fretted type with a *C–d‴* compass continued to be made in smaller quantities, probably for the needs of organists. The Hamburg clavichords have, in addition to the usual unison pair of strings, a third string tuned an octave higher in the bass and extending mostly to *d*. These strings have a short, straight bridge of their own and are held by hitch-pins set in the soundboard, rather like the 4′ strings of a harpsichord; their tuning pins are at the left-hand end of the case. The effect of such strings, which seem to be a particular feature of the Hamburg instruments and those of makers in nearby Brunswick, is to brighten and lend definition to the bass, but there tends to be an audible break at the point at which they are no longer present. The unison bridge has an S-shape curve and all the bass strings of Hamburg clavichords are plain brass.

Hass's clavichords are impeccable in their workmanship and choice of materials, and are often decorated with rich veneers, engraved toolbox lids, painted soundboards, and chinoiserie casework (fig.11). With well-chosen string lengths, well-balanced keys and an ample soundboard area, they are very rewarding to play. The survival of at least 27 Hass clavichords has tended to overshadow the merits of the Saxon school, but this large number may be

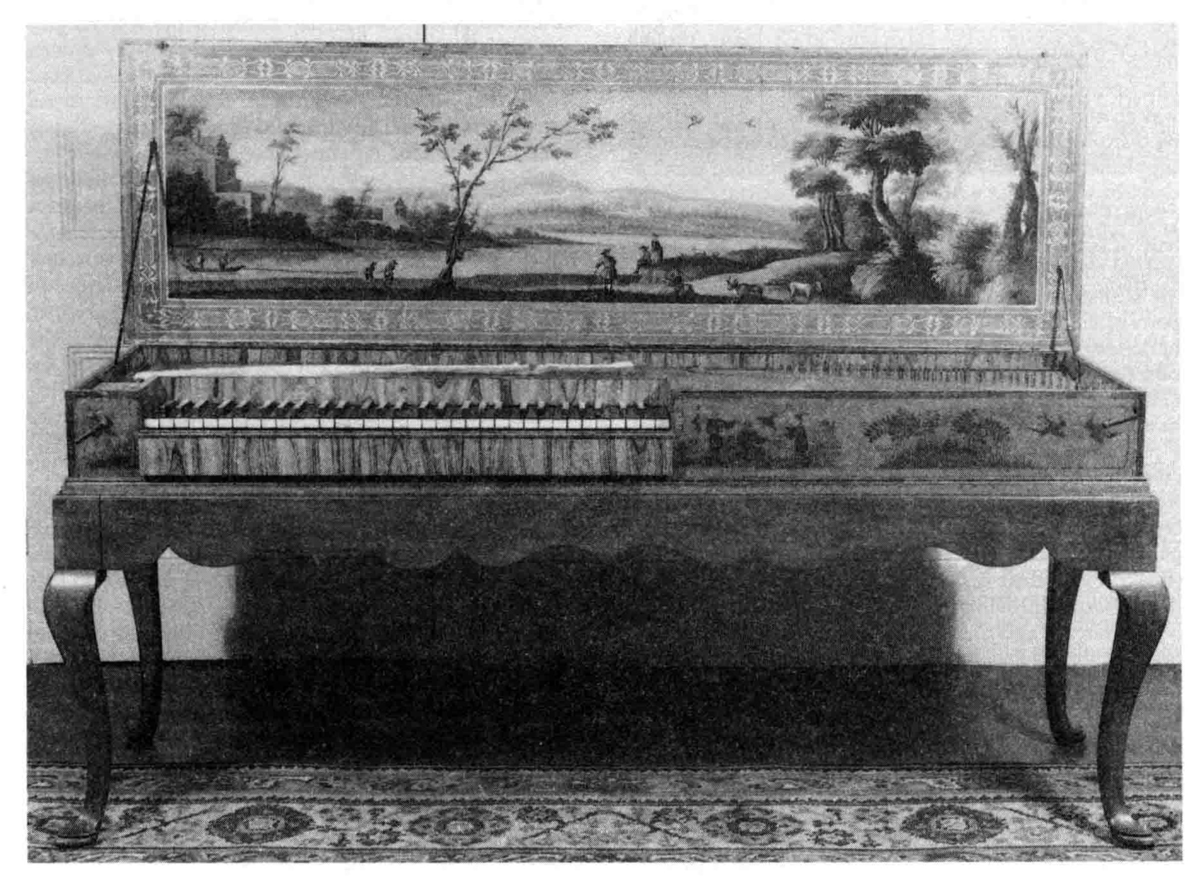
partly due to their having been selectively preserved for their lavish decoration and because many were exported to more stable regions, Hamburg being a busy seaport.

The clavichords of the Saxon builders differed from those of Hamburg by having a bridge that was hooked in the treble but otherwise completely straight, and had along the straight section a series of shallow channels to guide each string across the bridge. Instead of using plain strings in the bass and brightening the effect with octave strings, the Saxon builders chose to use covered strings which sound bright enough without octave strings. When properly designed, covered strings have the advantage over plain strings of keeping in tune with the treble when the temperature varies, and the transition between covered and plain strings is almost inaudible.

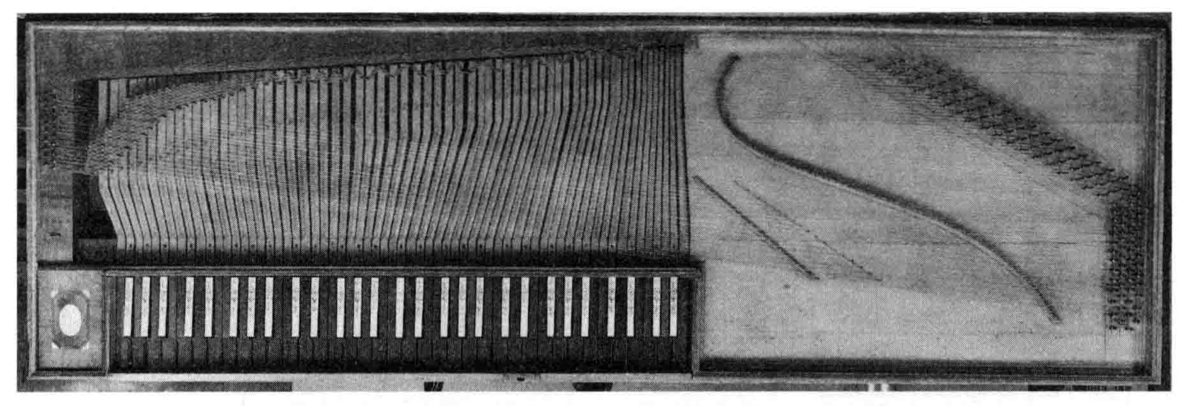
The history of the Saxon school is less secure than that of Hamburg because fewer examples now exist. For instance, Gottfried Joseph Horn made more than 500 clavichords of which only four appear to have survived. The important Saxon builders were Christian Gotthelf Hoffmann of Ronneburg, the Fridericis of Gera, Gottfried Silbermann of Freiberg, Lower Saxony, the Horns of Dresden and Deckett of Grossbreitenbach. Surviving examples cover the years 1765–95, but the Saxon school probably began at least a decade earlier. They are excellently made and of outstanding musical quality, but are mostly sober in appearance.

Throughout the 18th century small, unpretentious instruments, many of them fretted, continued to be made in Germany in addition to the large unfretted ones (fig.12). Some of these were designed as travelling instruments, like the one made by Johann Andreas Stein for the Mozart family in 1763 and the small ones belonging to Beethoven and Grétry. But certain makers, most notably C.G. Hubert of Ansbach, specialized in making intermediate-sized fretted instruments of the highest quality, with a four-and-a-half-octave range of C to *f‴* or C to *g‴*. Although these instruments might be about as long as an unfretted instrument of comparable range, permitting bass strings of adequate length for good sound, the elimination of the notes below C and the use of fretting by pairs yields a very narrow stringband and permits the keys to be short, which provides a snappy action and superb, sensitive touch.

This advantage, together with that of easier and quicker tuning, had to be balanced against the inconvenience that the player experienced when straying into tonalities with more than two flats or three sharps. These remoter keys might demand playing two notes sounded from the same pair of strings either in quick succession (which would circumscribe the use of a legato touch) or even simultaneously (which would be impossible). With the smaller instruments which ended in the bass on 'organ C', the advantages of fretting remained real, though some unfretted clavichords with this bass limit were built during the later 18th century. However, the larger clavichords with a full five-octave compass from *F′* were becoming more popular as the century advanced, and fretting had little effect in reducing their size or improving their touch.



11. Unfretted German clavichord by J.A. Hass, 1763 (Russell Collection, Edinburgh University Collection of Historic Musical Instruments)



12. Unfretted clavichord by Barthold Fritz, Brunswick, 1751 (Victoria and Albert Museum, London)

In Germany they were, in consequence, almost always unfretted.

Thus, during the 18th century, the German clavichord gradually changed from a small fretted instrument probably kept in a cupboard and placed on a table when used for domestic practice, into a piece of furniture with its own stand and occupying a permanent place in the home. Then, for the first time, composers recognized the clavichord's particular advantages for serious musical study, and composed music which exploited its dynamic expression and its ability to introduce slight variations of pitch. Such music only achieved its full effect on the clavichord.

Jacob Adlung (1758 and 1768) gave the most detailed surviving account of the clavichord in Germany, though much of his text is devoted to elementary descriptions and to faults only found in amateur-built clavichords (he was an amateur clavichord builder himself). His writings on instruments, which were began in 1726 and gradually supplemented until his death in 1762, included descriptions of such types as the PEDAL CLAVICHORD and the CEMBAL D'AMOUR. He describes a BUFF STOP in which half of each tangent is covered with leather, so that by shifting the whole keyboard in or out a very short distance, the strings are either struck by the bare or the covered parts of the tangents. He also describes a PANTALON STOP or 'celeste stop' (Ger. *Cälestin*) which, when engaged, raises a series of extra tangents, each one close to the right of the corresponding normal tangent (the clavichord must be unfretted). In playing, when the normal tangent releases a pair of strings they settle on the celeste tangent and continue to sound. If the sustaining effect is too obtrusive, Adlung suggests that the celeste tangents should be covered with thin leather or even cloth. He mentions in passing that he had never seen a single-strung clavichord (thus proving their rarity) and also that builders were in the habit of improving their soundboard wood by boiling it in water. He also rightly insists that the lengths of string between the bridge and the tuning pins should always be undamped (and also free from makeshift joins) in order to provide a resonance which he calls 'after-singing' (*nachsingen*).

A more systematic account of clavichord building was published by Peter Sprengel in 1773, detailing the woods and tools used and including descriptions of wire drawing and the winding of covered strings for the bass. He gives a drawing of a hand-driven string winding machine. Sprengel says that by his time the buff and celeste stops of the clavichord had gone out of fashion, because they tended to put the instrument out of tune and provided no real benefit.

C.P.E. Bach, writing in 1753, confirmed that musicians continued to value the clavichord in its basic form. He mentioned no stops or special effects, speaking rather of the instrument's ability to render all shades of dynamic nuance and to produce a vibrato and portamento, and concentrating on such essentials of a good clavichord as an even, responsive touch, a 'sustaining, caressing tone', and a range of at least C to e''' (the highest notes being required when playing music intended for other instruments – presumably the violin or the flute). C.P.E. Bach 'could not bear' octave strings in the bass of a clavichord and made no distinction between fretted and unfretted instruments, while J.S. Petri (2/1782) and D.G. Türk (1789) insisted on the latter. Bach's own personal instruments by Silbermann and Friderici were almost certainly unfretted.

C.P.E. Bach's views concerning the clavichord are especially significant, as in addition to writing the most influential treatise on 18th-century keyboard playing he was certainly the most important composer to conceive his music in terms of the clavichord. The appearance of *pianissimo* indications, as well as *forte* and *piano*, in certain of his sonatas published in the 1740s, despite the title-pages describing them as 'per cembalo', suggests that he had the clavichord in mind for these works. Explicit *Bebung* indications appear in one of the compositions written to illustrate his *Versuch* (1753–62) and in the first of the *Kenner und Liebhaber* collections (1779).

Later German writers were utterly unrestrained in their praise of the clavichord, especially as a vehicle for the most intense and private personal expression. Schubart wrote (in 1786) that a clavichord 'made by Stein, Fritz, Silbermann, or Späth is tender and responsive to your soul's every inspiration, and it is here that you will find your heart's soundboard ... Sweet melancholy, languishing love, parting grief, the soul's communing with God, uneasy forebodings, glimpses of Paradise through suddenly rent clouds, sweetly purling tears ... [are to be found] in the contact with those wonderful strings and caressing keys'. The heightened sensibility and sentimentality evident in Schubart's rhapsodizing are closely attuned to the *Sturm und Drang* and *Empfindsamkeit* styles of the second half of the 18th century, part of the special climate in which the clavichord had its great

flowering of popularity and in which all of its special literature was created.

During the last quarter of the century some clavichord makers seem to have been working towards an instrument with the intimate sensitivity and flexibility so highly praised by Schubart, while others seem to have been aiming to achieve a louder sound more appropriate for the piano repertory that was developing at this time. Virtually all the important German clavichord makers were by this time building pianos as well. F.C.W. Lemme, who developed a clavichord with a case with rounded ends for which he claimed 'an uncommonly beautiful tone', advertised in 1802 that he made 'large grand pianos in the style of the English masters ... another large grand piano ... square pianos ... and clavichords of all kinds, all of them unfretted'. (He listed no fewer than 14 different models.)

The tendency to build piano-like clavichords was increasingly reflected in the sound and massiveness of structure of many instruments made in the 19th century by such German builders as Voit and Schmahl and the Scandinavian makers, some of whom were still producing clavichords in the 1820s. The structure of a large 18th-century clavichord differs from that of a 17th-century instrument in a number of details. A certain massiveness was required to withstand the tension imposed by the greater number of strings used for the expanded range of the later instruments and because they were generally unfretted. In the 1790s a diagonal brace running parallel to the strings was often attached above the bottom to stiffen it and thus help prevent twisting of the case. The diagonal section of the wrestplank was not usually thick enough to reach the bottom of the case but, rather, was let into the case linings at its ends and supported along its length by blocks resting on the bottom, so that the air chamber below the soundboard was not divided.

The soundboard barring found on 18th-century instruments is extremely variable, some instruments having a series of diagonal ribs passing under the bridge approximately at right angles to its tenor section, while others have a cut-off bar running parallel to the tenor section of the bridge to separate the bridge from the triangular portion of the soundboard nearest to the keyboard. (In those instruments having octave strings in the bass, a cut-off bar of this sort serves as a hitch-pin rail for the octave strings.) Some instruments have a similar diagonal rib behind the bridge that cuts off the soundboard at the back right-hand corner as well. The use of one or even two decorated soundholes in the soundboard is characteristic of the work of the Saxon makers listed above.

5. Spain, Portugal and Scandinavia. The interest in clavichords displayed by Bermudo and Santa María in the 16th century continued on the Iberian peninsula in the 17th and 18th centuries, although the instruments themselves appear to have been predictably conservative and intended for use principally as practice instruments for organists. As late as 1723–4 Nassarre wrote about clavichords having a projecting keyboard and, a compass of only *C/E* to *a''*, a soundboard running underneath and divided bridges. Nassarre's remarks on musical instruments tended to be out of date, however, and more modern clavichords with paired fretting may already have been available in Spain, as they seem to have been in Portugal. In surviving Spanish and Portuguese instruments of this type, there tends to be a different arrangement of tangents from that found in German instruments fretted in pairs. Instead of the Es being paired with E♭ and the Bs being paired with B♭ so that the Ds and As are left unpaired, the Iberian instruments (and some Scandinavian ones) pair E♭ with D and B♭ with A, leaving the Es and Bs unpaired.

Other less common fretting arrangements found on Spanish clavichords include the pairing of a few bass notes, unfretted G♯s (allowing the string to be retuned to A♭, a requirement of certain church modes expressed by Bermudo nearly two centuries earlier), and consecutive paired fretting in the treble. A feature peculiar to 18th- and 19th-century Spain is the use of straight key-levers in a number of fretted clavichords. Another element, unusual for the period and found in at least two 18th-century Spanish clavichords and several Latin American examples dating from the 17th to the 19th century, is the so-called 'second soundboard', i.e. a board running underneath the key-levers and thus below the level of the main soundboard. This enlarges the soundbox but has no contact with the bridges and thus cannot contribute to transmitting the vibrations of the strings to the resonating chamber. Latin American clavichords not uncommonly have tool compartments on both sides of the keyboard.

In Spain, short-octave instruments continued to be built until the end of the 18th century, and small 51-key instruments as late as 1829 (a clavichord by Antonio López de Dueñas). Although few instruments with five or more octaves survive, contemporary newspaper advertisements show that unfretted, five-octave instruments were being built in Madrid in competition with square pianos and that ownership at that time was not limited to organ players, although no specific repertory for the clavichord seems to have been created. As a tool for organists, however, the clavichord survived as late as the 1870s and 80s in some cathedrals and churches, and even into the first half of the 20th century in some closed-order convents.

The majority of Iberian clavichords are anonymous. The earliest identified Spanish maker was Juce Albariel (*fl* Saragossa, 1465), and the latest were Pedro and Teodoro Serrano, father and son, who worked in the second third of the 19th century. Those Portuguese makers whose signatures appear on surviving clavichords are all from a late period: Jacinto Ferreira (Lisbon, 1783), Manuel do Carmo (Porto, 1796) and José Baptista Camacho (Braga, 1841).

Although about 12 Danish-built clavichords are known, Scandinavian building was dominated by Sweden, from which at least 150 clavichords dated between 1688 and 1832 have survived. This was probably the result of a healthy domestic market protected by import duty. The early Swedish builders followed the German tradition, but an intervention by the Royal Academy of Science of Stockholm in about 1740 resulted in the development of a typically Swedish design which became standardized by about 1770. An instrument of this kind is unfretted with octave strings in the bass (with the tuning pins at the left-hand end of the case, as in the Hamburg instruments), has a soundboard with diagonal grain, a treble scaling appropriate to the use of iron wire, and a compass of more than five octaves. The left-hand edge of the soundboard has a gracefully curved shape, partly overhanging a few of the top keys. By 1775 the compass had reached *F'–a'''*, by 1785 *F'–c''''*, and by 1795 some

instruments were built with extra bass notes giving six octaves (*C′–c″″*), although *F′–c″″* remained the more usual compass. Whereas German clavichords are restricted to a length of about 1·75 metres so that the tuner can reach the bottom note from the tuning pins on the right, a typical Swedish clavichord is over two metres long. In order to tune the lower strings, the tuner would first tune the octave strings on the left-hand tuning pins, and then tune the unisons to the octaves, presumably using a hand-held stick to reach the lower keys while working on the tuning pins at the right-hand end of the case. This proves how the octave strings had become an indispensable part of the design.

Iron stringing gives a treble with a clear, relatively strong sound and the extra length and ample soundboard area give a fine bass. The instruments are also surprisingly sensitive and controllable in spite of their size. Their popularity, together with their large compasses, made them a substitute in Swedish homes for the early piano.

6. Austria. The few surviving Austrian clavichords date from the 18th century onwards. Many of them display structural characteristics that were out of date in contemporary German clavichords. They generally have a compass of *C/E–c‴* or *C/E–d‴*, and in later instruments *C/E–f‴*. The layout of the keywork usually displays a modified mean-tone temperament, the kind in use in small organs until the early 19th century. It seems to be typical of these relatively small clavichords to have a soundboard with no bars, or at most only one, and instruments with a straight bridge were still being built in the second half of the 18th century. The relatively short scaling indicates a high Chorton pitch standard. Surviving strings indicate that iron wire was preferred. The material used for the tangents was usually tinned iron. The large unfretted clavichords preferred in the mid-18th century in northern Germany and Scandinavia were something of an exception in Austria. The cases of those instruments that have survived are usually made of solid walnut, with plain ornamentation. The interior of the soundboard and keyboard area may be painted with red bole. An unfretted instrument of this kind (compass *F′–f‴*) was built in 1794 for Haydn by the Bohemian organ builder Johann Bohák and is now in the Royal College of Music, London. A similar instrument made by Ferdinand Hofmann is kept in the house where Haydn died in Vienna. When the pianoforte ousted the clavichord around the turn of the century, a small circle of people remained loyal to the clavichord, partly out of enthusiam, partly for economic reasons. Türk recommended the clavichord instead of the piano for teaching children in the Viennese edition of *Clavierschule* (1789). As late as 1831 the board of the civic music school in Buda was urgently requesting repairs to the 11 clavichords which had been the only instruments available for teaching the keyboard ever since the school was founded in 1777.

The last traditionally built instrument (compass *F′–f‴*, fretted) was made in 1839 by Klemens Kunz (1786–1840) in Jaroměřice, Bohemia (now in the Museum of Czech Music, Prague). Other Austrian clavichord makers included Johann Moysè (*c*1700–71), Ferdinand Hofmann (1756 or 1762–1829), Englebert Klingler and Johann Bohák (1754–1805) in Vienna; Carl Matthias Gschwandtner, Georg Mitterreiter, Franz Xaver Schwarz and Anton Römer in Graz, J.C. Egedacher (1664–1747) in Salzburg, and Johann Anton Fuchs (*fl* 1770–96) in Innsbruck.

7. The modern revival. The first clavichords to be built in modern times were the work of Arnold Dolmetsch. Having restored a five-octave Hass clavichord with octave strings in the bass, one that he owned himself, and having played it in some of his historical concerts in London in the 1890s, he created an interest in the clavichord among a group of enthusiasts, one of the most supportive being Bernard Shaw. This led to his making four accurate copies of the Hass instrument in 1894, three of which were immediately sold, followed by two more in 1895 and 1896. Apart from three smaller pentagonal clavichords of compass *C′–f‴*, made to his own design in 1897, his next clavichords were a group of 34 made between 1906 and 1910 while he was working with the Chickering company in Boston. These were based on a Saxon five-octave clavichord of 1784 by Christian Gotthelf Hoffmann, without octave strings, and which was also owned and restored by Dolmetsch. Rather than copying it strictly, Dolmetsch combined its general layout with a bridge shape derived from Hass.

Initially, in 1894, Dolmetsch fitted strings of traditional diameters in the treble, presumably having measured the strings he found on his Hass, but he soon reduced the diameters, and thus the tensions, presumably to make playing easier. In Boston, Dolmetsch standardized on treble tensions about 30% below those of Hass. In 1912, while working for Gaveau near Paris, he took the decisive step of introducing the well-known model of his own design with a *C–d‴* compass (and a further small reduction of treble tension). Dolmetsch thus abandoned copying, 'the best training for a beginner', in order 'henceforth to realise my own ideals', the better to overcome the prejudice of a piano-based culture. A similar redesigning was currently taking place with harpsichords. This ensured the successful revival of interest in the clavichord and was a potent influence on builders of the early revival, mostly in England and Germany.

While most makers followed the conventional layout, some took the basic idea of the tangent action and experimented with single-stringing, down-striking, metal frames or even metal soundboards, none of which has proved to be of lasting value. The only non-traditional design apart from Dolmetsch's to gain a significant following among players was that developed by Thomas Goff in 1934, which had a long sustaining power derived from heavy keys and a heavy bridge. This school of players on Goff instruments, led by Thurston Dart, developed a delicate, legato, romantic style of playing in which vibrato had a prominent role.

From about 1965, clavichord makers began following the lead of harpsichord makers in returning to making accurate copies of old designs, giving players the opportunity of exploring the more vigorous style of playing witnessed by Burney on his visit to C.P.E. Bach and described in his book of 1773. The Nederlands Clavichord Genootschap was formed in 1988 to support the study of all periods of the instrument, and they began to publish a journal in the same year. Clavichord societies have also been formed in Germany, Britain, Switzerland, Japan and the USA, and the first of a series of biennial international clavichord symposia was held in 1993 in Magnano, Italy.

8. Repertory. For most of its long history the clavichord was primarily valued as an instrument on which to learn, to practise and occasionally to compose. It appears as an

alternative to the virginal and the harpsichord on the title-pages of a number of 16th-century keyboard collections and is similarly mentioned in some German publications of the late 17th century, but there seems to have been little or no recognition of the clavichord's special capabilities before the beginning of the 18th century and no music specifically composed for it before the mid-18th century. At that time a large body of music written particularly for the clavichord or alternatively for the clavichord and the relatively new fortepiano began to be composed, but only in Germany, where the clavichord was still very popular, judging by the output of makers such as Lemme and the Horn brothers, who numbered their instruments. Some of this music, including most of that by C.P.E. Bach, is highly demanding from both musical and technical standpoints, but much of it was composed for middle-class ladies of modest capabilities and is accordingly far easier to play. The most notable composers of clavichord music apart from C.P.E. Bach include W.F. Bach, E.W. Wolf, J.G. Müthel, J.W. Hässler, C.G. Neefe, D.G. Türk, and F.W. Rust, one of whose sonatas includes a variety of special effects to be achieved by strumming or drumming on the strings, playing harmonics, and the like. Haydn's solo keyboard works, also, must be counted as essentially for clavichord over most of his life, since the Esterházy court appears to have received its first piano when he was 49 and he only acquired his own piano at the age of 56. His sonatas lose much when played on the harpsichord and even the late ones remain idiomatic and effective on the clavichord.

Although the clavichord is *par excellence* a solo instrument on which one plays by oneself for oneself, it was also used in the 18th century to accompany solo singing; it is specifically cited in this connection by writers of the period and on the title-pages of several song collections.

The 20th-century repertory for clavichord is far less extensive than that for the harpsichord, reflecting not only the inability of the clavichord to make itself heard in an ensemble but also the problems encountered in public performance even when it is presented as a solo instrument (although some of these have been partly overcome with the aid of discreet electronic amplification). However, especially in England and clearly as a reflection of the importance of English makers in the modern revival of the instrument, a number of compositions specifically for the clavichord have appeared, beginning in 1928 with Herbert Howells's *Lambert's Clavichord*, op.41; a smaller group of works by German composers, beginning with Ernst Pepping's Sonata no.1 of 1938, similarly reflects the German revival of the instrument between the wars. The jazz pianist Oscar Peterson played the clavichord on the album *Porgy and Bess* (Pablo, 1976), a duo with Joe Pass, who plays the guitar. To compensate for the low volume of the clavichord, microphones were evidently placed close to the strings for the recording; the resulting timbre is biting, like that of the harpsichord. A feature of the performance is Peterson's playing of bends and blue notes by using the *Bebung* technique of varying the pressure with which the key is held down.

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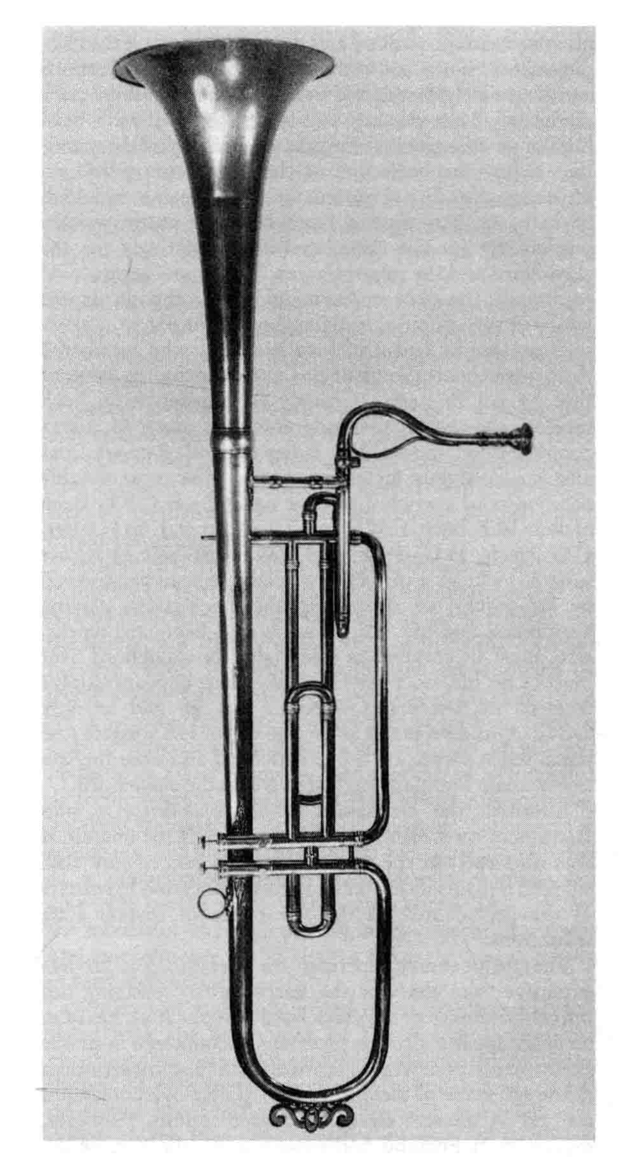
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EDWIN M. RIPIN/JOHN BARNES/ALFONS HUBER, BERYL KENYON DE PASCUAL/BARRY KERNFELD

Clavicor. A valved brasswind instrument of tenor pitch invented in Paris by Danays in 1837 and made by the firm of Guichard (see illustration). It was built in various pitches from from $6\frac{1}{2}'$ E♭ down to 9′ B♭; a smaller instrument, the néocor (pitched in 6′ F with crooks for lower tonalities), was seen as a member of a family comprising *cornet à pistons*, néocor and clavicor, undermining the claim of Adolphe Sax to have been the first to introduce a homologous brasswind family. The clavicor, also sometimes known as the ALTHORN, had three valves, two of them operated by the right hand and one by the left, but from about 1840 all three were operated by the right hand. Its bore was narrow compared with modern saxhorns; the instrument was held up vertically in front of the performer.

The clavicor provided a tenor voice in bands. Although its active life ceased long before the turn of the century, since it was supplanted by the E♭ tenor horn, it was commemorated for some considerable time in Italian military-band nomenclature, in which the E♭ tenor horn part used to be called *clavicorno in mi ♭*. In England clavicors were made by Pace, and a part for 'E♭ clavicor solo' is included in some brass-band journals issued in the 1850s.



Clavicor in C by Guichard, Paris, after 1838 (Horniman Museum, London)

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ANTHONY C. BAINES/ARNOLD MYERS

Clavicordio (It., Sp.; Port. *clavicórdio*). (1) A generic term for a string keyboard instrument.

(2) *See* CLAVICHORD.

(3) (Sp.) *See* HARPSICHORD.

(4) An Italian term for the polygonal VIRGINAL.

Clavicylinder. *See* KLAVIZYLINDER.

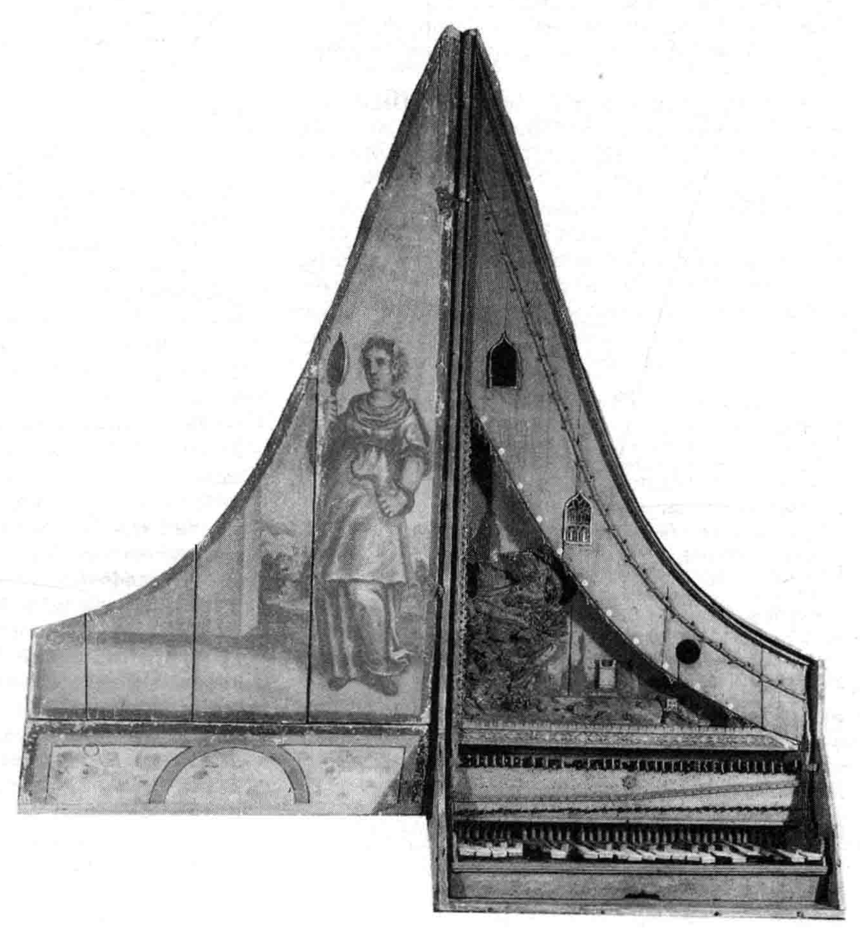
Clavicymbelpedal (Ger.). *See* PEDAL HARPSICHORD.

Clavicytherium (Fr. *clavecin vertical*; Ger. *Klaviziterium*; It. *cembalo verticale*). An upright harpsichord with a vertical soundboard. The main advantages of such an instrument are that it takes up less floor space than a normal harpsichord and the sound is projected more

directly at the player. Since the jacks must move horizontally rather than vertically, it requires a complex action often involving the use of springs rather than gravity to return the jacks to their position of rest. As a result clavicytheria usually have a fairly heavy touch and unresponsive action.

The earliest known reference to a clavicytherium is in the manuscript treatise of Paulus Paulirinus of Prague (1459–63), which describes a combination of an upright harpsichord and an organ played from the same keyboard. The oldest depiction of a clavicytherium dates from about 1463 and the oldest surviving string keyboard of any kind is a clavicytherium. This instrument, probably made in Ulm in the late 15th century and now in the Donaldson Collection of the Royal College of Music, London, is 142·5 cm high and has a keyboard range of 40 notes (see illustration; *see also* HARPSICHORD, §2 (ii)). The compass is now *C/E–g″*, but originally (as established by Debenham) was *EE♯FG–g″*. However, the apparent *E♯* cannot have been tuned as such; instead a full diatonic bass octave *C, D, E, F, G, A, B♭, B* may have been used. The instrument has a unique and astonishingly simple action in which the key, a vertical lever and the forward-projecting jack are all assembled into a single rigid piece. When the key is depressed the entire assembly rocks forward, so that the jack (moving along the path of an arc) is forced past its string. When the key is released the assembly falls back under its own weight, returning the jack to its original position. Another early example, perhaps from around 1600, is in the Norsk Folkemuseum, Oslo.

The earliest writer to use the term clavicytherium for the upright harpsichord was Sebastian Virdung (*Musica getutscht*, 1511), but he gave no description to accompany his crude woodcut illustration, which is a reversed rendering of an instrument with a 38-note range of *FG–g″* (lacking *F♯*). Stradner has argued that the instrument had metal strings. Praetorius showed a substantial example in *Theatrum instrumentorum* (1620; *see* CLAVICHORD, fig.6) and stated that its sound was almost the same as that of a cittern or harp. A German example of the same period (in the Germanisches Nationalmuseum, Nuremberg) has two sets of unison strings at normal pitch, and a third tuned an octave higher. There are four rows of jacks, one of which plucks one of the unison strings very close to the nut to produce a nasal tone (like a LUTE STOP on a harpsichord). In addition, a sliding batten fitted with leather pads can be moved to mute the sound of one of the unison strings (like a BUFF STOP). In this instrument a vertical arm set in the back of each key has four finger-like projections, each of which fits into a slot in one of the four jacks provided for each note. Since the connection between the jacks and this arm is not a rigid one, as in the Donaldson instrument, it is possible for the jacks to move forward and back horizontally instead of in a curved path, and it is also possible to change registers by shifting the jackslides, as one would on a harpsichord.



German clavicytherium, probably from Ulm, c1480 (Royal College of Music, London)

In the late 17th century and the 18th, clavicytheria were built throughout Europe, including Scandinavia and Great Britain. Of the 18 Italian examples known, only three are genuine clavicytheria, the remainder having been constructed from harpsichords. One of the genuine clavicytheria, in the Museo degli Antichi Strumenti Musicali in Rome, was possibly made by Cristofori (perhaps the one of 1697 that is recorded in a Medici inventory of 1700; illustrated in van der Meer, 1983, p.168). Another instrument made by Martin Kaiser in about 1675 to a similar design, probably for the Emperor Leopold I, is in the Kunsthistorisches Museum, Vienna (illustrated in Russell, pl.84). This has two sets of strings tuned in unison and clearly shows the influence of organ builders: the strings are arranged symmetrically with the bass strings in the centre and the treble strings at the sides, like a rank of organ pipes in mitre shape, and a ROLLERBOARD is used to connect the keys with their corresponding jacks. Although this instrument pre-dates Cristofori's, Kaiser worked in Venice at some time (see Luithlen), and may have met and been influenced by Cristofori there. An enormous example about 365 cm high, constructed by Nicolas Brelin in Sweden in 1741, was equipped with eight register-changing pedals. A number of handsome clavicytheria were made in Dublin in the second half of the 18th century: two by Ferdinand Weber (one undated and the other of 1764; illustrated in Russell, pls.77 and 78) use oblique stringing to achieve a symmetrical 'pyramid' form similar to Kaiser's instrument but without the mechanical complexity. This design could have derived from the earliest known upright pianos, which were also pyramid-shaped (*see* UPRIGHT PIANOFORTE).

Three important examples by Albert Delin (who worked in Tournai between 1750 and 1770; an instrument is illustrated in Russell, pl.41) are notable for their smoothness of action and fine tone. Delin's action uses a pivoted bell crank, the horizontal arm of which is pushed upwards by a vertical sticker resting on the back of the key; the jacks are hooked into the vertical arm of the bell crank, which is so balanced that when the key is released it brings the jacks back to the rest position without additional weights or springs. The clavicytherium has received little attention from 20th-century makers.

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EDWIN M. RIPIN/DENZIL WRAIGHT

Clavier. (1) (Fr.). A term for the keyboard of a piano, harpsichord, organ etc. It was used to denote 'manual keyboard' at Rouen as early as 1386.

(2) (Ger.). The most common spelling of KLAVIER before the 19th century.

(3) A term sometimes applied to pianists' practice instruments that have silent keyboards ('dumb claviers') or produce only a clicking sound when the keys are depressed and released.

EDWIN M. RIPIN/JOHN KOSTER

Clavier de pédales (Fr.). *See* PEDAL PIANOFORTE.

Claviergamba (Ger.). A bowed keyboard instrument invented by Johann Georg Gleichmann in 1709. *See* SOSTENENTE PIANO, §1.

Claviharpe. A HARP-PIANO made by J.C. Dietz (i).

Clavijo del Castillo, Bernardo (*b c*1545; *d* Madrid, 1 Feb 1626). Spanish composer and keyboard player. Nothing is known of his early life and musical training. On 6 December 1569 he was listed among the members of the royal chapel in Palermo and at the same time as a soldier of the Viceroy of Sicily. In 1587–8 he was organist in the Sicilian royal chapel, and in the dedication of his motet collection he asserted that he had at one time been *maestro di cappella* there. On his return to Spain in November 1589 he was appointed organist of Palencia Cathedral. In February 1592 he left Palencia to become organist of Salamanca Cathedral; he became Professor of Music in the University of Salamanca on 3 April 1593, having been awarded the degree of Bachelor of Arts *por suficiencia*, that is, without entitlement, the previous month. In July 1594 he obtained the degree of Licentiate and Master of Arts of the University of Oñate. As well as teaching in the University of Salamanca, he also performed on the organ there on certain occasions.

On the death of Hernando de Cabezón (1 October 1602), Philip III summoned Clavijo del Castillo to Valladolid, where the Spanish court was in residence, to fill the resultant vacancy. He began to serve there in November 1602, although he did not finally leave his cathedral and university posts at Salamanca until July 1603. His official appointment, of 29 March 1603, specified that he was to serve as keyboard musician of both the royal chapel and the royal chamber (as Antonio and Hernando de Cabezón had done), and that he was to teach some of the boys of the royal choir school. Although he was not the only keyboard player at the royal chapel, he was named as 'His Majesty's principal organist' in 1618–19, a title he held until his death. His skill was praised by many contemporaries. Outstanding among these was Vicente Espinel, who, in his novel *Relaciones de la vida del escudero Marcos de Obregón* (Madrid, 1618), mentioned the musical academies which met in his house and in which his daughter Bernardina (an excellent keyboard and harp player) took part.

The famous musical library of King João IV of Portugal included some tientos by Clavijo del Castillo, one of which has survived (ed. in W. Apel: *Spanish Organ*

Masters after Antonio de Cabezón, CEKM, xiv, 1971). His main compositional output is contained in his *Motecta ad canendum tam quattuor, quinque, sex et octo vocibus quam cum instrumentis composita* (Rome, 1588). The volume contains 19 motets: six for four voices, six for five voices, six for six voices and one for eight voices; as the title of the collection suggests, instruments may be substituted for voices.

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LUIS ROBLEDO

Clavinet. A five-octave electronic keyboard instrument similar to an electric piano. It was designed by Ernst Zacharias and has been manufactured by HOHNER from around 1960. The sound resembles that of the clavichord, and is produced by small hammers, mounted under the touch-sensitive keys, which strike short strings directly beneath them; the vibrations of the strings are converted by electrostatic transducers into voltage variations and made audible over a loudspeaker. Although the Clavinet was originally less successful than Hohner's Pianet, many rock and jazz musicians, including Stevie Wonder and Chick Corea, have exploited its percussive quality.

HUGH DAVIES

Claviola (i). A bowed keyboard instrument, in the shape of an upright piano, invented by JOHN ISAAC HAWKINS, who called it the 'claviole'. It had four semi-circular columns of gut strings with four semi-circular rotating horsehair bows operated by a pulley. A foot treadle kept the bows in motion and the keys brought the strings into contact with the bow. It was first demonstrated publicly at a concert on 21 June 1802 in Philadelphia, when it was used to perform Hawkins's own concerto. It was shown again in London in 1813–14 and illustrated in Rees. The most famous claviola to survive is a kind of upright zither by Ole Breiby, now at the Metropolitan Museum, New York. Behind the keyboard is a resonance chest on which is mounted a small viol-shaped soundboard bearing 25 metal strings stretched over three nuts and three bridges. The player fingers the keys with the left hand and with the right manipulates the bow, which moves in a groove. When a key is depressed the corresponding string is raised and brought into contact with the bow; dynamics can be controlled by touch. The range of the Claviola is just over two octaves (*g*–*b″*), but the top four keys lack strings of their own; by means of a lever the player operates a small bar which stops the string belonging to the note an octave lower, so that a harmonic (said to sound like a flageolet) is produced at the required pitch. The instrument enjoyed some popularity and was manufactured until the end of the 19th century. Breiby patented a larger version requiring two foot-operated bows on 4 May 1897.

See also SOSTENENTE PIANO, §1.

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HOWARD SCHOTT, MARGARET CRANMER

Claviola (ii). The name given by their inventors to two keyboard instruments in which the sounds were produced by hammers striking short, thin steel bars. The first was invented by Papelard of Paris and patented on 11 August 1847; for each note over a compass of *c* to *c″″* it had two bars fixed at both ends and tuned an octave apart. In 1848 Papelard constructed a successor to the claviola, the *clavi-lame*, in which the bars were fixed at one end only (its mechanism thus resembled that of the celesta).

George Crawford's claviola, patented in London on 22 May 1862, resembled Papelard's first instrument; Crawford referred to his invention as a 'pianoforte'. □

Claviorgan [organized piano, harpischord, etc.] (Fr. *clavecin organisé*; Ger. *Orgelklavier*; It., Sp. *claviórgano*). An English equivalent to the quasi-Latin *claviorganum*, denoting a keyboard instrument in which strings and pipes 'sound together to produce a pleasing sound' (Praetorius, 2/1619). In early sources, late 15th-century Spanish or 16th-century Italian collections, for example, it cannot be assumed that *clabiórgano*, etc., invariably denotes a composite keyboard instrument of this kind; often the word may have been used for (secular) organs in general, perhaps to distinguish them from portatives or regals. The English term seems to have appeared only at the end of the 19th century (Engel, Hipkins) but it may be earlier. The adjective 'organisé' was used in France at least by the middle of the 16th century and copied by English lexicographers (e.g. Randle Cotgrave, 1611).

The true claviorgan remained on the fringe of music-making for at least three centuries; its history is thus neither continuous nor connected but comprises a series of important types. In the 16th century spinets or virginals 'with pipes undernethe' are known to have existed from documentary evidence (e.g. at least five are listed in the inventories of Henry VIII, 1547) and from surviving examples (e.g. the spinet-regal-organ formerly in Schloss Ambras); double- or triple-strung, full-size harpsichords with positive organs incorporated are to be found in Germany (a Dresden inventory, 1593), Italy (Banchieri, 1605), England (one made by Theeus, 1579 Victoria and Albert Museum, London) and elsewhere. Many examples must have been little more than toys (e.g. the mechanical claviorgan patented in Venice, 1575). In the 17th century there was immense variety, from the clavichord-organ combinations known from theorists (Barcotto *c*1640, Todini, 1676) and extant examples (V. Zeiss of Linz, 1639) to the organ-spinet-harpsichord-*Geigenwerk* (*Galleria armonica*) made in Rome by MICHELE TODINI from about 1650. The acoustic and mechanical theorists (e.g. Kircher, 1650) were attracted to the more doubtful aspects of these composite instruments. From about 1580 to about 1780, many large organs are known to have had a row or two of harpsichord strings, especially those in German court churches, but also in various other places from Sicily to Coventry. Particularly in England, chest-like or even harpsichord-shaped chamber organs were made during the 18th century specifically to carry a harpsichord on top whose keys depressed the organ pallets below through simple stickers; this is known both from theoretical sources (e.g. Burney: 'Schudi', 'Snetzler' in *Rees's Cyclopaedia*, 1819, and the varied and detailed

drawings given by Dom Bédos de Celles, 1766–78) and from extant examples (e.g. the Earl of Wemyss's Kirkman-Snetzler claviorgan of 1745–51, see illustration). Even in many quite late sources it is not clear what exactly 'claviorgano' denoted (e.g. Cristofori's accounts, Florence, 1693). Late in the 18th century, many pianos, particularly large square ones, were made with several ranks of flute and chorus organ pipes, often by the best makers in London (e.g. Broadwood) and, to a lesser extent, Paris (Taskin). John Geib (1744–1818) claimed to be the first to make 'organized pianos' in London. By about 1840, harmonium-pianos played only a minor role among the vast array of composite, hybrid and other fanciful, constantly patented inventions.

There never was a specific claviorgan repertory, although some pieces were written to exploit individual instruments (e.g. one of Handel's organ concertos, 1739, composed for the organ-harpsichord used in *Saul*, 1738 – probably Handel's famous 'maggot'). Claviorgans were used occasionally in the Florentine *intermedii* in the 16th century. Many theorists pointed out the variety of colours possible, often calculating them mathematically. Claviorgans were occasionally named on the title-pages or in prefaces to various publications (e.g. A. de Arena, *Bassas dansas*, 1572, for 'espineta sola, espinate organisati', and S. Seminiati, *Salmi*, 1620, for 'leuti ... organi o claviorgani'). They are sometimes mentioned in diaries and the like as having been played in works not expressly calling for them. For example, Michael Arne played a theatre concerto in 1784 on an 'Organized Piano Forte' (R.J.S. Stevens's MS); Burney (*Travels*) heard an Italian nun using a claviorgan in church; Mattheson recommended them in Hamburg for church cantatas (1739, etc). By about 1770 (J.A. Stein), a *clavecin organisé* was played in order to give dynamic changes by adding or subtracting organ stops. In 1768 Adlung remarked that the claviorgan was less common than in his 'young days', the new piano having replaced it in expressive music.

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DONALD HOWARD BOALCH, PETER WILLIAMS

Clavisimbalum (Lat.). Name for the harpsichord described in a treatise by HENRI ARNAUT DE ZWOLLE.

Clavius, Christophorus [Christoph] (*b* at or nr Bamberg, *c*1538; *d* Rome, 6 Feb 1612). German composer and mathematician, active mainly in Italy. As a Jesuit novice he studied theology, mathematics, astronomy and music at the priory of S Cruz, Coimbra, from 1555. He was still at Coimbra on 21 August 1560. From 1565 to 1579 or 1580 he taught mathematics at the Jesuit Collegio Romano and later continued to live in Rome. He won fame through the publication in 1574 of *Euclidis elementorum libri XVI, cum scholiis*, one of his numerous scholarly publications. Pope Gregory XIII appointed him to a papal commission to correct the errors of the Julian calendar, and the new Gregorian calendar was announced in a papal bull of 22 February 1582. He also contributed to the study of coss, a form of algebra developed in the 15th and 16th centuries. Although he enjoyed a wide correspondence with leading astronomers and mathematicians of his day, among them Tycho Brahe and Galileo, he had to spend much time answering polemics from such



Claviorgan by Jacob Kirkman and John Snetzler, 1745–51 (private collection)

critics as Mästlin and Scaliger who aimed at undermining his great achievements. He wrote a small amount of music which has not yet been studied. His surviving pieces comprise a motet in two sections to words from the Song of Songs (in RISM 1596[2]), ten other motets (in *A-Wn* and *D-Dl*, *Mbs*, *Rp* and *Z*) and three sacred songs (in *PL-WRu*, inc.); 13 other motets (formerly in *D-Bsb*, the Biblioteca Rudolfina, Legnica, *WRu* and *RUS-KA*) are lost.

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E. FRED FLINDELL

Clay, Frederic (Emes) (*b* Paris, 3 Aug 1838; *d* Great Marlow, 29 Nov 1889). English composer. He studied harmony and counterpoint with Molique in London, and through a promising career in the Treasury Department supported his early compositions and also a brief period of further study with Hauptmann in Leipzig in 1863. In 1862 he made his public début at Covent Garden with *Court and Cottage* and it was during the rehearsals of his first real success, *Ages Ago* (1869), that Clay introduced his librettist, W.S. Gilbert, to his close friend Arthur Sullivan. In 1873, a comfortable legacy from his father enabled him to devote his attention completely to composition and in 1877 he tried his fortune in the USA, achieving only moderate success. On his return to England in 1881, he found a new librettist in George Sims but, after the second performance of *The Golden Ring* on 4 December 1883, Clay collapsed; he was paralysed for the rest of his life. Among his other stage works were *Babil and Bijou*, *Happy Arcadia* and *The Black Crook* (all 1872), *Oriana* (1873), *Princess Toto* and *Don Quixote* (both 1876), and *The Merry Duchess* (1883).

Most of Clay's works were written for the stage, although he wrote many popular songs, some hymns and two cantatas, one of which, *Lalla Rookh*, included the famous 'I'll sing thee songs of Araby'. His melodies are always fresh and graceful; his harmonic treatment, though sometimes strikingly original, owes much to Rossini and Auber. Successful though he was, he never really broke away from the drawing-room ballad and, lacking Sullivan's sense of fun and powers of invention, remained largely in his shadow. His works have recently enjoyed renewed popularity on both sides of the Atlantic.

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CHRISTOPHER KNOWLES/R

Clayton, Norman John (*b* Brooklyn, NY, 22 Jan 1903). American radio evangelist and composer of gospel hymns. From the age of 12 he played a pump organ in the South Brooklyn Gospel Church and later took up the trumpet. While continuing to serve as an organist he held various jobs, until in 1942 he joined the staff of the radio evangelist Jack Wyrtzen for his 'Word of Life' rallies in New York. Clayton served this organization for 15 years as organist, vibraphonist and director of the inquiry room. During this period he also worked with Erling C. Olsen on the 'Sunday Morning Radio Bible Class' and with the Bellerose Baptist Church on their radio programmes. Between 1945 and 1959 Clayton published some 30 gospel songbooks; he then became associated with the Rodeheaver Company as a writer and editor. His best-known gospel hymn is *Now I belong to Jesus*, first published in his *Word of Life Melodies no.1* (1943). In their texts and harmonies, Clayton's songs represent a trend toward a romantic style of gospel hymnody.

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HARRY ESKEW

Clayton, Thomas (*b* London, bap. 28 Oct 1673; *d* London, bur. 23 Sept 1725). English composer and violinist. His father, William Clayton (*c*1636–1697), was given one of the nine new places for the violin created for Charles II's Royal Private Musick in 1660. Some violin tunes by him survive in manuscript. Thomas joined his father in the royal musical establishment as a violinist in 1689, receiving a full place in 1693. He inherited property from both parents (his mother died in 1700) and received his father's music books and instruments and his shares in the Drury Lane theatre. By autumn 1704 he had been to Italy to study music, although he was in England to sign each year for the livery payment due to him on 30 November.

On 28 October 1704 the *Diverting Post* reported that two operas, one of them by Clayton, were being prepared for the opening of John Vanbrugh's new playhouse in the Haymarket. However, Clayton's opera, *Arsinoe, Queen of Cyprus*, was put on by Christopher Rich's company at Drury Lane on 16 January 1705. It was the first all-sung opera in the Italian style to be performed on the English stage and was a considerable success for two seasons. The libretto by Stanzani had originally been set by Franceschini in 1676, and it is not clear whether Clayton set the English translation by Peter Motteux or asked Motteux to fit English words to his setting of the Italian. Later in the century Burney and Hawkins were united in their scorn of its music, and the anonymous author of *A Critical Discourse upon Opera's in England* (1709) wrote that 'it ought to be called the Hospital of the old Decrepid *Italian* Opera's'. This critic claimed that the success of *Arsinoe* 'encouraged the Author to Compose another worse than the first'. It also enabled Clayton to resign from the Private Musick in March 1706. His second opera was *Rosamond*, to an original English libretto by Joseph Addison. It was first performed on 4 March 1707 and was a complete failure, receiving only three performances. Clayton's music has always been held responsible for this, but Addison's libretto is far from perfect, and its flattery of the Duke of Marlborough alienated the Tories. In 1709 the Whig Lord Wharton was appointed Lord Lieutenant of Ireland and Addison became his Principal Secretary, accompanying him on visits to Ireland in 1709 and 1710. They took Clayton with them and he organized operatic entertainments at Dublin Castle.

By that time opera in London was being performed in Italian. Addison and Richard Steele, in *The Tatler* and later *The Spectator*, mounted a rearguard action against the absurdity of this, and Steele backed Clayton in a series of concerts at York Buildings between 1710 and 1712, which featured Clayton's settings of English poetry. His *Pastoral Masque* was performed in May 1710, and *The Feast of Alexander*, *The Passion of Sappho* and *If Wine and Music* followed in 1711. In these concerts Clayton was joined by Haym and Dieupart, who had assisted in the production of *Arsinoe*. The resentment of the three musicians at their exclusion from the current operatic scene is shown in their letter to *The Spectator* in December 1711.

Very little is known about the final stage of Clayton's career. A concert at Hickford's Room on 13 December 1716 included his *Ode for the Prince's Birthday* and *Ode on the King*, and his *Passion of Sappho* was performed again at Lincoln's Inn Fields in November 1718. Clayton's preface to the libretto of *Arsinoe* began: 'The Design of this Entertainment being to introduce the Italian manner of Musick on the English Stage' and concluded: 'if this Attempt shall ... be a Means of bringing this manner of Musick to be us'd in my Native Country, I shall think all my Study and Pains very well employ'd'. He is certainly remembered for this achievement, and for being himself a very indifferent composer.

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OLIVE BALDWIN, THELMA WILSON

Cleemann, Friedrich (Joseph Christoph) (*b* Crivitz, 16 Sept ?1770; *d* Parchim, 26 Dec 1825). German theorist and composer. He studied theology in Ludwigslust, and in 1797 became an assistant to the superintendent in Sternberg. He moved to Leipzig in 1801 to work for Breitkopf & Härtel on the new *Allgemeine musikalische Zeitung*, returning to Mecklenburg on his father's death. In 1809 he became a music teacher in Parchim.

The principal surviving source of his music is the *Oden und Lieder für das Clavier* (Ludwigslust, 1797), a set of 28 solo songs to texts of Schiller, Kosegarten and others; perhaps his most significant work is the unpublished collection of 17 settings of ballads by Schiller (1799), the manuscript of which is unfortunately lost. His writings include a two-volume *Handbuch der Tonkunst*, announced in the *Allgemeine musikalische Zeitung* but never published, and a *Verzeichnis und Vergleichung der Choralmelodien zu dem Mecklenburgischen Kirchengesangbuche* (Parchim, 1818), the single musical contribution among his numerous writings devoted to the history of the city and church of Parchim.

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EDWARD F. KRAVITT

Clef (from Lat. *clavis*: 'key'). In Western notation the sign placed at the beginning of a staff to denote the pitch of one of its lines, and hence of the other lines. Apart from instances in theoretical writings of the late 9th century, clefs were first systematically used in functional liturgical manuscripts of the 11th century, where they take the form of simple letters. *F* and *c* clefs were always the most widely used, the letters soon becoming formalized to take on their early shapes as 'clefs'. The *g* clef became increasingly common in the 15th century, when the range of part-writing expanded upwards. With the general adoption of *F* (for the left hand) and *g* (for the right) clefs for keyboard music at the end of the 18th century, the *c* clef became less common. The *F* and *g* clefs came to be known as the 'bass clef' and 'treble clef' respectively.

For the sake of clarity, *italic* letters are used (exclusively in this article) to represent the pitches as named by Guido of Arezzo (*see* PITCH NOMENCLATURE, fig.1); a figure after the letter-name of a clef denotes the staff line on which it stands, counting from the lowest (e.g. the modern treble clef, *g*2, the modern bass clef, *F*4).

1. Early theoretical writing and Guido of Arezzo. 2. Plainchant and early polyphony. 3. Clefs and pitch. 4. The modern system.

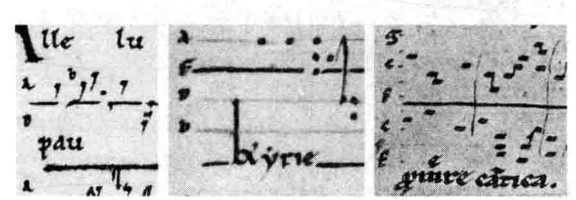
1. EARLY THEORETICAL WRITING AND GUIDO OF AREZZO. The use of a line with a sign to indicate its pitch is first found in the treatise *Musica enchiriadis* (*c*860 or *c*890: *see* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS, §4), where a dasian sign precedes each line of a staff in several examples (see facs. of *F-VAL* 337, ff.44*v*–45*r* in Smits van Waesberghe, 1969, p.105; facs. of *CH-E* 79, pp.7 and 25 in Stäblein, p.225; *see also* DASEIAN NOTATION). These pitch letters were not used outside theoretical writing.

Another system of alphabetical notation, using roman letters, was used in many progressive centres in the 11th century (the tonary *F-MOf* H.159, from St Bénigne, Dijon, before 1031, is a celebrated early example; it uses the letters from 'a' to 'p'; facs. in PalMus, 1st ser., viii, 1901–5/*R*). Such letters were adopted by Guido of Arezzo, whose treatise *Aliae regulae* (*GerbertS*, ii, 34) of about 1030 recommended using a staff with lines a 3rd apart, one or more of which should be prefaced by a letter (*littera*) to denote its pitch (Guido's alphabetic series ran from *A–G*, *a–g*, *aa–ee*; the term 'clavis' is post-Guidonian). He seems to have preferred to use a red line understood to be *F* and a yellow line understood to be *c*, rather than letters. *F* and *c* were singled out by Guido because of their frequency in plainchant (*GerbertS*, ii, 30; *CSM*, iv, 1955, p.207); their position as upper notes of a semitone was also crucial (which was presumably the reason why English scribes used ♭ or ♮ clefs without a letter-clef: see below). Both the letter-clef system and the coloured-line system (which is also a 'key' to pitch) came into use throughout most of Europe in the next two centuries

(except for conservative centres in German-speaking areas).

2. Plainchant and early polyphony. *F* and *c* are the clefs most commonly found in surviving chant manuscripts (*see* Notation, §III, 1(iv)). Smits van Waesberghe (1951) gave as a sequence from commonest to rarest: *F, c, f, C, D, a, g, e, gamma, b* (♭ or *quadratum* sign). They were often used in conjunction with coloured lines ruled between or superimposed on the dry-point lines of the staff: for example, the 12th-century troper from St Evroult, Normandy, uses a red *F* line (fig.1*a*), a green *c* line, and *D, a* and *e* clefs (colour facs. in Stäblein, p.119; the monochrome facs. in Parrish, pl.VII, shows a page of the manuscript where a green line is painted in the C space of the top staff, and later a red line painted in the *f* space). The Γ clef (Gk. G or *gamma*; the note was solmized as *gam-ut*) appears in *I-BV* VI 34 (ff.24*v*, 126*r*, 129*v*; facs. in PalMus, 1st ser., xv, 1925/*R*). Scribes might use only one clef or more, perhaps one for each line (fig.1*b*, and also *A-Gu* 807, facs. in PalMus, 1st ser., xix, 1955/*R*; see also Smits van Waesberghe, 1969, p.111, and Stäblein, p.153). There were few regional preferences, but there was an English idiosyncrasy of using ♭ or the *quadratum* sign alone (see W.H. Frere: *Graduale sarisburiense*, 1894; *Antiphonale sarisburiense*, 1901–25; PalMus, 1st ser., iii, 1892, pl.196, from St Albans, and xii, 1922*R*; Parrish, pl.XIX; Stäblein, pp.127, 159). Thus the last three folios of *GB-Lbl* 36881 were probably bound to the rest (a Catalan manuscript) by an English bibliophile or librarian.

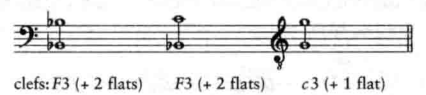
With an *F* clef on the second or third line of a four-line staff, the range *A–d* was available to a medieval scribe without the need for leger lines; a *c* clef on the second line increased the range to *aa*. Few chants include notes outside this range (some sequences, such as *Fulgens preclara*, reach *dd*, for which a scribe who had otherwise used orthodox *F* and *c* clefs would write a *g* clef; the Beneventan examples of a Γ clef cited above include *Fulgens preclara*, which is notated an octave lower than usual). The more extended range of individual voice parts and of the combined parts in polyphonic music of the early 13th century led to the general adoption of a five-line staff. Perhaps because much of the music consisted of a part or parts added above a plainchant or other pre-existing melody, it fell into the range covered by the *c* clef. The *g* clef is found simultaneously with *c* (perhaps *F* as well) in Aquitanian sources of polyphony up to about 1200 (fig.1*c*), but not in the Parisian and related sources of the next century. The *F* clef was sometimes used in these later sources for plainchant cantus firmi, out of respect for the traditional plainchant notation; only in *D-W* 677 does it occur elsewhere (f.110 [101] for *Eclypsim patitur*, a lament for Geoffrey, son of Henry II of England; also momentarily in the succeeding piece, which hails Richard I's accession). English sources of polyphony also use ♭ alone for a clef (*D-W* 677, f.67*v* [59*v*], fasc.6 and esp. fasc.11; see also H.E. Wooldridge: *Early English Harmony*, i, 1897, pls.33, 35, 36).
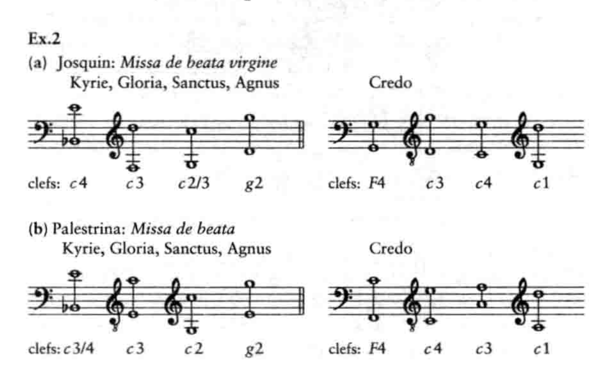


1. *Clefs in 12th-century sources: (a) a and D clefs with a red F line from the troper of St Evroult, 12th century (F-Pn lat.10508, f.101v); (b) a, f, d and b clefs with a red F line, from a 12th-century troper from Narbonne (F-Pn lat.778, f.15r); (c) g, c and F clefs for two-part polyphony, 12th-century songbook from southern France (GB-Lbl Add.36881, f.2v)*
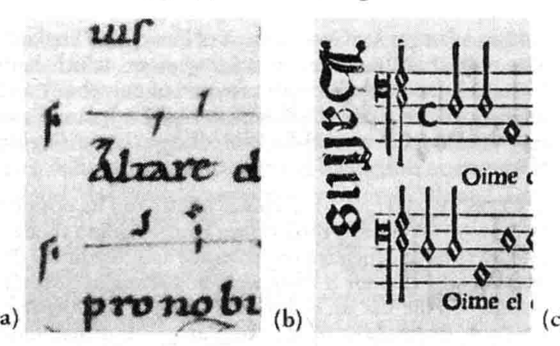
3. Clefs and pitch. The choice of clef and its position on the staff for the first three centuries after Guido appears usually to have depended on the range and tonality of the melody, allowing for it to be written without accidentals (except for the flat or *quadratum* signs in the *b* space). This was irrespective of the pitch at which it may have sounded, if a pitch standard were understood to be in operation. Thus a Cistercian ordinance of the 12th century (see S.R. Marosszeki: *Les origines du chant Cistercien*, viii, 1952, p.62) restricted melodies to a range of ten notes, but not to ten stated pitch names. (Modern Roman chant books still proclaim that the pitch of their melodies is not absolute: see *Liber usualis*, 1961, p.xix.)
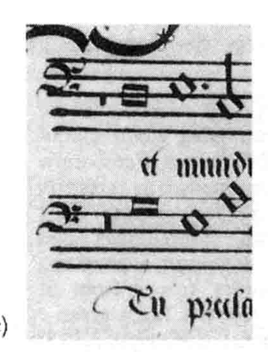
It has been thought that the appropriate absolute pitch of performance of some repertories of choral music between the 15th and 17th centuries is discernible from the clefs used for the individual voices: the written tessitura of the music was not the same as the performing tessitura, but the combination of clefs chosen encoded the required adjustment. (For an account of the arguments for this *see* Chiavette.) Because the range of a part rarely exceeded a 10th, as in music of the previous centuries, it was usually possible to notate the part on a five-line staff without leger lines. The question arises as to whether the recurrent use of a particular set of clefs was ever more than a result of persistent writing for the same voices in the same way: in other words, whether it was not voice ranges rather than clef combinations that were standardized. Three instances may be cited of situations where some adjustment of pitch to an agreed standard may have taken place in performance: but a 'clef code' need not have been in operation to control this adjustment:



(i) A composer might notate a piece without leger lines or key signature and with as few accidentals as possible, that is, regardless of any pitch standard. This might suggest that pieces written with key signatures of two or more flats were notated with a definite pitch standard in mind, for example the *Gloria* by Damett (*GB-Lbl* 57950, f.9*v*, ed. in CMM, xlvii/2. p.13: see ex.1) and about half the







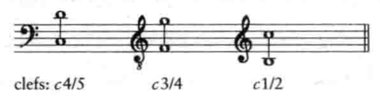
2. F clefs from the 12th century to the 16th: (a) in an Old Roman Gradual from ?S Giovanni in Laterano, 11th–12th century (I-Rvat lat.5319, f.136r); (b) from the bassus partbook of 'Frottole libro primo' (Venice: Petrucci, 1504); (c) from the motet 'Benedicta es, coelorum regina' by Josquin Des Prez in Choirbook B (NL-L 1439, f.159v)

pieces in the *Cantiones sacrae* of 1575 by Tallis and Byrd. (Exx.1–5 show the range of each voice and indicate the original clef below. The clefs on the staff bear no direct relationship to the original clefs.)

(ii) The composer might include a cantus firmus at its traditional written pitch. For instance, in Josquin's *Missa de Beata Virgine* (*Werken: Missen*, iii: 30–31, 125) and Palestrina's *Missa de beata* (*Opera omnia*, iv, 1) the presence of cantus firmi of widely differing tessitura as traditionally notated results in movements of widely differing written tessitura, though of orthodox range (ex.2).

(iii) It is possible that conventional written tessituras of an earlier period were later abandoned when choral range expanded. Thus approximately two-thirds of the pieces of the Old Hall Manuscript that are notated in score are for three different voices (usual clefs and ranges in ex.3).

Ex.3 *GB-Lbl* 57950
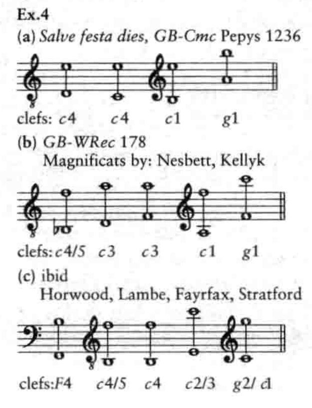


The addition of another voice (with the *g* clef to notate it) is found in *GB-Cmc* Pepys 1236 (ex.4*a*); and this written tessitura survives into the Eton Choirbook, for example the *Magnificat* settings by Nesbett and Kellyk (ex.4*b*); but the other four *Magnificat* settings (ex.4*c*) avoid using clefs on outer lines and use the *F* clef again.

Few repertories have been investigated for data of this type; and any discussion of written tessitura should take into account the possible presence or absence of a pitch standard in the minds of composers or performers of the period, regardless of its relationship to modern standards (*see* PITCH).
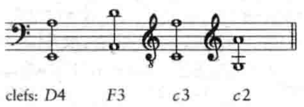
4. THE MODERN SYSTEM. A few exceptional examples warn of unorthodox written tessitura: the *D*4 clef used in

Ex.4
(a) *Salve festa dies*, *GB-Cmc* Pepys 1236
(b) *GB-WRec* 178
Magnificats by: Nesbett, Kellyk
(c) ibid
Horwood, Lambe, Fayrfax, Stratford
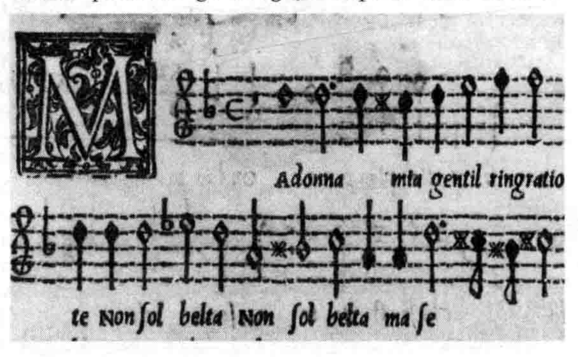


the bass book (*GB-Lbl* 17805) of the Gyffard Partbooks (*Lbl* 17802–5) for Tallis's short mass (f.66*v*; ed. in TCM, vi, 31; ex.5); the Γ clef in Pierre de La Rue's *Requiem*

Ex.5 Tallis: short mass, *GB-Lbl* 17802–5



(facs. in Wolf, i, 387); and the *ff* clef of the Mulliner Book (*Lbl* 30513; ed. in MB, i, nos.48, 113). But otherwise the history of the clef from the 14th century is that of the *F*, *c* and *g* clefs. Their shape underwent considerable stylization. The two horizontals of the letter F became two dots as early as the 12th century (fig.2*a*; see PalMus, 1st ser., iii, 1892, pl.168; Stäblein, pp.121, 141), and in the 14th century the clef was commonly written as a long with two semibreves or minims to its right, one above the other. In the 15th century these three elements became void, like the note heads of the time. This type of *F* clef was adopted by Petrucci and other early Italian printers (fig.2*b*). The *F* clef made of a reversed C plus two dots was preferred by some Netherlandish and German printers, and is occasionally found in manuscript sources (e.g. *NL-L* 1439; facs. in Besseler and Gülke, p.117; fig.2*c*). The two horizontals of the *c* clef also became void and by 1500 were commonly written as two breves, one above the other, between two vertical lines. The upper flourish of the modern *g* clef is found from the 16th century (fig.3) and may be a stylized S[ol] (deriving from the solmization *g sol re ut*).
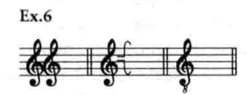
Whereas keyboard scores usually catered for the wide range of a part by increasing the number of lines of the staff (to eight or more), retaining *c* clefs, parts of high written tessitura for monophonic instruments or voices normally used a *g* clef. In the 17th and 18th centuries the French preferred *g*1 to *g*2; Couperin used both to



3. Early form of the modern g clef from Marenzio's 'Primo libro de madrigali a cinque voci' (Venice, 1580)

differentiate French and Italian styles in *Le Parnasse ou l'Apothéose de Lully* (1725). The *g* clef was adopted generally for the higher staff of keyboard scores in the late 18th century (e.g. in C.P.E. Bach's three sets of keyboard sonatas 'für Kenner und Liebhaber', 1779–81). This appears to have resulted eventually in lack of familiarity with the *c* clef, which from the late 19th century was gradually replaced in choral scores and opera solo parts by octave *g* clefs, written as in ex.6.

Ex.6



The use of three different clefs (*F*, *c*, *g*) on different lines of the staff has caused dissatisfaction since at least the 17th century, and prompted schemes of rationalization. Most of these have suggested the permanent association of a pitch name with a single place on the staff, different octaves being catered for by increased use of various octave signs. The earliest such scheme appears to be that put forward by Thomas Salmon in his *Essay to the Advancement of Musick by Casting Away the Perplexity of Different Cliffs and Uniting All Sorts of Musick in One Universal Character* (1672/*R*). Practising musicians have, however, persisted with the traditional system (for the others see Wolf, ii, 339–48), which at the most includes nine types of clef:

*g*1 – 'French violin'

*g*2 – treble or violin

*c*1 – soprano or descant

*c*2 – mezzo-soprano

*c*3 – alto (for viola; also the normal high clef for bass viol in the 17th and 18th centuries)

*c*4 – tenor (the normal high clef for cello, bassoon, trombone)

*c*5 – baritone

*F*3 – baritone

*F*4 – baritone

*F*5 – baritone

Of these only *g*2, *c*3, *c*4 and *F*4 appear in normal modern usage.

See also NOTATION, §III, 3(i), 4(v) and STAFF.

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DAVID HILEY

Clegg, John (*b* Dublin, *c*1714; *d* London, *c*1750). Irish violinist and composer. He was a child prodigy who went on to play a prominent role as soloist and orchestral player in London from about 1730 to 1744. He was the product of a strong tradition of violin playing in Ireland. He was taught by his father (probably William Clegg, a state musician in Dublin until 1723) and William Viner from an exceptionally early age, and subsequently by Dubourg (violin) and Giovanni Bononcini (presumably composition). His first public concert was in Dublin in March 1723; his London début in May was considered by Burney to have been one of the most memorable musical events of that year. While he pursued his career mainly in London, Clegg returned to Dublin occasionally to participate in concerts with his sister, a leading soprano there. Hawkins remarked on the clarity and speed of Clegg's execution and the strength of his tone; Burney placed him with Veracini as one of the two most sought after solo violinists in London during the early 1730s. Mental disturbance led to his being admitted to Bethlem Hospital (1744–6), where he was encouraged to continue to perform. One of his compositions, a minuet, was published in *Forty-Five Airs and New Variations* (London, *c*1747), a collection of minor pieces for German flute or violin with harpsichord continuo by Handel, Geminiani, Quantz and others.

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Clemencic, René (*b* Vienna, 27 Feb 1928). Austrian recorder player, conductor, teacher and composer. He studied the recorder with Hans Ulrich Staeps, Johannes Collette and Linda Höffer von Winterfeld, and keyboard instruments with Eta Harich-Schneider. He took his doctorate in philosophy at Vienna University in 1956. He cultivates a lyrical style of playing and is much attracted by improvisatory techniques in both early and contemporary music. His instrument collection includes a tenor trombone by Georg Neuschel of Nuremberg (1557), one of the oldest surviving specimens.

In 1958 he founded Musica Antiqua, known as the Ensemble Musica Antiqua from 1959. This group performed music of the Middle Ages to the Baroque on authentic instruments. In 1968 Clemencic founded a group known, from 1969, as the Clemencic Consort, an ensemble for the performance of medieval, Renaissance, Baroque and avant-garde music. Based in Vienna, it is notable for its exploration and staging of little-known 17th-century operas (such as Antonio Draghi's *L'eternita soggetta al tempo*, Emperor Leopold I's *Il lutto dell'universo* and Peri's *Euridice*), and performing church cantatas, the anonymous 12th-century *Play of Daniel*, the 14th-century *Ludus paschalis* from Cividale del Friuli and the *Roman de Fauvel*.

The Clemencic Consort has also performed many works by contemporary composers and several of Clemencic's own compositions, including *Maraviglia III* (1968), for speakers, recorders, strings, trombone and percussion, one of a number of his experimental compositions which use recorders, *Kabbala* (1992), an oratorio in ancient Hebrew, and *Apokalypsis* (1996), an oratorio in ancient Greek. Clemencic has taught regularly at the Accademia Musicale Chigiana in Siena, and in 1989 became a member of the Accademia Filharmonica Romana. He has written *Alte Musikinstrumente* (Frankfurt,

1970; Eng. trans., 1968/*R*) as well as articles for several journals; he has also made many recordings, mostly with the Clemencic Consort, several of which have won international awards.

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J.M. THOMSON

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Clemens non Papa, Jacobus [Clement, Jacob] (*b c*1510–15; *d* 1555/6). South Netherlandish composer. One of the most prolific figures of the early 16th century, he is best known for his sacred music, particularly the *souterliedekens*, polyphonic settings of the psalms in Dutch.

1. LIFE. An epigram in Jacob Meiland's *Sacrae aliquot cantiones* (1575) refers to 'Belgica terra' as the homeland of Clemens, but Sweertius (*Athenae Belgicae*, 1626) described him as 'Batavus'; although this could mean the province now called Zuid-Holland, some historians (e.g. Jacobus Eyndius writing in about 1600) considered Batavia to include also the province of Zeeland. Clemens first appears in the historical record with the publication of several chansons by Attaingnant in Paris beginning in the late 1530s. The sobriquet 'non Papa' is first recorded in 1542, the date of the attribution of *Je prens en gre* (previously printed anonymously) in a set of manuscript partbooks belonging to the Flemish merchant Zeghere de Male (*F-CA* 124 [125–8]). In 1545 Clemens established a business relationship with the Antwerp printer Susato, one of his chief publishers. In Susato's *Souterliedekens* of 1556–7 the composer is called 'Jacobus Clement non papa', thus connecting his usual designation with what was clearly his original name, Jacob Clement. Variants occur in *B-Bc* 27087 ('Clemente nono Papa') and *LVu* mus.4 ('Clemens haud papa') which support the theory that the suffix was created in jest rather than for practical reasons: Pope Clemens VII had died in 1534 (before the composer appeared in print), and the possibility of confusion with the poet Jacobus Papa in Ypres is just as unlikely, for in this case the surnames were quite distinct.

Clemens was succentor at Bruges Cathedral from March 1544 until June 1545. The chapter acts of the cathedral for 12 March 1544 mention 'Jacobus Clement Pbro' (presbyter), and on 26 March Clemens was nominated succentor 'per modum probae'; the fact that he had to pass a proficiency examination indicates that he was hardly known. He honoured the cathedral's patron with his *Missa 'Gaude lux Donatiane'*. It is possible that he was subsequently appointed choirmaster to Philippe de Croy, Duke of Aerschot, one of Charles V's greatest generals: there is a reference to Clemens in Jean Scohier's *Généalogie . . . de la maison de Croy* (Douai, 1589), and the duke, who died in 1549, is commemorated in Clemens's motet *O quam moesta dies*. Three state motets, *Carole, magnus eras*, *Caesar habet naves validas* and *Quis te victorem dicat*, point to a relation with Charles V from 1544 to 1549. Clemens was employed as *sanger ende componist* by the Marian Brotherhood in 's-Hertogenbosch from 1 October to 24 December 1550. The motet 'ter eeren onser liever vrouwen', which he offered to the brotherhood on his departure, is no doubt his seven-voice *Ego flos campi* on a text from the Song of Songs. The words 'sicut lilium inter spinas', which are given prominent homophonic treatment, were the brotherhood's motto, and the use of seven voices (unique in Clemens's work) embodies the symbolic Marian number seven. According to J.B. Gramaye (*Ipretum*, i, Brussels, 1611), Clemens was also at Ypres; four motets honouring the city's patron St Martin lend support to this assertion. Furthermore, although his chanson *Congié je prens de vous* ends with the line 'adieu Dordrecht, jusque au revoir', so far it has not been proved that he stayed in Dordrecht. Some connection with Leiden is apparent, for all six choirbooks of the St Pieterskerk (Municipal Archives) dating from the mid-16th century contain works by Clemens: two masses (including the *Missa 'Or combien'* with an ascription to Crecquillon), a cycle of eight *Magnificat* settings and 34 motets; for one of the motets and the *Magnificat* cycle these choirbooks are a unique source. It is almost certain, however, that he was not choirmaster of the St Pieterskerk, and he may never have been resident in Leiden.

The year of Clemens's death has been a subject of controversy. There are several reasons for supposing that he died in 1555 or 1556. Although he is still listed as a living composer in Hermann Finck's *Practica musica* (1556), a manuscript copied in Antwerp in 1564–6 (*B-LVu* mus.4), contains his motet *Hic est vere martyr* with the annotation, 'Ultimum opus Clementis non Papae anno 1555 21 aprilis'. Ten of the *souterliedekens* printed in 1556–7 in volumes devoted to him are actually by Susato. In 1556 the first of Clemens's masses was published with a dedication written by the publisher, Phalèse. In 1558 Jacobus Vaet published in Nuremberg his *déploration* on Clemens's death, *Continuo lacrimas*, whose text suggests he met a violent end ('inclemens vis et violentia fati'). According to Sanderus (*Flandria subalterna*, ii, Cologne, 1644) Clemens was buried at Dixmuiden, near Ypres.

Lowinsky suggested that Clemens was a Protestant sympathizer on the basis of the texts he chose and his Dutch psalm settings, but his association with the emphatically Catholic Croy family and his settings of many liturgical texts cast doubt on this theory; Lowinsky may have underestimated the extent of the evangelical spirit in mid-16th-century Catholicism. It is notable that Clemens's Dutch psalms escaped the ban in 1569 when the government of the Duke of Alva censured all books deemed heretical. Clemens's only known pupil was the enigmatic Gerardus Mes, who declared himself a 'discipel van Jacobus non Papa' in his *Souterliedekens* (Antwerp, 1561).

2. WORKS. Clemens's surviving music comprises 15 masses, two mass fragments, some 233 motets, two cycles of *Magnificat* settings, 159 *souterliedekens* and *lofzangen* and just over 100 secular works. As in the work of most northern successors of Josquin, there are very few pieces using cantus-firmus technique. With the exception of the requiem mass all the masses are parody settings. Clemens chose his polyphonic models (eight motets and six chansons) from his own works and those of his contemporaries. As a rule he used a relatively large number of motives from the models, but adapted them with some freedom in the different movements of each mass. In most of the masses he expanded the number of voices by one or two in the Agnus Dei, though in the *Missa 'Ecce quam bonum'* the expansion by an extra voice begins with the Sanctus. In the *Missa defunctorum*, however, the four-voice texture is maintained throughout, and the polyphony paraphrases the appropriate plainsongs. The tract is

Absolve domine rather than *Sicut cervus*, found in the earlier polyphonic requiems of Ockeghem and La Rue.

Of the approximately 233 motets of Clemens only three have clearly secular texts (hymns in praise of music). All the others have sacred if not strictly liturgical texts, especially psalms, canticles, lessons, antiphons and responsories. Marian pieces form a relatively large group. Antiphon settings often consist of several antiphons strung together, a frequent practice towards the end of the 16th century. In setting not only responsories but many other texts, Clemens (like most of his contemporaries) followed the form of the plainsong responsory: he divided the music into two *partes*, exactly repeating the words and music of the end of the first section at the end of the second. Motets in more than two *partes* often have reduced scoring in the internal sections. Two motets, *Circumdederunt me* and *Si diligis me*, are built on a cantus firmus; a few others are built on an ostinato with its own text.

Clemens's three-voice *souterliedekens* and *lofzangen* (printed by Susato in 1556–7) were the first polyphonic settings of the 150 psalms in Dutch. The metric texts, presumed to be by Willem van Zuylen van Nijevelt, were printed for the first time by Symon Cock in Antwerp in 1540 with a popular song melody indicated for each psalm. The range of chosen songs was typically wide, as in the German chorale tradition, and included sacred songs, ballads, love-songs, dance songs and drinking-songs. Clemens used the tunes as cantus firmi either in the tenor or the superius. The settings are for the most part polyphonic in texture, sometimes using imitation, though some, based on dance-songs, tend to be homophonic with syllabic text in all three parts. The settings, simple and direct, were most likely intended to be performed at home. Despite the elegant appeal of Clemens's music there were apparently no reprints of Susato's edition. In contrast, 30 different editions of Cock's monophonic versions appeared before 1618.

Clemens's secular music consists of 88 or 89 chansons, eight Dutch songs, eight textless pieces, two intabulated chansons and one instrumental canon (doubtful). The texts of the chansons cover the entire range of poetic genres cultivated by composers of his generation. The four-voice chansons, as a rule, tend to be more homophonic and closer in style to the Parisian school of Claudin de Sermisy, while those for five and six voices are more contrapuntal and closer in style to the chansons of Gombert, but the extraordinary eight-voice *Amour au cueur me poingt* is, like the four-voice pieces, almost entirely homophonic. The Dutch songs make use of musical textures similar to those of the more polyphonic French chansons, but have a more retrospective character; a work as *Een Venus schoon* even echoes the style of the Josquin generation.

Throughout his music, but especially in the masses and motets, Clemens employed a consistent compositional style. Counterpoint is largely note against note, and the textures are dense and busy throughout, with motion most consistently in minims and semibreves. Pervasive imitation is the rule, but there is little use of strict canon, except in works such as the final two movements of the *Missa 'Ecce quam bonum'*, where canon is used to underscore the sense of the words of the model, 'habitare fratres in unum'. Although Clemens's normal texture is consistently dense, subtle texture changes are used to underscore the syntactic and rhetorical shape of the text, and in some cases, such as the final refrains of the six-voice *O magnum mysterium*, to create sharp contrasts within a section. Clemens sets the texts often in bursts of syllabic motion with clear if not always correctly accented declamation, but in numerous passages, particularly those involving repeated notes, one encounters the curious phenomenon of 'one note too many' or 'one note too few', in the relationship between text and music. Often the motivic shape of the music overrides the otherwise clear text-setting. In the same manner, certain passages of text drew from Clemens unusually dissonant music for expressive purposes, which led Lowinsky to propose the hypothesis of a 'secret chromatic art', which has met with little acceptance from other scholars. Some of the dissonance in Clemens's music arises from his treating motivic transposition rather rigidly, with an apparent unconcern for the tritones – some melodic and others harmonic – that result. Such procedures are frequent in the music of two of his most important contemporaries, Gombert and Morales; in the case of Morales we have contemporary testimony that the composer deliberately sought such clashes.

Clemens was an immensely prolific composer if we consider that his creative life lasted barely two decades. After his death his works, particularly the sacred music, received a wide distribution, especially in Germany, where his influence upon the motet style of Lassus is quite noticeable, but also in France, Spain and even among recusant Catholic circles in England. The detailed study of his influence upon later composers, particularly on the formation of the contrapuntal style of late-Renaissance German music, remains one of the unfinished tasks of modern scholarship.

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Missa 'A la fontaine du prez', 6vv (Leuven, 1559) (on Willaert's chanson); K vii, 1
Missa 'Caro mea', 5vv (Leuven, 1557) (on Manchicourt's motet); K vi, 51
Missa defunctorum, 4vv (Leuven, ?1570); K viii, 1
Missa 'Ecce quam bonum', 5vv (Leuven, 1557) (on his own motet); K i/4, 1
Missa 'En espoir', 4vv (Leuven, 1557) (on Gombert's chanson); K i/3, 1
Missa 'Gaude lux Donatiane', 5vv (Leuven, 1557); K v, 35
Missa 'Jay veu le cerf', 5vv, 1570[1] (on Manchicourt's chanson); K vi, 103
Missa 'Languir my fault', 5vv (on Sermisy's chanson); K v, 69
Missa 'Misericorde', 4vv (Leuven, 1556) (on 2 of his own chansons; additional source *D-LÜh* A 203); Ki/1, 1
Missa 'Or combien est', 4vv, 1570[1] (also attrib. Crecquillon in *NL-DHgm* 1442 as Missa Or pour combien est; on ?Sermisy's chanson); K vii, 131
Missa 'Panis quem ego dabo', 4vv, 1570[1] (on Hellinck's motet); K vii, 85
Missa 'Pastores quidnam vidistis', 5vv (Leuven, 1559) (on his own motet); K vi, 1
Missa 'Quam pulchra es', 4vv (Leuven, 1559) (on Lupi's motet); K vii, 49
Missa 'Spes salutis', 4vv, 1570[1] (on Hellinck's motet); K v, 1
Missa 'Virtute magna', 4vv (Leuven, 1557) (on Silva's motet); K i/2, 1
Kyrie Paschale, 5vv, *A-Wn*, *D-Bsb*; K viii, 16
Credo, 8vv, 1564[1]; K viii, 26

MAGNIFICAT SETTINGS

all for 4vv

Magnificat primi toni, *B-Bc*, *E-MO*; K iv, 1
Magnificat primi toni Leydensis, *B-Bc*, *NL-L* 143g; K iv, 10
Magnificat secundi toni, *B-Bc*, *E-MO*; K iv, 19
Magnificat secundi toni Leydensis, *NL-L* 143g; K iv, 27
Magnificat tertii et octavi toni, *B-Bc*, *E-MO*; K iv, 35
Magnificat tertii toni Leydensis, *NL-L* 143g; K iv, 44
Magnificat quarti toni, *B-Bc*, *E-MO*; K iv, 50
Magnificat quarti toni Leydensis, *NL-L* 143g; K iv, 60
Magnificat quinti toni, *B-Bc, E-MO*; K iv, 68
Magnificat quinti toni Leydensis, *NL-L* 143g; K iv, 74
Magnificat sexti toni, *B-Bc*, *E-MO*; K iv, 81
Magnificat sexti toni Leydensis, *NL-L* 143g; K iv, 88
Magnificat septimi toni, *B-Bc*, *E-MO*; K iv, 96
Magnificat septimi toni Leydensis, *NL-L* 143g; K iv, 104
Magnificat octavi toni, *B-Bc*, *E-MO*, *NL-L* 143g; K iv, 110

MOTETS

Motecta quinis vocibus (Antwerp, 1546); lost, mentioned in A. Goovaerts, *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*); see also Meissner
Secundus liber modulorum, 4–5vv (n.p., n.d.)
Quintus liber modulorum, 5vv (Paris, 1556)
Liber primus cantionum sacrarum, 4vv (Leuven, 1559); K xviii [1559a]
Liber secundus cantionum sacrarum, 4vv (Leuven, 1559); K xviii [1559b]
Liber tertius cantionum sacrarum, 4vv (Leuven, 1559); K xix [1559c]
Liber quartus cantionum sacrarum, 4vv (Leuven, 1559); K xix [1559d]
Liber quintus cantionum sacrarum, 4vv (Leuven, 1559); K xx [1559e]
Liber sextus cantionum sacrarum, 4vv (Leuven, 1559); K xx [1559f]
Motets in 1546[6], 1546[7], 1547[5], 1547[6], 1549[8], 1549[11], 1551[1], 1553[4], 1553[6], 1553[8], 1553[9], 1553[10], 1553[12], 1553[13], 1553[14], 1553[15], 1553[16], 1553[19], 1554[1], 1554[2], 1554[3], 1554[4], 1554[5], 1554[6], 1554[8], 1554[9], 1554[10], 1554[14], 1554[15], 1554[16], 1555[4], 1555[5], 1555[6], 1555[7], 1555[8], 1555[9], 1555[22], 1556[2], 1556[4], 1556[5], 1556[6], 1556[7], 1558[4], 1559[1], 1560[1], 1560[7], 1563[3], 1564[1], 1564[4], 1565[2], 1569[5]

Ab oriente venerunt magi, 5vv, 1554[5], K xvi, 12; Accepit Jesum calicem [= Musica diligitur], 5vv, *A-Wn*, K xxi, 86; Accesserunt ad Jesum, 5vv, 1555[5], K xvi, 71 (also attrib. Maessens); Adesto dolori meo, 5vv, 1553[19], K xiii, 33 (also attrib. Crecquillon in *D-Dl* Pi VII); Adjuro vos filiae Jerusalem, 4vv, 1553[9], K xii, 80; Adorna thalamum tuum, 4vv, 1559f, K xx, 79; Ad te levavi oculos, 4vv, 1559f, K xx, 91; Advenit ignis divinus, 5vv, 1554[1], K xiv, 1; Amavit eum Dominus, 4vv, 1559b, K xviii, 65; Amici mei et proximi, 4vv, 1563[3], K xxi, 59; Angelus Domini, 4vv, 1549[11], K ix, 99; Angelus Domini, 5vv, 1554[1], K xiii, 1; Ante portam Jerusalem, 4vv, 1559b, K xviii, 72

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Beata es virgo Maria, 4vv, 1554[15], K xv, 37 (attrib. Crecquillon, Verdelot and Lhéritier; probably by Lhéritier); Benedicite Domino, 3vv, 1569[5], K xxi, 81 (additional sources *D-KNu* GB III, 57, *Rp* A.R.888); Benedicta sit semper sancta Trinitas, *B-LVu* (B only); Caecilia virgo [= Caro mea], 4vv, 1547[6], K ix, 61; Caeleste beneficium, 5vv, 1554[6], K xv, 1; Caesar habet naves, 5vv, 1555[6], K xvi, 116; Caligaverunt oculi, 4vv, 1549[11], K ix, 109; Carole, magnus eras, 5vv, *D-Rp*, K xxi, 95; Caro mea vere est cibus [=Caecilia virgo], 4vv, 1559e, K xx, 26; Christi virgo dilectissima, 4vv, *A-Wn*, K xxi, 103; Circumdederunt me, 4vv, 1553[9], K xii, 65; Clemens et benigna, 6vv, 1554[4], K xiv, 110

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Da pacem Domine, 5vv, *B-Bc*, K iii, 82; Decantabat populus in Israel, 5vv, 1554[5], K xvi, 25; De profundis, 5vv, 1559[1], K xxi, 30; Descendit angelus, 4vv, 1556[4], K xvii, 41; Deus in adjutorium meum, 6vv, 1555[5], K xvi, 84; Deus qui nos patrem, 5vv, 1554[5], K xvi, 1; Deus stetit qui, 4vv, 1553[9], K xii, 89; Dicant nunc Judaei, 4vv, K xviii, 54 (doubtful; appears only in first edn. of 1559b); Dirige gressus meos, 5vv, *D-Dl*, K xxi, 120 (probably by Crecquillon in 1558[6]); Discite a me, 5vv, 1553[12], K xiii, 11 (also attrib. Crecquillon, in index only of 1554[1] and in *D-Sl* 9); Dixerunt discipuli, 4vv, 1559d, K xix, 36; Dixerunt discipuli, 5vv, 1554[4], K xiv, 85

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Jerusalem cito veniet, 4vv, 1559a, K xviii, 6; Jerusalem surge, 5vv, 1553[15], K xiii, 62 (also attrib. Crecquillon in 1v of 1554[1] and 2 vv of reprint 1555[2]); Jesu Christe fili Dei [= O Maria vernans rosa], 5vv, 1559[1]; Jesu nomen sanctissimum [= Si bona suscepimus], 4vv, 1559e, K xx, 33; Jesus Nazarenus, 4vv, 1559d, K xix; 74; Job tonso capite [= Nobilis illa], 4vv, 1559e, K xx, 18; Job tonso capite, 5vv, 1549[8], K ix, 70 (also attrib. Crecquillon in *GB-Ob* 1464; also attrib. Morales in 1549[7] Axx, 126); Jubilate Deo, 6vv, 1554[5], K xvi, 30; Justorum animae, 6vv, *D-Dl*, K xxi, 152; Lapidabant Stephanum, 4vv, 1553[8], K xii, 58; Laqueus contritus est, 4vv, 1559d, K xix, 64; Levavi oculos meos, 6vv, 1553[6], K xiii, 112

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Sospitati dedit aegros, 4vv, 1559f, K xx, 60; Stella coeli extirpavit, 5vv, *B-Bc*, K iii, 12; Stella maris luminosa, 5vv, *Bc*, K xxi, 173; Super montem excelsum, 4vv, 1559f (attrib. Clemens in 1559f and 2 German MSS; attrib. to Crecquillon in *D-AAst* 2; probably by Manchicourt in Att Liber decimus 1539), K xx, 99; Super ripam Jordanis, 5vv, 1554^{2}, K xiv, 26 (also attrib. Crecquillon); Surge illuminare Jerusalem, 4vv, 1559e, K xx, 1 (attrib. Clemens in 1559e but not in later eds.; also attrib. Canis; probably by Crecquillon); Surrexit pastor bonus, 5vv, *D-BS* (intabulation); Suscipiens Jhesum, 5vv, *A-Wn*, K xxi, 180

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Vae tibi Babylon, 4vv, 1553^{9}, K xii, 76; Velum templi, 5vv, *D-Mbs*, K xxi, 189 (additional source *ROu* XVI, 52); Veni electa mea, 4vv, 1559f, K xx, 85; Veni electa mea, 5vv, 1555^{8}, K xvii, 14; Veni in hortum meum, 5vv, 1555^{7}, K xvi, 135; Venit ergo Rex, 4vv, 1556^{4}, K xvii, 56; Venit vox de coelo, 5vv, 1554^{1}, K xiv, 8; Verbum iniquum, 4vv, 1554^{14}, K xv, 43, 46 (2 readings; also attrib. Crecquillon)

Vias tuas Domine, *B-LVu* (B only); Vide Domine afflictionem, 4vv, 1547^{6}, K ix, 54; Vide Domine quoniam tribulor, 4vv, 1549^{11}, K ix, 144; Videns Jacob vestimenta, 4vv, 1559a, K xviii, 28; Videte miraculum, 5vv, 1553^{15}, K xiii, 84; Vidi Dominum, 4vv, 1559f, K xx, 50; Vidi Jerusalem, 4vv, 1554^{15}, K xv, 57; Virgines prudentes, 4vv, 1556^{4}, K xvii, 61; Virgo prudentissima, 6vv, 1555^{4}, K xvi, 54; Voce mea ad Dominum clamavi, 4vv, 1553^{8}, K xii, 25; Vox clamantis, 5vv, 1555^{5}, K xvi, 79; Vox in Rama, 4vv, 1549^{11}, K ix, 105

SOUTERLIEDEKENS

all for 3vv; page references are to K ii; Psalm nos. refer to the Vulgate (as in original publication)

Souterliedekens I [–IV]: het vierde [–sevenste] musyck boexken, 3vv (Antwerp, 1556–7), K ii:

Aenhoort myn vollick na myn wet (Ps lxxvii), 58; Als die Heer verkeeren wou (Ps cxxv), 102; Als ich riep met verlanghen (Ps iv), 2; Als sy zyn ghetoghen (Ps cxiii), 88; Bermherticheyt en ordeel (Ps c), 77 (by Susato); Bewaert my Heer op u certeyn (Ps xv), 9; Coemt doch met my (Ps xciv), 73; Danckt doch den Heer (Ps civ), 81; Danct God den Heer met alle iolyt (Ps cv), 82; Danct God den Heer seer groot ghepresen (Ps cvi), 83; Den Heere ghi aertryck (Ps xcix), 77; Den Heere wilt altyt loven (Ps cl), 120; Den Heere wilt singhen (Ps xcvii), 75

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Een dwaes die spreect in syn gedacht (Ps xiii), 8 (by Susato); Een mensch wou mi verdrucken (Ps lv), 40; En had ons God niet bighestaen (Ps cxxiii), 100; En sal myn siel myn Heer (Ps lxi), 45; En willes niet benyden (Ps xxxvi), 26; Ghebenedyt myn siel altyt (Ps ciii), 80; Ghedenct o Heer David dyn knecht (Ps cxxxi), 106; Gheeft dyn gherecht den coninck (Ps lxxi), 52; Ghenadighe Heere myn toeverlaet (Ps lxix), 50; Ghi die condt Israel (Ps lxxix), 59; Ghi die de waerheyt spreken sout (Ps lvii), 41; Ghi godes kinderen groot van famen (Ps xxviii), 19; Ghi Kindren loeft den Heere (Ps cxii), 88; Ghi menschen hier op aerden al (Ps xlvi), 33; Ghi wout ghebenedyen (Ps lxxxiv), 64

God heeft weleer ghestaen (Ps lxxxi), 61; God heeft zyn ryck ghenomen (Ps xcii), 71; God is bekent int ioedtsche lant (Ps lxxv), 56; God is myn licht myn salicheyt (Ps xxvi), 18; God is ons toevlucht in der noot (Ps xlv), 33; God myns ghenadich zyt (Ps l), 36; God wilt mi salveren (Ps lxviii), 49; Gods glory ende heerlicheyt (Ps xviii), 11; Gods wercken al van grooter famen, 122; Groot is die Heer ghepresen seer (Ps xlviii), 34; Heere lieve Heere verhoort die stemme myn (Ps lx), 44; Heer in u toornicheyden (Ps xxxvii), 27; Het aertryck met zyn overvloedicheyt (Ps xxiii), 16; Hoe goet is God van Israhel (Ps lxxii), 53; Hoe schoon hoe goet hoe welghedaen (Ps lxxxiii), 63; Hoort myn ghebet o Heere (Ps ci), 78; Hoort toe ghy menschen groot ende cleyn (Ps xlviii), 35 (by Susato)

Ick bid wilt my bevriden (Ps lviii), 42; Ick heb bemint (Ps cxiv), 89; Ick heb gheroepen seere (Ps lxxvi), 57; Ick heb gheroepen tot u o Heer (Ps cxl), 113; Ick heb gheseyt hoe dat ick sel (Ps xxxviii), 28; Ick heb ghestelt op u myn Heer (Ps xxx), 21; Ick heb verwacht den Heere (Ps xxxix), 28; Ick riep tot minen Heere (Ps cxli), 113; Ick sal beliden u myn God (Ps cxxxvii), 110; Ick sal den Heer tot alder tyt dancken (Ps xxxiii), 23; Ick sal u God myn coninc goet (Ps cxliv), 116; Ick sal u Heer belyden (Ps ix), 5 (by Susato); Ick sal u Heer lief hebben seer (Ps xvii), 11; Ick sal wt mynder herten gront (Ps cx), 86; In dynen grim en straf my niet (Ps cx), 4 (by Susato); In God is al myn toeverlaet (Ps vi), 6; In syon God betaemt u lof (Ps x), 47; Int herte spreect een sot (Ps lxiv), 38; Int middel sprack ick van minen daghen (Ps lii), 121; In u staet al myn hoep o Heer (Ps lxx), 51 (by Susato)

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Celluy qui est loing, 4vv, 1556[17], K xi, 32; C'est a grant tort, 6vv, 1550[14], K x, 134; Comme le cerf, 6vv, *GB-Lbl*, K xi, 75 (doubtful); Congié je prens de vous, 4vv, 1556[18], K xi, 53; Cueur langoreux, 4vv, 1549[29], K x, 67; D'amy parfaict, 5vv, 1550[13], K x, 100 (response to La non ailleurs); De moins que riens a peu l'on peut venir, 3vv (attrib. in S only of 1560[7]; by Crecquillon); Dung nouveau dart, 4vv, 1556[17], K xi, 36; En attendant damour, 4vv, 1552[12], K x, 155; Enfans a la bordee alumens ces fagotz, 4vv, 1552[7], inc.; Entre vous filles, 4vv, 1541[5], K x, 75; Esperant d'avoir, 5vv, 1553[24], K xi, 1

Frisque et gaillard, 4vv, 1541[5], K x, 17; Garchon de villaige, 4vv, 1554[22], K x, 143 (also attrib. Crecquillon in 1552[8]); Helas mamour, 4vv, 1554[23], K x, 161; Il y a non a si, 4vv, 1543[9], K x, 22; Incessament suis triste, 4vv, 1549[29], K x, 70; Iuvons beau jeu, 4vv, 1545[16], K x, 29; Jaquin jaquet, 4vv, 1537[4], K x, 5; Je fais ma penitence, 4vv, 1556[19], K xi, 57; Ie ne scay pas, 4vv, 1546[13], K x, 53; Je prens en gre, 3vv, 1560[7], K xi, 66; Je prens en gre, 4vv, 1539[15], K x, 14 (also attrib. Baston, Crecquillon and Janequin); Jeune gallant, 4vv, 1545[16], K x, 38

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Mais languiray ie, 4vv, 1549[29], K x, 77; Me retirer d'elle, 6vv, 1553[25], K xi, 22 (also attrib. Crecquillon, in sex pars only of 1560[5]); Misericorde au martir amoureulx, 4vv, 1552[7], K x, 140; Misericorde au pauvre vicieux, 4vv, 1556[19], K xi, 62; Mon pere si me maria, 5vv, 1553[25], K xi, 18; Mon seul espoir, 4vv, 1545[16], K x, 49 (response to Pour presenter); Mourir convient, 4vv, 1552[12], K x, 164; Mourir my fault, 4vv, 1545[16], K x, 51 (response to Je prens en gre, 4vv); Musiciens regardez devant vous, 4vv, in Novi prorsus et elegantis libri musici (Dusseldorf, 1561), b only; intabulation in 1571[6]; Ne saurolt on trouver, 4vv, 1552[7], inc.

O bone Jesu 4vv (attrib. Maessens; probably by Clemens in 1556[9]); O combien est malheureulx, 3vv (attrib. Clemens in S only of 1560[7]; by Crecquillon); Oncques amour, 4vv, 1549[29], K x, 57; Or il ne m'est possible, 4vv, 1552[8], inc.; Or il ne m'est possible, 5vv, 1553[24], K xi, 7; Or puisqu'il est, 4vv, 1552[13], K x, 173; O souverain Pasteur (Prière devant le repas), 4vv, 1570[8], K xi, 71; Par ton depart, 3vv, 1560[7], K xi, 68; Pere eternel (Action des Graces), 4vv, 1570[8], k xi, 73; Plorer gemir, 5vv, 1550[13], K x, 108; Plus chault que feu, 4vv, 1552[12], K x, 158; Pour presenter a vous, 4vv, 1545[16], K x, 46; Pour une las iendure, 4vv, 1549[29], K x, 65; Puisqu'ainsi est, 4vv, 1554[22], K x, 146; Puisqu'amour m'a, 4vv, 1556[19], K xi, 55; Puisque malheur, 4vv, 1549[29], K x, 59 (response to Oncques amour); Puisque voulez que vous laisse, 4vv, 1554[22], K x, 152 (attrib. Clemens in 1554[22] and re-editions; probably by Crecquillon in [1552][7])

Q'uen dictes vous, 4vv, 1552[15], K x, 184; Rossignolet, 4vv, 1545[16], K x, 41; Sans lever le pied, 5vv, 1550[13], K x, 113; S'il est si doulx, 3vv, 1569[9], K xi, 70 (by Janequin); Si mon amour, 4vv, 1552[13], K x, 177; Si par souffrir, 4vv, 1556[19], K xi, 60; Si par souffrir, 6vv, 1553[25], K xi, 29; Si par trop boire, 5vv, 1550[13], K x, 92; Sur la verdure, 4vv, 1549[25], K x, 80; Sur tous regretz, 4vv, 1556[18], K xi, 51

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WILLEM ELDERS/KRISTINE FORNEY (1, work-list, bibliography)
ALEJANDRO ENRIQUE PLANCHART, WILLEM ELDERS (2)

Clement IX, Pope. *See* Rospigliosi, Giulio.

Clément, Charles-François (*b* Provence, *c*1720; *d* ?Paris, after 1789). French composer, arranger and theorist. His uncle was the Abbé Clément (*b* 1697), canon of St Louis-du-Louvre and author of an ode *Les progrès de la musique sous le règne de Louis-le Grand* (Paris, 1735). A piece by the great viol player Antoine Forqueray bore the title *La Clément* (1743) and in the same year Clément dedicated his first publication to Forqueray's son and daughter-in-law. In 1755–6 Clément began to work at the Comédie-Italienne; in 1757 Rosa Giovanna Balletti (1701–58), a Comédie-Italienne actress known as 'Sylvia', promised her daughter to him. He had been giving the girl harpsichord lessons for three years and she liked Clément and was willing to marry him until she met Casanova, a great friend of her mother's. 'Clément was dismissed, and I found myself in a worse position', wrote Casanova.

Clément was an arranger at the Comédie-Italienne, adapting the music of Pergolesi, Jommelli and Rinaldo di Capua to free translations of their intermezzos by Favart (and possibly others); however, no stage pieces are known after 1756. On 29 May 1755 his own arrangement for orchestra of 'la première suite des pièces de clavecin' was played at the Concert Spirituel, and from 1758 his main efforts were channelled into his two *Essais* and his *Journal de clavecin*, the first of its kind. He was still listed as a teacher in 1789.

Only a set of accompanied keyboard sonatas and three *cantatilles* survive as witnesses to Clément's powers of original composition. The *cantatilles* comprise six conventional little airs and some recitatives. The *Sonates en trio*, however, must have sounded quite fresh in 1743. The only precedents for this kind of music that Clément could have known were the sonatas for obbligato harpsichord and a melody instrument by Mondonville (*c*1738–40), Rameau (1741), and Boismortier and Corrette (1742). In style they are closest to Corrette's dull and perfunctory pieces, but Clément's sonatas are more modern, denser and more carefully wrought. Keyboard and violin are treated with scrupulous fairness, sometimes exchanging material, alternately accompanying and taking the lead, and often playing together with different but equally important material. The ideas themselves, however, have little individuality and the constant motion of all parts results in rather thick and monotonous textures similar to those in Guillemain's sonatas of two years later.

Clément's *Essai sur l'accompagnement* (1758) and *Essai sur la basse fondamentale* (1762), taken together, constitute a respectable composition method of about 60

pages, and from 1763 they were sold as a unit. The author acknowledged his reliance on Brossard's dictionary, on an 'analysis' of it in the *Journal de Trévoux* (xii, October 1703, p.1761), and on Rameau and d'Alembert. He explained the major and minor modes after Rameau, *supposition*, *emprunt*, the octave rule, Rameau's theory of the derivation of melody from harmony, and how to extract a *basse continue* from a *basse fondamentale*. The artistic side of composition gets short shrift:

> The composer has no further task than to give free rein to his taste, genius, and imagination, to vary his melody and make it agreeable, to phrase it by even numbers of bars, to take it through various keys, modes and genera according to the subject matter being treated: finally, to depict the passions in sound as painting depicts them in colours.

A new edition, rearranged and largely rewritten, appeared in 1775, and continued to be reprinted until 1790 or 1792.

Clément's main activity between 1762 and 1772–3 was the monthly publication of his *Journal de clavecin*. The title varied over the years, but the first one described the series well: 'Journal of harpsichord pieces composed on choice *ariettes* and airs from the most successful intermezzos and comic operas ... These pieces can also act as accompaniments to the songs; they can be played on the harp'. Most of the pieces were conceived with an optional violin accompaniment which was either printed in score or indicated on the keyboard part by the direction 'viol. et clav.'. The 'suites' consisted of two to six pieces, always chosen from different operas, by such composers as Duni, Monsigny, Philidor, Giardini, Gaviniès, Dauvergne and Blaise, arranged as idiomatic keyboard music, and all in the same key. The term 'suite' was dropped after 1766 and, by analogy with the sonata, the middle pieces were in contrasting keys. Clément's enterprise engendered a number of imitations, but in few was there any attempt to make real harpsichord music out of the arrangements as Clément had done.

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all printed works published in Paris

STAGE

all adaptations

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La pipée (comédie, 2, P. Clément de Genève), Paris, Comédie-Italienne, 19 Jan 1756, adaptation of Jommelli: Il paratajo, excerpts pubd separately

Le prix de l'amour (parodie en vaudeville, Clément de Genève, J.L. Araignon), Paris, Comédie-Italienne, 27 Sept 1756, entrée in Talens lyriques

Other adaptations, 1755–6, unpubd

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Inst: Sonates en trio, hpd, vn, bc (1743); Pièces de clavecin (1752), lost; Nouvelles pièces de clavecin, hpd, acc. vn, bc, op.3 (1755), lost

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DAVID FULLER/BRUCE GUSTAFSON

Clément, Edmond (*b* Paris, 28 March 1867; *d* Nice, 24 Feb 1928). French tenor. He studied singing at the Paris Conservatoire and made his début at the Opéra-Comique in 1889 in Gounod's *Mireille*. He took part in the premières of Saint-Saëns's *Phryné* and Bruneau's *L'attaque du moulin* as well as the first performances in Paris of *Falstaff* and *Butterfly*. In 1896 he was in the first *Don Giovanni* ever given at the Opéra-Comique, and in 1904 sang Don José in the 1000th performance of *Carmen* at that theatre. In 1909 he made his début at the Metropolitan in *Werther* and appeared in the only performances there of *Fra Diavolo* (1910). With the Boston Opera Company in 1912 he sang his first Hoffmann, a performance reputedly ideal in its mixture of masculinity and dreaminess, with finely shaded singing. His Don José also developed into a masterly portrayal. He returned to France to fight in World War I and was wounded; later he devoted himself to teaching, but gave a memorable last recital at the age of 60 in Paris, in November 1927. His recordings are models of their kind, with slim, clearly defined tone, a polished style and unostentatious personal charm.

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J.B. STEANE

Clément, (Jacques) Félix (Alfred) (*b* Paris, 13 Jan 1822; *d* Paris, 23 Jan 1885). French historian and composer. After studying the organ (with Moncouteau) and composition, as well as classics, he decided in 1843 to devote himself to music, and for the next six years held several posts as organist and choirmaster, notably in Paris at the Collège Stanislas and at the Sorbonne. In 1849 he organized concerts of sacred music at the Ste Chapelle, where he conducted 13th-century music which he had discovered and edited himself, though unscholarly arrangements (which were published in several editions) provoked ardent controversy with Théodore Nisard. His official contacts and his report to a government ministry led to the foundation of the Ecole Niedermeyer. Though his various instruction manuals are now superseded, his many historical works retain some scholarly value, in particular his *Dictionnaire lyrique, ou Histoire des opéras*, published in 1867–81 with Pierre Larousse. This remains a valuable source of information on opera, especially French, but suffers from serious inaccuracies in dates and from a tendency to include as operas other genres such as

incidental music; the comments are partisan and include considerable abuse of Wagner. Clément's other publications include editions of religious music, transcriptions of plainsong, and a number of works on non-musical topics. He also composed two operas, choruses for *Athalie* and both sacred and secular vocal music.

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Rapport sur l'état de la musique religieuse en France (Paris, 1849)
Notice sur les chants de la Sainte-Chapelle(Paris, 1852, 5/1884)
Introduction à une méthode de plain-chant (Paris, 1854)
Manuel des tableaux de plain-chant, contenant l'explication des règles essentielles et destiné à accompagner les tableaux (Paris, 1854)
Méthode complète de plain-chant, d'après les règles du chant grégorien et traditionnel (Paris, 1854, 2/1872)
Enseignement mutuel et enseignement simultané: tableaux de plain-chant (Paris, n.d.)
Des diverses réformes du chant grégorien(Paris, 1860)
Histoire générale de la musique religieuse (Paris, 1860)
with P. Larousse: *Dictionnaire lyrique, ou Histoire des opéras, contenant l'analyse et la nomenclature de tous les opéras et opéras-comiques représentés en France et à l'étranger depuis l'origine de ce genre d'ouvrages jusqu'à nos jours* (Paris, 1867–81, 2/1897, ed. A. Pougin as *Dictionnaire des opéras*, 3/1905/*R*)
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with Torramorell: *Méthode de musique vocale graduée et concertante, pour apprendre à solfier et chanter à une et plusieurs voix avec accompagnement de piano* (Paris, 1871)
Méthode d'orgue, d'harmonie et d'accompagnement (Paris, 1873, 2/1894)
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Observations sur un nouveau projet de restauration des mélodies grégoriennes (Arras, 1881)
Beethoven (Paris, 1882, 2/1885)
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ELISABETH LEBEAU

Clement, Franz (*b* Vienna, 17 Nov 1780; *d* Vienna, 3 Nov 1842). Austrian violinist, conductor and composer. He began to play the violin at the age of four with his father, who recognized his unusual musical gifts. By seven, under the tutelage of Kurzweil, he was giving successful concerts. His further studies were directed by Giovanni Giornovichi. He spent two years in England (1790–92) giving concerts, appearing with Haydn, Salomon and the young Bridgetower. Back in Vienna in 1793 he gave a concert, in effect a contest, with Viotti. He became conductor of the newly established Theater an der Wien (1802–11). From 1812 to 1818 he travelled in Russia and Germany (leading Weber's orchestra at Prague in 1813) and returned to Vienna to conduct the opera again from 1818 to 1821. From this date he began touring Germany, conducting concerts for Angelica Catalani. He died impoverished.

Clement's prodigious memory was legendary. He worked out a complete keyboard reduction of Haydn's *Creation* in his head, which the composer adopted for publication. His violin playing, contrasted with the Viotti school's marked style and powerful tone, was characterized by its clarity, elegance, and tenderness of expression. Rather than the Tourte-style bow, already in use by French violinists, he used a shorter bow of the older Italian school. His technical skill, combining perfect intonation with dexterity of bowing, amazed his contemporaries. Beethoven himself bore the highest testimony to his powers by writing the Violin Concerto specially for him. The autograph score reads: 'Concerto par Clemenza pour Clement'. At the première on 23 December 1806 Clement played some variations 'mit umgekehrter Violine' – with the violin upside down – between movements of the concerto. However, by 1808 his penchant for stunts was no longer in vogue. His compositions are primarily for the violin, and include a Violin Concerto in D major as well as chamber music.

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JOHN MORAN

Clement, Jacob. *See* CLEMENS NON PAPA, JACOBUS.

Clement [Clemens, Clementi], **Johann Georg** (*b* Freudenthal [now Bruntál, Czech Republic], 1 April 1710; *d* Breslau [now Wrocław, Poland], 23 May 1794). German composer. He studied poetics and logic at the Jesuit Academia Leopoldina in Breslau and took part in plays performed there between 1727 and 1731. He is mentioned in 1729 as a bass singer at the church of St Vincent, and in 1730 as rector at the Sandkirche, a post he retained until at least 1750. After the death of Andreas Augustinus Specht in August 1735 he was made a bishop and Kapellmeister at Breslau Cathedral, and in 1737 he succeeded Kapidlawsky as organist and *regens chori* at the collegiate Heilige Kreuz church. He held both positions until his death, celebrating his golden jubilee as Kapellmeister on 5 November 1758. Title-pages of 1759 and 1772 name him as a Knight of the Golden Spur and *notarius apostolicus*; according to Hoffmann he was also *assessor juratus* and *senior* in the cathedral chapter.

It seems that Clement fulfilled well the expectations of the Catholic authorities in Breslau, who set great store in providing a spectacular rite (above all through music) in order to attract believers in a population dominated by Protestants. By 1730 he was being referred to as 'ornatissimus' and 'virtuosus dominus', and Steinberger's diary mentions numerous people hastening to the cathedral on 23 March 1736 to hear Passion music by him. Easter cantatas by Clement for soloists, choir and an augmented instrumental ensemble were performed in subsequent years. He presumably enjoyed good relations with the cathedral chapter, who in 1761 paid him 217 thaler for 540 manuscripts of church music, most of which remained in the possession of the Heilige Kreuz. The transaction was probably made to justify financial help given to Clement after the loss of his possessions in a fire on 9 June 1759.

Clement was expected to write concerted masses for Sundays and feast days and *missae chorales* for Advent and Lent. Most of these were tailored to the limitations of the musical establishments at the Heilige Kreuz and the cathedral; the latter consisted in 1760 of five boys (three

sopranos and two altos) and eight instrumentalists, five of whom were also singers. For special occasions additional musicians were hired from other churches and from the bishop's private chapel, which included Italian castratos. The largest-scale composition is the Requiem in D minor for two vocal and instrumental choirs (about 80 musicians), performed in Breslau Cathedral for the funeral of Emperor Charles VI on 15 December 1740. Hoffmann mentioned also a festive piece, probably a *Te Deum*, in honour of the victory of Mollwitz, performed in the presence of Frederick the Great in the Sandkirche, and another to consecrate the laying of the foundation stone of the Hedwigskirche, Berlin, in 1747 (both works are now lost).

C.F.D. Schubart, in his *Deutsche Chronik* of 1790, referred to Clement as a good contrapuntist known for his church music, but other writers were more dismissive. Hoffmann (1830), who must have known the music from the Breslau manuscripts and occasional performances, established the image of Clement as a composer with neither inspiration nor craftsmanship, an opinion probably inherited from J.I. Schnabel, of whom Hoffmann was a disciple. Guckel concluded that Clement showed a natural feeling for melody in his early works, but that he lacked a thorough grounding in music theory and a secure grasp of formal structure. His early strophic cantatas *Ist das dein Grab* and *Kommt ihr verstockten Sünden* (both in Guckel) are attractive, and show the influence of the Italian operatic style that Clement perhaps came into contact with through Antonio Bioni's troupe, which was active in Breslau between 1725 and 1734. Numerous 18th-century copies (some in Clement's hand) of operatic music underlayed with sacred texts exist in the cathedral library, reflecting a practice popular in Breslau which was criticized in the *Allgemeine musikalische Zeitung* of February 1801.

Clement's creativity diminished during the 1770s, and most of the works he used for church services were his own earlier compositions. A 'Letter from Breslau' ('Briefe über Breslau', *AMZ*, Feb 1804) reproached him for favouring his own music and fostering a conservative repertory. In the 1780s he probably became quite inactive and the state of the cathedral music was so poor that the minister Graf von Hoym, in a letter addressed to the chapter on 30 August 1792, recommended a certain Kirie to replace him. The chapter, however, had promised the post to Clement's son Karl, and were in any case preoccupied with the consequences of the great fire of 1791. It was not until 1804, more than ten years after Clement's death, that they appointed a new Kapellmeister, Joseph Ignaz Schnabel.

Clement married Maria Agnes Mentzel on 7 November 1731, and nine children are known from church documents. Two sons, Johann Nepomuk (*b* 1739) and Karl (1743–1805), were professional musicians. The first worked as a music teacher in Vienna. Karl conducted public concerts in Breslau and was later active, under the name of Clementi, as a violinist in Stuttgart (1790) and Kassel (1792) and from 1794 as music director and actor at the court theatre in Karlsruhe, where he died as a pensioned Kapelldirektor.

WORKS

dates are of the earliest known copy

MASSES, MASS MOVEMENTS

Amoris plena, SATB, 2 hn ad lib, 2 vn, bc, 1764, **PL-Wu*; Bachanalis, Februarius intitulata, SATB, 2 hn ad lib, 2 vn, org, 1757, *Wu*; Cor dolorum septem, SATB, org, *Wu*, **WRk*; Emanuelis, SATB, tpt, 2 vn, org, before 1761, *Wu*; Festivalis (i), SATB, tpt, org, 1763, *Wu*; Festivalis (ii), SATB, 2 hn, 2 vn, vle, org (1767), *Wu*; Gaudiosae vallis S Ruffi, SATB, 2 tpt, 2 vn, org, **Wn*; Immaculatae Conceptionis BMV, SATB, 2 tpt, 2 vn, org, *Wu*; In te Domine speravi (Ky, Gl), SATB, 2 ob, 2 tpt, vn, va, org, ?1750, **Wu*; Mass, SATB, 2 tpt, 2 vn, org, ?1731, *Wu* (2 versions, 1 ?autograph); Mass, SATB, 2 tpt, 2 bn, 2 vn, 2 va, org, *Wu*; Mass, SATB, 2 hn, 2 vn, org, *Wu*; Mass (Ky, Gl), SATB, 2 vn, 2 tpt, va, vc, org, *c*1730, *Wu*; Mass (Ky, Gl), SSAATB, 2 fl, 2 ob, 2 tpt/hn, 3 trbn ad lib, 2 vn, va, org, 1763, *Wu*

Mass (Ky, Gl), SATBB, 2 ob, 2 tpt, 2 hn, 2 vn, 2 va, org, *Wu*; Mass (Ky, Gl), ?SATB, 2 tpt, 2 vn, org, *Wu* (inc.); Missa integra (abbreviata), SATB, 2 tpt, 2 vn, va, org, before 1759, *Wu* (2 copies, 1 autograph); Missa integra, SATB, 2 tpt, hn, 2 vn, 2 va, org, **Wu*; Nativitatis B.V. Mariae, SATB, 2 tpt, 2 vn, org, 1773, **Wu*; Nos autem (int, Ky, Gl), SATB, 2 vn, vle, org, 1741, **WRk*; Providentiae Dei, *CZ-Pak*; Sacrum (Ky, Gl), SATB, 2 fl, 2 tpt, 2 vn, org, 1762, *PL-Wu*; S Francisci, SATB, 2 tpt, timp, 2 vn, va, vle, org, 1743, *Wu* (2 versions); S Mariae Annae (i), SATB, 2 hn ad lib, 2 vn, org, 1761, *Wu* (?autograph); S Mariae Annae (ii), SATB, 2 fl, 2 tpt, 2 vn, org, 1773, *Wu* (2 copies, 1 autograph)

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Cr, SATB, 2 vn, 2 tpt, org, 1738, *Wu*

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OTHER WORKS

all extant MSS in PL-Wu, WRk; most autograph

28 sets of propers for specific feasts; 126 grads; 22 offs; 2 ants; 6 sets of responsories for Holy Week; 20 hymns; numerous shorter liturgical compositions

Ihr Töchter von Jerusalem, orat, 1744; 7 Ger cants.; 7 Ger. arias

Lost works, incl. 20 masses, 6 vespers, 4 sets of propers, 12 grads, 42 offs, 8 hymns, 3 TeD, 22 other works cited in *Cathalogus musicalium pertinentium ecclesia et choro figurali ad Cathedralem Sti Joannis, Wratislaviae* (MS, 1761, *WRk* III.B.14[1])

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ADAM NEUER/DARIUZ SOKOŁOWSKI

Clementi. English firm of instrument makers and music publishers. MUZIO CLEMENTI had invested in the London firm of Longman & Broderip probably from the early 1790s and, following its bankruptcy in 1798, he and John Longman entered immediately into a fresh partnership with Frederick Augustus Hyde, Frederick William Collard, Josiah Banger and David Davis. The new firm of Longman, Clementi & Co. continued in business at Longman & Broderip's former premises in Cheapside from October 1798 to June 1800 when Longman left to set up on his own. The firm then became known as Clementi, Banger, Hyde, Collard & Davis, or often simply Clementi & Co. On 20 March 1807 a fire reputedly caused £40,000 worth of damage at the firm's new Tottenham Court Road premises, added in 1806. The firm was subsequently known as Clementi, Banger, Collard, Davis & Collard (from August 1810), Clementi, Collard, Davis & Collard (1819), and Clementi, Collard & Collard (1822). Clementi died in 1832 and the firm then continued as COLLARD & COLLARD; the music publishing side was taken over by Thomas E. Purday about 1834.

The Clementi firm did a great trade in the manufacture of pianos, and though F.W. Collard was the main active partner, Clementi held a controlling interest (about 40%) in the firm and his name was doubtless a considerable asset in their promotion; at times he took an active part in the business, arranging the purchase of high-quality strings from Dietz. Clementi's travels of 1802–10 were undertaken largely to develop European markets for his firm's products. The pianists Cramer and Field were similarly employed to demonstrate Clementi pianos to prospective customers; John Field made a considerable reputation for his own playing and for Clementi pianos in St Petersburg.

Longman, Clementi & Co. square pianos closely resemble those made in the last few years of Longman & Broderip; they both have the name on a Battersea enamel plaque, 'OA' stamped inside the case on the left (meaning not known; discontinued *c*1815) and a compass of five and a half octaves. Clementi introduced the six-octave square piano *c*1810; this instrument had 15 additional notes striking up through a slot at the back of the soundboard, instead of the usual ten. Nameboards, which are never dated, change from the early painted floral swags to the later cartouche with musical instruments depicted above the name of the firm; in the 1820s some nameboards were made with an elegant brass inlay.

Clementi tried to keep up with the style of the day without remodelling the basic layout of his square pianos until JAMES STEWART, the firm's foreman, patented in 1827 his revolutionary stringing method, using paired strings formed of one continuous length of wire, sharing the same hitch-pin. William Frederick Collard was a specialist in tone production. In 1821 he patented the 'harmonic swell', a device whereby an extra undamped length of string produces a rich but clear sound with high-pitched sympathetic vibrations; because the resonances are well above the normal playing pitch of the instrument, there is no muddiness of tone. No upright pianos with a harmonic swell survive, but it is present in an 1822 grand (no.17626) which has a slightly stronger case than Broadwood's instruments, but a more lightly barred soundboard. The swell also appears in a square piano of *c*1822 (no.13791/17877).Many woodwind instruments are stamped Clementi & Co. though it is uncertain to what extent the firm produced them. Charles Nicholson's improved flutes, for example, were marketed by the Clementi firm, but made by Thomas Prowse the elder. Clementi & Co. invented a self-acting piano with a horizontal cylinder put into motion by a steel spring and with adjustable speed; it was made from 1820 to 1825 and could be combined with normal playing on the keyboard.

The firm published much new piano music by Clementi, Kalkbrenner, Steibelt and other virtuosos of the day as well as reprinting many items from Longman & Broderip's plates. Other notable publications included Morley's *Canzonets and Madrigals for Three and Four Voices* (1801), Haydn's *The Seasons* (1813) and a number of works by Beethoven. Clementi himself made agreements directly with Beethoven, as well as with Breitkopf & Härtel, for the English rights of works which included the string quartets opp.59 and 74, the Violin Concerto, the Fifth Piano Concerto and the Choral Fantasy, as well as songs and piano works. In several cases the English editions were the first to appear, and often contain significant minor variants compared with the continental ones.

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MARGARET CRANMER, PETER WARD JONES

Clementi, Aldo (*b* Catania, Sicily, 25 May 1925). Italian composer. Aldo Clementi was brought up in a family of committed amateur musicians. His grandfather had been assistant to Theodore Billroth, the Viennese surgeon and friend of Brahms. When his assistant returned to Sicily to marry, Billroth extracted from him a promise that his children would study music. Accordingly, Clementi's father became a dedicated amateur violinist, who brought up his son in constant intimacy with the music of Schubert, Schumann and Mendelssohn (Brahms himself joined Clementi's pantheon a little later). But although Aldo Clementi proved a gifted pianist as a child, he played by ear, and did not learn to read music until he was 13: even then, the passage from music as sound, heard and played, to music as notation proved arduous. During his later teens, he did the rounds of Catania's more cultured salons as a promising performer. Although his father did not view music as a plausible profession, and saw to it that his son enrolled in the Faculty of Literature and Philosophy at Catania University, he nevertheless allowed Clementi to begin technical studies with Gianni Buccèri, a retired conductor and composer, in 1941. But the fortunes of war brought more stimulating contact. A Catanian by birth, Alfredo Sangiorgi had studied with Schoenberg in Vienna in the early 1920s and was teaching at the Bolzano Conservatory when it was forced to close due to bombardment during World War II. On leave in his native

city, he was able to open Clementi's mind to a remarkable range of recent music. In 1949 Clementi moved to Rome to pursue further studies at the conservatory there, but dissatisfied with the tuition that he was receiving, instead travelled north to Bolzano to resume study with Sangiorgi. There he was introduced to Petrassi, who agreed to admit him to his advanced course at the Rome Conservatory, where Clementi studied from 1952 to 1954. A rigorous and demanding teacher, Petrassi insisted that of each of his students find their own voice: Clementi, deeply susceptible to the abstract craftmanship both of Stravinsky and of Petrassi himself, found this as yet a problematic challenge.

It was at this time that Clementi began to develop a sense of potential affinity between music and the densely textured abstract painting that flourished in the United States and Europe during the 1940s and 50s. In Rome in 1949, he had frequented Perilli's studio, and subsequently those of Dorazio and Sterpini, but without as yet being able to envisage a musical analogue. A first glimpse of how he should meet Petrassi's challenge was offered by his trip to the Darmstadt summer school in 1955. There he met Bruno Maderna and Luigi Nono who became the major inspirations behind his rapid and radical exploration of the post-Webernian aesthetic. He returned every summer until 1962, fascinated by the vertiginous changes in musical thought characteristic of Darmstadt during those years. His perspectives on the construction of musical material were further altered when, having moved to Milan to work with Maderna, he was able, between 1956 and 1962, to follow the work being pursued there in the newly established Studio di Fonologia Musicale.

The calculation, by means of post-Webernian matrices the use of which he had learnt from Maderna, of dense agglomerations of material reached a first high-point in the two *ideogrammi* of 1959 (the titles of which echo those used by Perilli). Like other works of this period, these rigorous explorations of the proliferation of musical cells were worked out on graph paper, and then transcribed into conventional notation. But by 1961 Clementi felt acutely the need to step beyond post-Webernian serialism, and found the catalyst in his profound admiration for the more radical 'informal' painters: Pollock, Fautrier, Tàpies and Tobey. Although he returned to Darmstadt in that year as one of a small group of students exploring, through Stockhausen's special composition course, the concept of moment form, he was already moving towards technical solutions that would yield the complex sound aggregates that were to become his hallmark. It was with *Informel 1*, *2* and *3* (1961–3) – echoing the *art informel* painters of the late 1950s – that these aggregates first reached definitive form. Each work is made up of a rotating mass of superposed canonic voices, sometimes real, sometimes virtual (with an individual line being etched out by the interaction of several canonic voices), and so dense as to obliterate any aural grasp of individual melodic gesture or significant intervallic relations. Each of these constructions had no logical beginning or end: it was implicitly eternal. Clementi has often compared them to the mobiles of Jackson Pollock. The quiet, implacable rotation of such sound-objects could be aurally explored by allowing chance processes to 'rub out' part of the material for a while, as in the *informels* and *varianti* series. But Clementi felt compelled to step beyond what he would sardonically refer to as the 'orgiastic' rarifications and condensations that resulted, into an aural world devoid of ebbs and flows. The series of *reticoli*, inspired particularly by the 'optic aformal' of Dorazio, in consequence abolished dynamic differentiation to produce a fastidious, mimalist continuum. All of these works were based upon dodecaphonic materials, upon a calculated saturation of the chromatic pitch continuum. But an extraordinary change in poetic impact overtook Clementi's work when, from *B.A.C.H.* (1970) onwards he decided to apply these advanced techniques to the household gods of his childhood. Fragments of the tonal, traditionally expressive repertory from which he had moved so far, and to which it was self-deluding and anachronistic to aspire to return, were now subjected to the same magmatic anihilation to which he had previously subjected the Webernian, interval-obsessed clarity of dodecaphony. He had found a musical means of epitomizing the distance that separates us from the paradise lost of tonality, the bourgeois idyll of a contained, purposive world. And because he addressed himself to listeners as much in love with that lost world as himself, the momentary emergence of familiar, expressive melodic gesture from the aural magma is disconcertingly poignant.

The titles of some of his post-1971 works hint at the origins of their raw materials: *Berceuse* (1979), *Intermezzo* (1977), *. . .Im Himmelreich* (1994), etc.; others conceal them: *Madrigale* (1979) takes its material from a *morceau de salon* by Lyadov. However, the remarkable technical consistency of Clementi's output depends not upon the source of his borrowed fragments, but on the astonishing variety that this unvarying technique allowed him to achieve. This technique was grounded in his meticulous attention to different densities of texture, to daring and vivid mixed timbres, and – from *Intermezzo* (1977) – to differences in perception of the musical object that result from slowing down its rotation. Despite his experimental work in abstact theatre – *Collage* (1961) with visual materials from Perilli, and *Collage 4 (Jesu meine Freude)* (1979) – it was not easy to envisage how such techniques might find their way into the conventional opera house. Yet in *ES* (1980), Clementi found a dramaturgical proposition impeccably congruent with his technical concerns: three female characters locked into an endless cycle of phantasy about the eternally delayed appearance of the ideal lover. His more recent *Carillon* (1991–2) reactivates that dramatic theme around the fascinating, but passive hero of Hoffmansthal's *Der Schwierige*, thus complementing a meticulously planned abstract game of interferences between different types of musical material.

WORKS
(*selective list*)

STAGE

Collage (azione musicale, 1, after visual material by A. Perilli), 1961, Rome, Teatro Eliseo, 14 May 1961

Blitz (azione musicale), 1973, Royan, Casino, 18 April 1973

Collage 4 (Jesu meine Freude) (azione mimo-visiva), 1979, Florence, Pergola, 30 May 1981

ES (rondeau, 1, Clementi, after N. Sàito), 1980, Venice, La Fenice, 28 April 1981

Finale (azione lirica, 1, Clementi), 1984, Rome, Teatro dell'Opera, 13 October 1984

Carillon (1, Clementi, after H. von Hofmannsthal), 1991–2, concert perf., Venice, 28 Sept 1996; staged Milan, Nuovo Piccolo (La Scala), 16 Oct 1998

Interludi 'Musica per il mito di Eco e Narcisso' (Clementi), 1992, Gibellina, Orestiadi, 23 July 1992

VOCAL

2 poesie (R.M. Rilke, V. Hugo), S, pf, 1946, arr. S, 11 insts, 1996; Cant. (P. Calderón de la Barca), S, spkr, ATB, chbr orch, 1954; Variante A (Lat. Mass), 72 vv, 72 insts, 1964; Silben, S, cl, vn, 2 pf, 1966; Silben-Merz, S, Bar, actress, 1970; 8 frammenti (C. d'Orleans), S, Ct, org, lute, va da gamba, 1978; Im Freiden Dein, O Herre Mein, SSAATTBB, 1980; Cent sopirs (anon.), chbr chorus, 24 wind, 1983; Ach Ich Fühl's (E. Schikaneder), S, 15 insts, 1985; Motetto su Re, Mi . . ., 6 S, 6 Mez, 6 C, 1989; Cantilena, 1v, db, 1989–90; The Plaint, S, 13 insts, 1992; En liten svensk rapsodi, female v, b cl, pf, 1993; Rapsodia 1 (J.W. von Goethe), S, C, orch, 1994; Vocalizzo, S, 11 insts, 1994; Wiegenlied (Goethe), S, 2 cl, va, vc, db, 1994; Canone perpetuo, 8 female vv, 9 insts, 1994–6; Albumblatt, female v, fl, vn, gui, 1995; Cantilena 2 (E. Pagliarini), 1v, vn, va, fl, cl, 1997; Marieva, 1v, fl, vn, db, hpd, 1997; Nenia (F. von Schiller), 1v, vn, vib, gui, pf, 1997

INSTRUMENTAL

Orch: 3 studi, chbr orch, 1956–7; Episode, 1958; Informel 3, 1961–3; 7 scene, chbr orch, 1963; Variante B, 36 insts, 1963; Conc., 2 pf, wind band, 1967; Sinfonia da camera, chbr orch, 1974; Clessidra, chbr orch, 1976; Conc., db, chbr orch, carillon, 1976; Conc., vn, 40 insts, carillon, 1977; Halleluja (Variazione sul Corale), 1982; Das Alte Jahr, chbr orch, 1985; O du selige, 1985; Berçeuse 2, 1989; Romanza, pf, orch, 1991; Rapsodia 2, pf, orch, 1994; Conc., 2 hpd, str, 1996; Passacaglia 2, a fl, hn, tpt, str, pf, 1997

8 or more insts: Concertino in forma di variazioni, fl, ob, bn, dbn, hn, vn, vc, db, pf, 1956; Ideogrammi no.1, 16 insts, 1959; Ideogrammi no.2, fl, 17 insts, 1959; Informel 1, 11 insts, 1961; Informel 2, 15 insts, 1962; Reticolo: 11, 11 insts, 1966; Conc., pf, bn, 2 hn, tpt, 3 va, 1970; Reticolo: 12, 6 vn, 3 va, 3 vc, 1970; Conc., pf, 24 insts, carillon, 1975; Intermezzo, prep pf, 14 wind, 1977; L'orologio di Arcevia, 13 insts, 1979; Capriccio, va, 24 insts, 1979–80; Elegia, fl, 4 bn, 4 hn, 4 trbn, 1979–81; Conc. '2E2M', 16 insts, 1981–2; AEB, 17 insts, 1983; Komm süsser Tod, pic, fl, ob, bn, hn, tpt, cor anglais, 2 vn, va, vc, db, 1983; Ouverture, 4 pic, 4 fl, 4 a fl, 1984; '1904', 2 hn, 4 tpt, 2 trbn, 1984; Conc., pf, 14 insts, 1986; Prelude (Hommage à Ravel), ob, bn, pf, cel, 3 vn, 2 va, 2 vc, 1987; Cantabile, 12 insts, 1988; Adagio cantabile, pf, 12 insts, 1989; Musette, solo hp, fl, ob, cl, 2 vn, va, vc, 1989; Agnus Dei, 12 insts, 1993 [from G. Dufay]; . . . Im Himmelreich, fl, ob, cl, tpt, vib, cel, vn, va, vc, 1994; Danze 2, 2 pf (6 perf), 6 rec, 1995; For Colin Rose, fl, cl, vib, vn, va, vc, cel, pf, 1995; Veni, Creator . . ., fl, ob, cl, tpt, cel, vib, vn, va, vc, 1997; Largo, 6 vn, 2 va, 2 vc, db, 1999

4–7 insts: Invenzione, tpt, vn, mand, accdn, gong, 1962; Reticolo: 4, str qt, 1968; Qnt, 2 vn, va, 2 vc, 1978; Berceuse, b cl, va ad lib, vc ad lib, prep pf, 1979; Nun komm, der heiden Heiland, 3 tpt, 2 trbn, 1980; Pastorale en rondeau, 2 vn, va, hpd, carillon, 1981; Adagio, prep pf, hp, vn, va, vc, 1983; Duetto, fl, cl, 2 echoing insts, 1983; Scherzo, fl, cl, vn, va, 1985; Fantasia, 4 gui, 1987; Serenata, gui, fl, cl, vn, va, 1988; Tribute, str qt, 1988; Impromptu, cl, 2 vn, va, vc, 1989; Om dagen I mitt arbete . . ., cl, 2 vn, vc, cel, 1992; Schema, 2 cl, vib, db, pf, 1992; C.A.G., fl, vn, vib, gui, 1993; Settimino, fl, ob, cl, vn, va, vc, pf, 1993; G.F.F. . . ., fl, va, db, vib, hpd, 1994; Clessidra 2, vc, vib, pf, cel, hp, 1995–6; 6 momenti, fl, ob, cl, vn, va, vc, 1996; Canone, str qt, 1997; Etwas, fl, ob, cl, vn, va, vc, 1997; Satz, 2 vn, va, vc, 1998; Valzer su GesAA, fl, cl, 2 vn, va, vc, 1998; Vom Himmel Hoch, kbd/4 insts, 1999

1–3 insts: Preludio, pf, 1944; 3 piccoli pezzi (Omaggio a Bartok), pf duet, 1950; Sonatina, fl, pf, 1950; 3 piccoli pezzi, fl, ob, cl, 1955; Sonata, tpt, gui, pf, 1955; Studi, tpt, vn, pf, 1956; Composizione no.1, pf, 1957; Triplum, fl, ob, cl, 1960; Intavolatura, hpd, 1963; B.A.C.H., pf, 1970; Replica, hpd, 1972; Manualiter, org, 1973; Esercizio (B.A.C.H.), violino piccolo, vn, va, 1975; Reticolo: 3 (B.A.C.H.), 3 gui, 1975; Sigla, org, 1977; Fantasia, lute, 1978; GiAn(ca)rlo CarDini, prep pf, 1978; Sphinxs, vn, va, vc, 1978; Variazioni, va, 1979; Dodici variazioni, gui, 1980; Frammento, pf, 1983; Lento, vc, 1984; Variazioni su B.A.C.H., pf, 1984; Danze, 2 pf (6 perf), 1989; 6 canoni, a rec, hpd, 1990; Studio, pf, 1993; 2 canoni, fl, vn, pf, 1994; LuCiAno Berio, fl, vn, 1995; Turmuhr, campanile, 1995; Dedica, cl, vc, pf, 1998; Ein kleines . . ., accdn, 1998; Loure, pf, 1998

TAPE

Collage 2, 1960; Collage 3 (Dies Irae) 1966–7; Madrigale, prep pf (2 perf), tape, 1979; Fantasia su roBErto FABbriciAni, fl, tape, 1980–81; Parafrasi, 1981; Passacaglia, fl, tape, 1988; Studio per una passacaglia, 1993

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DAVID OSMOND-SMITH

Clementi [Clemens], **Karl** (*b* Breslau [now Wrocław], 1739; *d* Karlsruhe, 1805). German violinist, son of, JOHANN GEORG CLEMENT.

Clementi, Muzio [Clementi, Mutius Philippus Vincentius Franciscus Xaverius] (*b* Rome, 23 Jan 1752; *d* Evesham, Worcs., 10 March 1832). English composer, keyboard player and teacher, music publisher and piano manufacturer of Italian birth.

1. LIFE. The oldest of seven children of Nicolo Clementi (1720–89), a silversmith, and Magdalena, née Kaiser, Clementi began studies in music in Rome at a very early age; his teachers were Antonio Boroni (1738–92), an organist named Cordicelli, Giuseppi Santarelli (1710–90) and possibly Gaetano Carpani. In January 1766, at the age of 13, he secured the post of organist at his home church, S Lorenzo in Damaso. In that year, however, his playing attracted the attention of an English traveller, Peter Beckford (1740–1811), cousin of the novelist William Beckford (1760–1844) and nephew of William Beckford (1709–70), twice Lord Mayor of London. According to Peter Beckford's own forthright explanation, he 'bought Clementi of his father for seven years', and in

late 1766 or early 1767 brought him to his country estate of Steepleton Iwerne, just north of Blandford Forum in Dorset; here the young musician spent the next seven years in solitary study and practice at the harpsichord. His known compositions from the Rome and Dorset years, written before the age of 22, are few: an oratorio and possibly a mass (neither survives) and six keyboard sonatas.

It was apparently in 1774 that Clementi, freed from his obligations to Beckford, moved to London. His first known public appearances were as solo harpsichordist at benefit concerts for a singer (Bonpace) and a harpist (Jones) in spring 1775. In the ensuing four years his participation in London concert life was minimal. During part of this time he was 'conductor' (from the keyboard) at the King's Theatre, Haymarket. His name was seen in concert programmes with increasing frequency in 1779–80, no doubt partly owing to the popularity of his sonatas op.2, first published by Welcker in spring 1779. That Clementi was playing these pieces in public, particularly the 'octave lesson' op.2 no.2, is suggested by an entry in the satirical musical lexicon *ABC Dario Musico* (Bath, 1780):

> CLEMENTI. An Italian. Has composed some setts of lessons, which abound in passages so peculiar and difficult, that it is evident they must have been practised for years preceding their publication.
>
> We particularly allude to the succession of octaves with which he has crammed his lessons. Mr. C. executes these exceedingly well, and is a most brilliant performer.

In addition to the six keyboard sonatas (three with accompanying instruments) of op.2, nine more accompanied sonatas and three keyboard duets (opp.3 and 4) were published in 1779–80, as well as a set of variations on an Irish tune, *The Black Joke*, in 1777.

Encouraged by his London successes, Clementi embarked on a continental tour in summer 1780. A biographical sketch in the *Quarterly Musical Magazine and Review* of 1820, very likely supplied by the composer himself, describes his reception in Paris:

> In that city he was received with enthusiasm, and had the honour to play before the Queen, who bestowed upon him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, that he could scarcely believe himself to be the same man.

We have little evidence independent of this report bearing on Clementi's performance for Marie Antoinette in 1780. But there is ample documentation of his appearance before her brother, Joseph II, in Vienna on 24 December of the following year. This was the occasion of the famous piano contest with Mozart staged by the emperor for the amusement of his guests, the Grand Duke (later Tsar Paul I) and Duchess of Russia. Both Mozart and Clementi left accounts of the event (though Clementi's survives only through his pupil Ludwig Berger), and they are in substantial agreement: the two musicians were called upon to improvise and to perform selections from their own compositions; then at the Grand Duchess's request they played at sight sonatas of Paisiello, 'wretchedly written out', Mozart said, 'in his own hand'. It is not known what of his own works Mozart played, but Clementi later identified two of his compositions heard that evening, the Toccata op.11 and the Sonata op.24 no.2 (whose opening resembles Mozart's overture to *Die Zauberflöte*, written ten years later). On 12 January 1782 Mozart wrote to his father: 'Clementi plays well, as far as execution with the right hand goes. His greatest strength lies in his passages in 3rds. Apart from that, he has not a kreuzer's worth of taste or feeling – in short he is a mere mechanicus'. Later his opinions seemingly had hardened; on 7 June 1783 he declared: 'Clementi is a charlatan, like all Italians'. Sentiments such as these, publicized in Clementi's last years, surely contributed to the precipitous decline of his reputation, and have become a permanent part of the lore surrounding him. Clementi's impressions of Mozart's performance were rather different; according to Berger (*Caecilia*, x, 1829, p.238) he recalled: 'Until then I had never heard anyone play with such spirit and grace'.

After leaving Vienna in May 1782 Clementi travelled by way of Switzerland to Lyons, where he acquired several pupils, including Victoire Imbert-Colomés, daughter of a wealthy merchant there. Back in London in autumn 1783, he accepted the young J.B. Cramer as his pupil, and the following spring plunged into a full schedule of concerts as the regular keyboard soloist for the newly reorganized Hanover Square Concerts. At the height of the season, however, he abruptly departed once more for France. In Lyons he embarked on an elopement with the 18-year-old Mlle Imbert-Colomés, but her father put a stop to it and the disappointed pianist retired to Berne for solace and solitude. A letter to his father from Berne shows that Clementi was still there in August 1784. He may then have paid a visit to his family in Rome, but by May 1785 he was back in London, to remain there for many years. During this time of travel and turmoil (1780–85) Clementi produced some 26 new sonatas (opp.5–13) and various other compositions for keyboard; some of his most memorable music dates from this period.

From 1785 until 1802 Clementi remained in London and achieved great eminence first as a composer, performer and teacher, and later as a publisher and instrument manufacturer. Named 'principal composer and performer' at the Hanover Square Grand Professional Concerts (as they were now called) in 1786, he appeared as piano soloist in these programmes as well as in the rival series of La Mara-Salomon until 1790. During these years he also frequently performed in the annual round of benefit concerts – the beneficiary being the principal performer – and in the concertos presented between acts of oratorios at Covent Garden. Like nearly all solo keyboard players he invariably performed his own works, for the most part sonatas and keyboard concertos. In 1786–96 he also appeared regularly as conductor (from the keyboard) of his symphonies; only two of these earlier symphonies, published in 1787 as op.18, have survived. Clementi's last clearly documented solo performance in a public concert took place in May 1790, and after 1796 he also ceased for almost 20 years to conduct his symphonies in public. The concert seasons Haydn spent in England (1791–2 and 1794–5) unequivocally established the Londoners' preference for his music, and Clementi was one of several composers whose careers were jeopardized in a losing competition with the world-famous visitor.

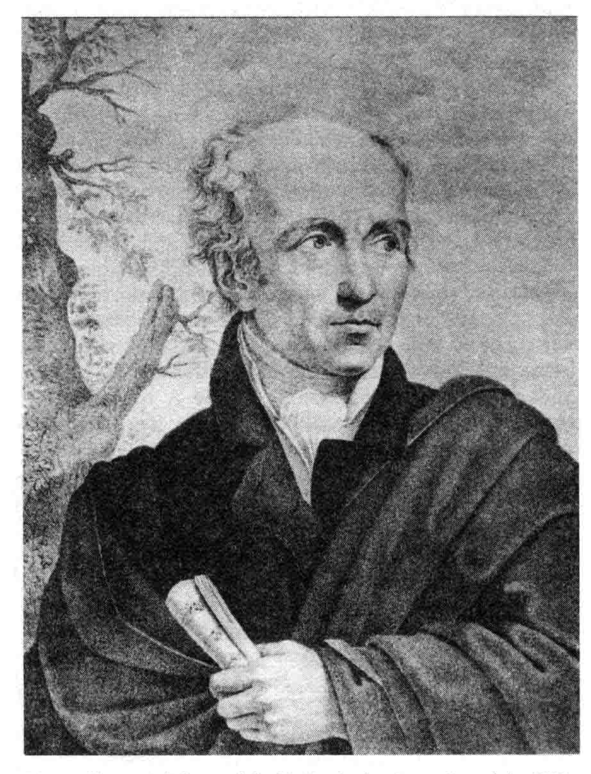
Clementi was in great demand during this period as a piano teacher; according to Mrs Papendiek, an attendant at the court of George III, he once refused an application for tuition from the royal family itself. His pupils included members of many well-placed families in London who were willing to meet his reported fee of one guinea per lesson. He also gained fame as a teacher of 'professional'

students. Among them were J. B. Cramer, the organist Arthur Thomas Corfe, the violinist and pianist Benjamin Blake, Theresa Jansen, Benoit-Auguste Bertini and John Field. The small fortune he amassed during the 1790s he invested increasingly in music publishing and instrument making. Having suffered losses in the bankruptcy of Longman & Broderip in 1798, he took advantage of the situation to establish a new firm, Longman, Clementi & Co. With changes of name to accommodate the occasional coming and going of various partners, this company continued to operate at its Cheapside address (and, from 1806, at additional premises in Tottenham Court Road) until Clementi's retirement in 1830. (For further information on Clementi's publishing and piano-making activities *see* CLEMENTI). Though his increasingly vigorous commercial pursuits left much less time for composition after about 1796, he produced a considerable volume of music during this long stay in London; new publications include about 56 sonatas and sonatinas for keyboard (many with accompaniments), a number of variations, capriccios and other shorter keyboard works, two symphonies and the influential *Introduction to the Art of Playing on the Piano Forte* (1801). It is clear that a good many compositions from this period, including most of the symphonies brought to performance in London concerts, have been lost.

In 1802, at the age of 50, Clementi embarked on his third European tour, and remained abroad until 1810. This time he went as a representative of his firm, intent on cultivating markets for Clementi pianos and negotiating with composers and publishers for rights to new music. Incidentally, it seems, he also arranged for the publication of some of his own works on the Continent. Accompanying him during the first stage of his travels was his pupil John Field, who, according to generations of biographers of both composers, suffered harsh treatment at Clementi's hands; this purportedly included a kind of forced labour (demonstrating Clementi pianos to customers) and denial of proper clothing. These allegations derive from two much later sources: the necrology for Field in the *Allgemeine musikalische Zeitung* of 1837 and the autobiography of Spohr constructed by the composer around quotations from his diaries in the 1850s. Spohr's unfavourable comments occur not in the diaries dating from his contact with Clementi and Field but in the additions a half-century later; and the Field necrology was carelessly compiled from a variety of secondary sources. The graphic descriptions of Clementi's exploitation and maltreatment of Field are largely embroideries on sources that in themselves are suspect.

Owing to the vicissitudes of the Napoleonic wars, interrupted commerce and tragic personal affairs, Clementi's movements during these years were largely improvisatory. He travelled extensively in the German states, made two separate trips to Russia (1802–3 and 1806), two to Italy (1804–5 and 1807–8), and visited Vienna four times (1802, 1804, 1806–7, 1808–10). In September 1804 he married Caroline Lehmann of Berlin, then 19 years old, who died in childbirth the following year. During his travels Clementi acquired various new pupils, some of whom accompanied him: Carl Zeuner, Alexander Klengel, Ludwig Berger and Frédéric Kalkbrenner (who was later briefly the teacher of Chopin). A cardinal achievement of these years was the successful negotiation for rights to Beethoven's music. In April 1807 Clementi signed a contract with Beethoven for five major compositions: the Rasumovsky Quartets op.59, *Coriolan* Overture, the Fourth Symphony, the Fourth Piano Concerto and the Violin Concerto. Difficulties attended the dispatch of the music to London, and the payments made to Beethoven were long delayed; hence only the Violin Concerto was issued as a direct result of the contract. But the agreement became the basis for a continuing arrangement whereby Clementi & Co. issued in 1810–11 first editions of ten new works of Beethoven.

Back in London in 1810, Clementi resumed personal direction of his firm, in which he held a controlling interest. Despite a disastrous fire of 1807, the company flourished; a financial statement drawn up on 24 June 1811 showed a net value of about £112,000. Other sectors of Clementi's life flourished similarly. On 6 July 1811 he married an Englishwoman, Emma Gisborne, who according to Ignaz Moscheles was 'as moderate and placid as he is excitable and effervescent'. Clementi (now nearly 60) and his wife became the parents of two sons and two daughters. The respect he enjoyed in London in these years was shown in that he was named one of the six directors of the Philharmonic Society on its founding in 1813. That institution also provided an opportunity for the performance of his more recent, unpublished symphonies, and for his re-emergence as a public musician. Until 1824 he often appeared in Philharmonic concerts as a conductor from the keyboard, often in his own symphonies. On occasion he participated in other musical events, for example five concerts of a new series, the Concerts of Ancient and Modern Music, in 1824, when his works were heard in conjunction with those of an Italian precisely 40 years his junior, Rossini.



Muzio Clementi: lithograph by H. Cook after James Lonsdale, 1833

After 1810 Clementi made four further visits to the Continent, two of them extended. The purpose of these visits, for the most part, was to present his orchestral music to European audiences. In 1816–17 he presided over performances of his symphonies at the Concert Spirituel in Paris, and in 1822 he conducted three more at the Gewandhaus in Leipzig; these latter can be identified among the symphonies for which autograph fragments survive in the Library of Congress. But the aging composer's persistent efforts to make his mark as a symphonist were hardly a success. For after 1824 his works disappeared from the concert stage in England and elsewhere, forced out this time, in large part, by Beethoven's symphonies. As in his earliest days as a composer, Clementi was still at his best in keyboard music. His large-scale sonatas op.50, though probably nearly complete by 1805, appeared in 1821, and the three volumes of his *Gradus ad Parnassum* – a monumental compendium of his work from all periods – were published in 1817, 1819 and 1826.

In 1830 Clementi retired from his firm, and at about this time he and his family moved to Lichfield, Staffordshire. Soon after they moved once more, some distance to the south, to Evesham in Worcestershire. There Clementi drew up his will on 2 January 1832; on 10 March, after what was described as a brief illness, he died at the age of 80. His funeral on 29 March filled Westminster Abbey, and he was buried with great ceremony in the cloisters.

2. WORKS. 55 years elapsed between the appearance of Clementi's sonatas op.1 and his last publication of any consequence – *Gradus atl Parnassum*, iii. The diversities in his musical style are no less marked than the great span of his career would suggest. The keyboard works describe a spectrum extending from the simplest *galant* writing to the rhetorical passion of Romantic piano music – from something like Alberti to something approaching Chopin. Certain early and middle-period sonatas, especially those in minor keys (for example op.7 no.3, op.13 no.6 and op.34 no.2), have the dynamic extremes, propulsive figurations and octave melodies associated with the young Beethoven of a decade or so later. Clementi also showed an enduring fondness for uncompromising counterpoint, for two-part running figurations (indebted to Domenico Scarlatti and other Italian composers) and for various kinds of virtuoso passage-work. Most of these disparate elements of style were to some extent present in his music as early as 1780. Even within individual publications the variety in his early music is astonishing. The Sonata op.2 no.2, the 'octave lesson', abounds with scales in octaves and murky-bass pedal points. In the A major sonata (no.4) from the same collection there is a profusely decorated melodic style including ornaments in 3rds with chromatic altered notes – a remarkable foretaste, in 1779, of a 19th-century cliché (ex.1).
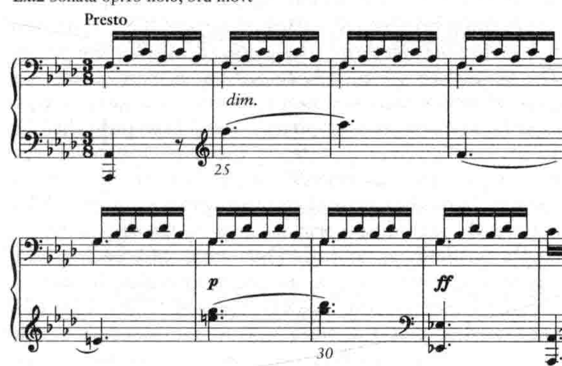
Ex.1 Sonata op.2 no.4, 1st movt

Opp.5 and 6, published in Paris when Clementi was there (*c*1780–81), show the composer's early preoccupation with Baroque counterpoint: between them these publications contain six tenacious (and somewhat laborious) fugues, seemingly modelled on the most chromatic idiom of J.S. Bach. It is probably no coincidence that the slow introductions to the first sonatas in each set show a remarkable escalation of linear writing and harmonic complexity. While indulging in such extreme quests for expressiveness, Clementi apparently also kept his 'virtuoso' style in good working order. The Toccata that he played in the contest with Mozart on Christmas Eve 1781 is a kind of double-3rds study. And parts of the sonatas opp.9 and 12 (1783 and 1784) still reflect an interest in brilliant passage-work for its own sake. Yet among the 12 sonatas (opp.7–10) Clementi composed during his first stay in Vienna (December 1781–May 1782) there are movements showing great advances in structural integrity and a successful assimilation of the widely divergent techniques of previous years. Two attractive examples are the nearly monothematic *moto perpetuo* finale of the G minor Sonata op.8 no.1 and the opening movement of op.10 no.1 in A. Most impressive as an entire composition, however, is surely the G minor Sonata op.7 no.3. Its first movement presents extremely diverse musical materials that nonetheless achieve a complex motivic unity on several levels. The rhetorical, harmonically pungent slow movement reflects the experiments of opp.5 and 6, and in the finale Clementi's famous octaves are put to good use in a movement of Haydnesque craft and wit.

All 12 of these 'Viennese' sonatas are in three movements (in his previous works the Italianate two-movement plan had predominated), and all are for solo keyboard; there is a fairly clear stylistic distinction in Clementi's earlier music between the slighter, more 'commercial' accompanied sonata and the more professional solo setting. The gains seen in opp. 10–12 are consolidated in op.13 (probably composed during Clementi's self-imposed exile from London in 1784); the F minor sonata of this set is one of his finest works. The tortuous, driving figuration of the two- and three-part texture in its first movement comprise a dramatic new adaptation of traditional Italian keyboard style. The second movement juxtaposes abrasive dissonances with expressive melodic writing, and in the finale there are remarkable prophecies of Beethoven's keyboard writing: a melody very similar to the contredanse tune used in the finale of the *Eroica* (and elsewhere in Beethoven) is fragmented by octave displacements and set against an active, oscillating, middle-register accompaniment (ex.2).

The music of Clementi's middle London years (1785–1802) does not seem to fulfil the promise of the sonatas from the early 1780s. His principal pursuit as a musician for nearly a dozen years after 1785 was the composition and performance of symphonies. The paltry two symphonies that survive from this period (op.18) sound curiously

Ex.2 Sonata op.13 no.6, 3rd movt



old-fashioned, and certainly not up to the standard of, say, Haydn's contemporaneous Paris symphonies. A single Piano Concerto in C, fortuitously preserved in a Viennese manuscript, is an estimable work, suggesting that the disappearance of the concertos is a greater loss than that of the symphonies. This concerto also survives in a somewhat rough transcription as a solo sonata (op.33 no.3, published in 1794). A rather peculiar physiognomy in several other middle-period sonatas suggests that at least parts of other lost concertos survive in this form: the first movements of op.23 no.3 (E♭) and op.25 no.1 (C), the entire Sonata in F op.24 and the Sonata op.34 no.1 – there is testimony (attributed to Berger) that this last in fact originated as a concerto.
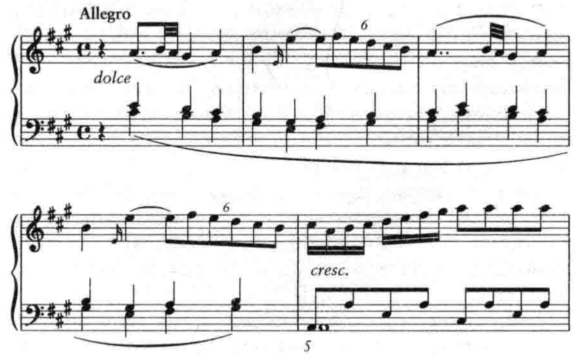
There is a good bit more 'commercial' music in the later 1780s and 1790s: accompanied keyboard sonatas (only a few of Clementi's compositions in this genre, such as op.22, are of much substance), keyboard duets, two canzonettas for voice and keyboard, and two sets of waltzes for piano, tambourine and triangle (opp.38 and 39). The most significant music of this period is again to be found among the solo sonatas. Two sonatas of op.25 (1790), the second and sixth, in G and D, are stylistically consistent, satisfying pieces in an unmixed 'classic' idiom reminiscent of the Haydn sonatas published by Artaria ten years earlier (HXVI:35–9, 20). The first movement of the A major sonata op.33 (1794) is an even more sophisticated example, whose opening theme shows Clementi's growing fondness for subtle metrical ambiguity (ex.3). A similar style can be seen in reduced and distilled form in the Sonatinas op.36, originally published as a supplement to the *Introduction to the Art of Playing on the Piano Forte*; surely it is a tribute to the quality of these little pieces that after two centuries they still perform admirably the didactic function for which Clementi intended them.

A few compositions from 1785–1802 measure up to the expressive power of op.13 no.6. One is the F♯ minor sonata of op.25, whose running figurations and construction of phrases from tiny modules are reminiscent of Scarlatti. And bursts of double 3rds in the finale recall other proclivities of Clementi's earlier style. Yet these diverse older elements are successfully combined in a composition of stylistic consistency and great harmonic potency. The G minor sonata of op.34 is an even more impressive monument to Clementi's powers of stylistic synthesis. Its Largo opening is an abrasively dissonant chromatic fugato whose subject is adopted for the first material of the following Allegro; the return of this Largo at the beginning of the recapitulation (as in Beethoven's op.13 and op.31 no.2) invests it with an importance transcending the ordinary slow introduction, and throughout the composition informal contrapuntal writing first heard in the fugato mingles with idiomatic and thoroughly modern keyboard figurations. In each of the outer movements (both are of the sonata-allegro type) Clementi introduced two secondary tonalities, and overcame the special problems thus posed by means of intricate tonal and thematic relationships.

On the eve of his departure for Europe in 1802 Clementi published a set of three large-scale sonatas (op.40) that show clear new stylistic directions. They are technically demanding, experimental in form and seem quite at home in the new century. All three of these sonatas are notably long; all show multiple themes and extended stretches of passage-work only tenuously related to those themes, creating an effect of prolixity new to Clementi's music. Some of his old proclivities, to be sure, are still in evidence. In the G major piece (Clementi's only sonata with four genuinely independent movements), instead of a scherzo there is a group of severe two-part canons. Between them the sonatas in B minor and D offer three harmonically supercharged slow introductions of a type that recurs in his music from op.5 onwards, and the lavish melodic ornament in the Adagio of the G major sonata is a more extreme case of similar writing in op.2 no.4 (1779) and op.25 no.4 (1790). These sonatas, the first examples of Clementi's 'late' style, are representative of the most modern keyboard idiom of the period; they are much closer in almost every respect to the contemporary sonatas of Dussek, say, than to those of Beethoven.

During Clementi's *Wanderjahre* of 1802–10 he published virtually no new music. There is evidence, however, that during that period he worked on several symphonies, and in two letters of 1804 and 1805 he spoke of 'three new sonatas' that were nearly complete; the compositions in question are most likely the three sonatas op.50, not published until 1821. Op.50 is stylistically compatible with the sonatas of op.40, and may have been intended originally as a kind of sequel to them: op.40 was published with the notation 'book 1', and no book 2 was ever forthcoming. Best known and most rewarding of op.50 is the third sonata, in G minor, with the Metastasian subtitle *Didone abbandonata*. The opening themes of both Allegro movements are strongly reminiscent of Clementi's first sonata in this key, op.7 no.3. In the first movement fragmentation poses a constant threat as the music again and again plunges, as if from an excess of energy, into foreign tonalities. The finale steers a much simpler course,

Ex.3 Sonata op.33 no.1, 1st movt



showing a homogeneity of rhythmic motion and a stabilizing tendency to repeat cadence patterns – a time-honoured trait of Italian keyboard music that had not surfaced this clearly in Clementi's works since the F♯ minor sonata of op.25. The development section survives a tenacious canonic treatment of the first theme, and Clementi ended his last sonata in a most convincing fashion amid echoes of stylistic traits characteristic of his music since the 1780s.

As in the later 1780s, Clementi's chief musical preoccupation from about 1812 to 1824 was the composition of symphonies. None of these later symphonies was published during the composer's lifetime, and many are no doubt lost. But divided between the Library of Congress and the British Library are autographs of four symphonies, none of them complete, and several other independent movements and fragments of movements from this period (they are assigned the numbers WO32–6 in Tyson, 1967). Two of these works, WO32 in C and a version of WO33 in D, were 'reconstructed' and published by Alfredo Casella in the 1930s. More reliable versions of all four, together with a separate 'Minuetto pastorale' were later published by Pietro Spada (1975–8). The four surviving symphonies are all large-scale compositions written for a full orchestra including clarinets and three trombones. Clementi plainly saw the symphony as a suitable arena for the practice of his most 'learned' style; most of the fast movements have fugal or canonic sections, and the Andante of the 'Great National Symphony' (performed in 1824) even includes an imitative treatment of the first two phrases of *God Save the King* in retrograde.

Reviews of Clementi's symphonies in the London press were uniformly laudatory (opinion in Germany and France varied). But it gradually became all too clear that his music for orchestra would not outlive the composer, and in the 1820s Clementi began to direct his energies increasingly to the fulfilment of another longstanding ambition, the completion of the three-volume *Gradus ad Parnassum*. This collection of 100 pieces for keyboard, the end result of a process of composing, revising and assembling that extended over about 45 years, represents a kind of summary of the composer's career. It shows the full diversity of Clementi's keyboard music. In addition to straight pianistic exercises there are preludes and fugues (including revisions of the fugues from opp.5 and 6), canons, various sonata-like movements, 'character-pieces' of several kinds, and compositions with programmatic titles such as 'Scena patetica' (no.39), and 'Bizzarria' (no.95). More than half the individual pieces are explicitly arranged into tonally unified suites of three to six movements. Other successions of numbers suggest further grouping: there are, for example, frequent Scarlatti-like pairs with the same tonic. If the music in these volumes seems bent on exhausting all the possible varieties of keyboard figurations and textures, it also shows an underlying consistency. Much more than the vast majority of keyboard music produced in Clementi's time, these pieces tend towards polyphonic, linear writing. A three-to four-part setting in which melodic interest shifts from one part to another is almost a norm throughout the collection. Clementi's lifelong fascination with 'learned' procedures, quite apart from all his canons and fugues, continues to inform his style.

In his later years Clementi was given titles such as 'father of the pianoforte', 'father of the pianoforte sonata' and the like. If he was deserving of such names, it is not – as has often been stated – because he was the first or even one of the first to write music specifically for the piano. The claims for Clementi's priority as a piano composer have always rested on his op.2 sonatas. But it is now established that those sonatas were first published in 1779, not 1773 as previously thought. Moreover, the newspaper announcements clearly report that in all Clementi's public solo performances before summer 1780, apparently including performances of his op.2 sonatas, he played the harpsichord. Thus while J.C. Bach (and a few others) were heard on the piano increasingly often in London concerts from 1768 to the late 1770s, Clementi continued to play the older instrument. Hence his early 'virtuoso' style, with its bravura runs in 3rds and octaves, should properly be regarded as a harpsichord style. After 1780, however, his multiple careers as composer, performer, teacher, publisher and manufacturer all had to do with the piano, and his name and reputation became firmly attached to this instrument.

Clementi's influence on following generations of pianists and piano composers is hard to overestimate. Beethoven's earlier keyboard writing seems unmistakably indebted to his music of the 1780s and 1790s. Clementi was the principal teacher of several leading pianists of the 1820s and 1830s, and he had more informal contacts with many others during their formative years, for example Herz, Meyerbeer, Dussek and perhaps Hummel. His didactic works, especially the *Introduction to the Art of Playing on the Piano Forte*, the op.36 sonatinas and the *Gradus ad Parnassum*, became staples in the education of pianists at all levels. Thus in several ways he impressed his stamp on piano playing and writing from about 1790 until far into the 19th century. And increasing numbers of modern editions and recordings of his works have made 20th-century musicians and audiences aware once more of his virtues as a composer.

WORKS

for detailed information on sources, see Tyson (1967); opus numbers are those of the most authentic editions, as determined by Tyson; works without opus numbers are here identified by their numbers in Tyson's catalogue [wo]; for a collation of editions of Clementi's keyboard sonatas, see Grove5; the autographs of many works are later than their first publication; all works were published in London unless otherwise stated

Editions: *Muzio Clementi: Oeuvres complettes* (Leipzig, 1803–19/*R*) [O]
The London Pianoforte School, i–v, ed. N. Temperley (1984–7) [LPS]
Muzio Clementi: Opere sinfoniche complete, ed. P. Spada (Milan, 1975–8) [S]

KEYBOARD AND CHAMBER

op.	
1	6 Sonatas, E♭, G, B♭, F, A, E, hpd/pf, nos. 1–3 autograph *F-Pn*, all 6 (?1771/*R*1987 in LPS, i) [no.2 pubd with different 1st movt, no.3 with rev.]
WO2	The Black Joke with 21 Variations, G, pf/hpd (1777/*R*1987 in LPS, i) [partly re-used and rev. in op.1 bis no.3; substantially rev. as The Sprig of Shillelah (1823)]
1bis	5 Sonatas, F, B♭, G, A, a [actually a fugue], pf/hpd, Duo, B♭, 2 pf/hpd, autograph of Duo *US-Wc*, all (Paris, *c*1780–81/*R*1987 in LPS, i [5 Sonatas]); no.1 rev. 1807, autograph *Wc* [nos.2. 3, 4 use rev. material from op.1 and WO2] [Tyson: Oeuvre 1]
2	6 Sonatas, E♭, C, G, A, F, B♭, pf/hpd, nos.1, 3, 5 with fl/vn (1779/*R*1987 in LPS, i [nos.2, 4, 6], rev. 2/?*c*1790–95); nos.2, 4 rev. as opp.30 and 31; nos.2, 4, 6 rev. (Vienna, 1807); no.2 rev. (?*c*1818–19/*R*1985 in LPS, iv)
3	3 Duets, C, E♭, G, pf/hpd 4 hands, 3 Sonatas, F, B♭, C, pf/hpd, fl/vn (1779)

4 6 Sonatas, D, E♭, C, G, B♭, F, pf/hpd, vn/fl (1780)

5 3 Sonatas, B♭, F, E♭, pf/hpd, vn, 3 Fugues, B♭, F, b, hpd (Paris, *c*1780–81/*R*1987 in LPS, i [3 Fugues]); 3 Sonatas rev. 1807, *Wc**; 3 Fugues rev. in op.44

6 Duo, C, pf/hpd 4 hands, 2 Sonatas, E♭, E, pf/hpd, vn, 3 Fugues, c, C, e, hpd (Paris, *c*1780–81/*R*1987 in LPS, i [3 Fugues]); minuet of Sonata no.2 rev. ?1807, *Wc**; 3 Fugues rev. in op.44

7 3 Sonatas, E♭, C, g, hpd/pf (Vienna, 1782/*R*1987 in LPS, i)

8 3 Sonatas, g, E♭, B♭, pf/hpd (Lyons and Paris, 1782/*R*1987 in LPS, i)

9 3 Sonatas, B♭, C, E♭, hpd/pf (Vienna, 1783/*R*1987 in LPS, i)

10 3 Sonatas, A, D, B♭, hpd/pf (Vienna, 1783/*R*1987 in LPS, i); rev. after 1800, *GB-Lbl**

11 Sonata, E♭, pf, Toccata, B♭, hpd/pf, autograph of Sonata *D-Bsb*, both (1784/*R*1984 in LPS, ii, 2/1792); unauthorized 1st printing of Toccata (Paris, 1784); both rev. in O, vi

12 4 Sonatas, B♭, E♭, F, E♭, pf, Duet, B♭, 2 pf (1784/*R*1984 in LPS, ii [4 Sonatas], rev. 2/*c*1801–2)

13 6 Sonatas, G, C, E♭, B♭, F, f, pf, nos.1–3 with vn/fl (1785/*R*1984 in LPS, ii [nos.4–6]); nos.4–6 rev. ?1807, *US-Wc**

14 3 Duets, C, F, E♭, pf 4 hands (1786); nos.1, 2 rev. after 1815, *GB-Lbl**; no.3 rev. (*c*1815–16)

15 3 Sonatas, E♭, C, B♭, pf, vn (1786)

16 La chasse, D, hpd/pf (1786/*R*1984 in LPS, ii)

17 Capriccio, B♭, hpd/pf (1787/*R*1984 in LPS, ii, rev. 2/?*c*1801–2); rev. 1807, *US-Wc**

19 Musical Characteristics, or A Collection of Preludes and Cadences … Composed in the Style of Haydn, Kozeluch, Mozart, Sterkel, Vanhal and the Author, hpd/pf (1787/*R*1984 in LPS, ii); rev. 1807, *Wc**

20 Sonata, C, pf/hpd (1787/*R*1984 in LPS, iii), rev. as Sonata VI in O, vi

21 3 Sonatas, D, G, C, pf/hpd, fl, vc (1788); no.1 arr. pf 4 hands (?before 1802)

22 3 Sonatas, D, G, C [La chasse], pf/hpd, fl, vc (1788); no.3 arr. pf 4 hands (1789)

23 3 Sonatas, E♭, F, E♭, pf/hpd (1790/*R*1984 in LPS, iii); variations of no.3 rev. in op.43

24 2 Sonatas, F, B♭, hpd/pf in Storace's Collection of Original Harpsichord Music (1788–9/*R*1984 in LPS, iii); no.2 rev. as op.41 no.2 (Vienna, 1804) and as Sonata 1 in O, vi

WO3 Sonata, F, hpd/pf, *GB-Lbl**, pubd in D. Corri: A Select Collection of Choice Music for the Harpsichord or Piano-Forte, ii (*c*1789–90/*R*1984 in LPS, iii)

25 6 Pf Sonatas, C, G, B♭, A, f♯, D, inc. autograph of no.4 *Lbl*, all 6 (1790/*R*1984 in LPS, iii)

26 Sonata, F, pf/hpd (1791/*R*1984 in LPS, iii)

27 3 Sonatas, F, D, G, pf/hpd, vn, vc (1791)

28 3 Sonatas, C, E♭, G, pf/hpd, vn, vc (1792)

29 3 Sonatas, C, pf, vn, vc, G, D, both pf, fl, vc (1793)

WO5 5 Variations on a Minuet by Mr. Collick, F, pf (1793/*R*1984 in LPS, iii)

30 Sonata, C, pf/hpd, vn (1794); inc. autograph with rev. slow movt *US-Wc* [rev. of op.2 no.2]

31 Sonata, A, pf/hpd, fl (1794) [rev. of op.2 no.4]

32 3 Sonatas, F, D, C, pf, fl, vc (1793)

WO6 Sonata, C, pf, fl, vc, in Longman & Broderip's Collection of Music for the Grand and Small Piano Forte (1794); rev. *GB-Lbl**

33 3 Pf Sonatas, A, F, C (1794/*R*1984 in LPS, iii) [no.3 arr. from Pf Conc.]

34 2 Pf Sonatas, C, g, 2 Capriccios, A, F, pf (1795/*R*1984 in LPS, iii); Sonatas rev. (Vienna, n.d.); Capriccios rev. in O, vi

35 3 Sonatas, C, G, D [La chasse], pf, vn, vc (1796)

36 6 Progressive Pf Sonatinas, C, G, C, F, G, D (1797/*R*1984 in LPS, iii, rev. 5/*c*1813/*R*1985 in LPS, iv; rev. 6/*c*1820)

37 3 Pf Sonatas, C, G, D (1798/*R*1984 in LPS, iii)

38 12 Waltzes, pf, tambourine, triangle (1798); later arr. pf, fl (by 1823)

39 12 Waltzes, pf, tambourine, triangle (1800); later arr. pf, fl (by 1823)

40 3 Pf Sonatas, G, b, d-D (1802/*R*1984 in LPS, iii; Paris, 1802; Vienna, 1802)

WO8 Rondo, B♭, hpd/pf, *US-Wc** (Vienna, ?1802/*R*1984 in LPS, ii) [based on 2nd movt of op.2 no.5]

41 Sonata, E♭, hpd/pf (1804 [rev.]/*R*1984 in LPS, iii; Vienna, 1804, rev. 2/1804 and in O, vi) [rev. op.24 no.2 pubd with this sonata as op.41 no.2]

WO10 Arr. of 'Batti batti', pf, no.2 in Operatic Airs (1820/*R*1985 in LPS, iv; Leipzig, 1820; Paris, 1820)

46 Pf Sonata, B♭ (1820/*R*1985 in LPS, iv; Leipzig, 1820; Paris, 1820)

47 2 Capriccios, e, C, pf (1821/*R*1985 in LPS, iv; Leipzig, 1821; Paris, 1821)

48 Fantaisie with Variations on 'Au clair de la lune', c-C, pf (1821/*R*1985 in LPS, iv; Leipzig, 1821; Paris, 1821)

49 12 Monferrinas, pf, rough draft of no.4 *GB-Lbl*, autograph of no.9 *US-Wc*, all 12 (1821/*R*1985 in LPS, iv; Leipzig, 1821; Paris, 1821)

50 3 Pf Sonatas, A, d, g (Didone abbandonata) (1821; Leipzig, 1821; Paris, 1821)

WO11 Canon ad diapason, C, pf, rough autograph *GB-Lbl*, fair copy facs. in Apollo's Gift (1830/*R*1985 in LPS, iv)

WO12 ? The Plough Boy, with Variations, B♭, kbd (1788/*R*1984 in LPS, iii) [1st pubd anonymously]

WO13 Hpd Sonata, A♭, 1765, autograph *F-Pn*

WO14 Hpd Sonata, G, 1768, autograph *Pn* [with same 2nd movt as op.1 no.2]

WO15–20 6 Monferrinas, pf, *US-Wc**

WO21 Tarantella, a, pf, *Wc**

WO22 Allegro, E♭, pf, *Wc**

WO23 Finale, E♭, pf, inc. autograph *Wc*, autograph in B♭, *Wc*

WO24 Duettino no.1, C, 2 pf, *Wc** (complete), *GB-Lbl** (movts 2, 3)

WO25 Duettino no.2, G, 2 pf, inc. autograph *US-Wc*

WO26 Allegro, duettino, C, 2 pf, *Wc**

WO27 Allegro (Chasse), duettino, C, 2 pf, *Wc**

WO28 Allegro, duettino, C, 2 pf, *GB-Lbl**

WO29 Canon, B♭, 2 vn, va, 1821, *Lbl**, *US-NH**, *S-Smf**

WO30 Nonetto: Andante, E♭, fl, ob, cl, bn, hn, vn, va, vc, db, *GB-Lbl**

WO31 Nonetto: Allegro, E♭, fl, ob, cl, bn, hn, vn, va, vc, db, inc. autograph *US-Wc* [perhaps intended to follow WO30]

— Sonata: Allegro, variations, hpd/pf, *I-PLcon*, *Mc* (1st movt)

ORCHESTRAL

18 2 Syms., B♭, D, pts (1787), ed. R. Fasano (Milan, 1959–61)

— Pf Conc., C, MS copy, dated 1796, *A-Wgm* [arr. pf solo as op.33 no.3]

WO32 Sym. no.1, C, autograph movts and frags. *US-Wc*, completed and ed. A. Casella (Milan, 1938), S

WO33 Sym. no.2, D, autograph movts and frags. *Wc*, *GB-Lbl*, movts 2, 4 ed. A. Casella in Symphony in D (Milan, 1938), S

WO34 Sym. no.?3 (Great National Sym.), G, autograph movts and frags. *US-Wc*, S

WO35 Sym. no.4, D, autograph 1st movt *GB-Lbl*, sketches of later movts *US-Wc*, 1st movt ed. A. Casella in Symphony in D (Milan, 1938), S

WO36 Minuetto pastorale, D, *Wc**, ed. A. Casella as 3rd movt of Symphony in D (Milan, 1938), S

VOCAL

WO1 Martirio de' gloriosi Santi Giuliano e Celso (orat, A. Galli), Rome, 1764, lost, pubd lib *I-Vgc*

WO4 2 Canzonettas, S, hpd, *US-STu** (Vienna, 1792)

PEDAGOGICAL WORKS

42 Introduction to the Art of Playing on the Piano Forte (1801, rev. 11/1826)

WO7 Epitome of Counterpoint, in Clementi's Selection of Practical Harmony for the Organ or Piano Forte (1801)

43 Appendix to the Fifth Edition of Clementi's Introduction to the Art of Playing on the Piano Forte, Containing Préludes, Exercises, National Airs and Variations, with Other Pleasing and Instructive Pieces (1811/*R*1985 in LPS, iv [selections], rev. 2/?*c*1820–21 as Second Part of Clementi's Introduction to the Art of Playing on the Piano Forte)

44 Gradus ad Parnassum, or The Art of Playing on the Piano Forte (1817–26/R1985 in LPS, iv; Leipzig, 1817–26; Paris, 1817–26)

ARRANGEMENTS

WO9 A Selection from the Melodies of Different Nations ... with New Symphonies and Accompaniments for the Piano Forte, 14 nos. arr. 1–4vv, pf (1814)

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LEON PLANTINGA (text, bibliography), ALAN TYSON (work-list)

Clemm, Johann Gottlob. *See* KLEMM, JOHANN GOTTLOB.

Cleobury, Stephen (John) (*b* Bromley, 31 Dec 1948). English organist and conductor. He was a boy chorister at Worcester Cathedral, and received his university education as organ scholar of St John's College, Cambridge, where his teachers were George Guest, David Willcocks and Peter le Huray. He became sub-organist of Westminster Abbey in 1974, where he gave the first performance of *The Lion of Suffolk* by Malcolm Williamson at the memorial service for Benjamin Britten (1976). In 1979 he became the first Anglican to be appointed master of the music at Westminster Cathedral, and in 1982 he was appointed director of music at King's College, Cambridge, where he has commissioned a new Christmas carol each year for the Festival of Nine Lessons and Carols. Cleobury became conductor of the Cambridge University Musical Society in 1983. He has conducted the society in the first performances of *Hymn to the Senses* by Robin Holloway and *Canticum luminis* by Robert Saxton. He became principal conductor of the BBC Singers in 1995 and a visiting professor at the RCM the same year. Cleobury has made recordings of organ works by composers including Liszt and Howells, and with the King's College Choir has recorded music ranging from Tallis and Byrd through Rossini's *Petite messe solenelle* to works by Rachmaninoff, Stanford, Howells and Britten.

His brother Nicholas Cleobury (*b* Bromley, 23 June 1950) has conducted all the major British orchestras as well as working with the WNO and the ENO. He became director of the Britten Sinfonia in 1991.

IAN CARSON

Cleonides [Kleoneidēs]. Greek music theorist. He was the author of a primer of ancient Greek music theory, the *Introduction to Harmonics* (*Eisagōgē harmonikē*). Cleonides' name appears on only ten medieval manuscript

versions of the *Introduction*. Many manuscripts attribute the work to Euclid or Pappus, but the Pythagorean approach of these authors is incompatible with the Aristoxenian music theory assumed by the writer of the treatise. A few manuscripts ascribe the work to a certain 'Zosimus' or avoid attribution entirely. Based on internal evidence, the writing of the treatise can be dated only to some time during the period between the 3rd century BCE and the 4th century CE; however, a date after the 1st century BCE, when treatises with the word *eisagōgē* in their titles begin to appear, seems likely.

Cleonides' 800-word treatise offers the clearest introduction to the harmonic system synthesized by Aristoxenus (*c*300 BCE). After defining harmonics as 'the theoretical and practical science of the nature of harmony, harmony being that which is composed of both notes and intervals having some regular arrangement', the *Introduction* treats in sequence seven subdivisions of the science of harmonics – notes, intervals, genera, systems (scales), tones (*tonoi*), modulation and melodic composition. Written in peripatetic format, it features technical terms in series of definitions, lists and further subdivisions.

The Byzantine music theorist Manuel Bryennius (*c*1300) borrowed extensively from the treatise, and 40 extant manuscript copies dating from the 12th century to the 16th suggest that the *Introduction to Harmonics* was actively disseminated through the late medieval period well into the Renaissance. In 1497 Giorgio Vala published in Venice the first printed edition (with a Latin translation), and six other editions and translations were published before the 18th century.

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JON SOLOMON

Clérambault. French family of composers and organists.

(1) Dominique Clérambault (*b* *c*1644; *d* Paris, 24 May 1704). Musician. He was one of a family line whose members had served the kings of France since the 15th century, in his case as one of the 24 *violons du roi* (from 1670–82). His accomplishments as a performer probably extended beyond those of a violinist only, for in a document of 1676 (from the Châtelet archives) he was also described as *maître joueur d'instruments à Paris*.

(2) Louis-Nicolas Clérambault (*b* Paris, 19 Dec 1676; *d* Paris, 26 Oct 1749). Organist and composer, son of (1) Dominique Clérambault.

1. LIFE. Louis-Nicolas showed precocious musical talents. He probably received his earliest training from his father, in violin and harpsichord playing. He studied the organ with André Raison; some indication of the pupil's regard for his teacher can be gauged from the warm words of the dedication to Raison which Clérambault placed at the head of his *Livre d'orgue*. His other teacher was Jean-Baptiste Moreau (1656–1733), with whom he studied composition and singing. In 1707 Clérambault was organist of the Grands-Augustins in Paris, but like his forebears he found service in the royal household. His first appointment in this capacity was as supervisor of the concerts arranged by Mme de Maintenon for Louis XIV in the last few years of the king's life; this was followed by an appointment as organist of the Maison Royale de Saint-Cyr, near Versailles, after the death of Nivers in 1714. He also took over Nivers' position at St Sulpice in Paris about the same time. Clérambault may have been assisting Nivers for some time before his death; in an archival document, according to Brossard, Clérambault used the title 'organiste de la maison royale de Saint-Louis à Saint-Cyr, et de l'église paroissiale Saint-Sulpice' six months before Nivers died. Founded in 1688 by Mme de Maintenon as a school for poor but well-born girls and run on strictly religious lines, Saint-Cyr provided some musical training for its pupils in order to elevate the standard of singing in the chapel. Clérambault's duties were mainly concerned with playing the organ for the special services during the year, and training the girls' voices from time to time. There were also occasions when the pupils took part in semi-dramatic performances. Racine's *Esther* (set to music by Moreau) was written specially for them, and in later years Clérambault was to provide them with his *L'idile de Saint-Cyr*. Some years later he relinquished his position at Saint-Cyr in favour of one of his sons (probably César-François-Nicolas), but owing to the lack of first names in the official documents relating to their work there, it is not known for certain when this change was made (Bert believed that it was as early as 1721). Nevertheless, Clérambault *le père*, as he was to become known, retained his association with Saint Cyr. On the death of Raison in 1719 Clérambault was named his successor at the Jacobins in rue St Jacques in Paris, an appointment which he accepted in addition to that at St Sulpice.



Louis-Nicolas Clérambault: engraving by Louis-Simon Lempereur after an anonymous portrait

His prestige remained high for the rest of his life. He was widely regarded as one of France's finest organists, while as a composer of French cantatas his reputation soared beyond all others. These works began appearing from 1710 and occupied his attention until a few years before his death. From his marriage to Marie-Marguerite Grulé (before 1709) there were seven children, of whom three survived infancy; they included two sons who inherited positions held by their illustrious father.

2. WORKS. The earliest published composition by Louis-Nicolas Clérambault appeared in Ballard's *Recueil d'airs sérieux et à boire* of 1697, the first of a handful of such works which he contributed to the series over some years. It is significant that one of them was an aria to Italian words, for Clérambault was among those composers caught up in the wave of italianism that swept over Paris at the turn of the century, and although his first major work, the *Livre de pièces de clavecin* (1704), remained wholly faithful to French tradition, his other compositions from this time show the unmistakable influence of the Italian school. This is particularly marked in his unpublished set of solo and trio sonatas for violin(s) and continuo, generally believed to have been composed in the early years of the century. Whereas their technical demands are fairly conservative in comparison with similar Italian works of the period, and even with some of those from the new French violin school, the music itself is clearly indebted to the sonata style of Corelli, particularly in the relentless passage-work and nimble bass lines of the fast movements. The slower ones are less overtly italianate. In another instrumental collection written at a slightly later date, the well-known *Livre d'orgue*, the Italian elements are more subtly absorbed into the expression of the two suites which comprise this volume. They are evident in the mellifluous counterpoint of the duo and trio movements (including a finely-turned fugue), in the cogent development of thematic ideas, and in the purposeful and often poignant flow of harmony. These techniques, however, are suffused with a delicacy of expression which, making much use of traditional keyboard ornamentation, betray the Frenchman.

It was in his cantatas that Clérambault's most fruitful union of French and Italian styles was achieved. The French cantata as a characteristic 18th-century form had been established only a few years before the appearance of Clérambault's first volume of *Cantates françoises à I. et II. voix avec simphonie et sans simphonie* (1710); in the cantatas of Morin, Bernier, Stuck and Campra were to be found the essentials of the form to which Clérambault gave the stamp of real individuality. His cantata *Orphée*, for high voice, violin, flute and continuo, in this first volume, shows what heights of eloquence could be reached when Gallic lyricism was infused with italianate warmth and brilliance, qualities which Clérambault was able to bring together in a wholly convincing and natural way, for like Rameau he absorbed the foreign techniques into a personal style. He published 25 cantatas, 20 of which are found in five volumes appearing from 1710 to 1726. As well as intense and dramatic cantatas like *Orphée*, *Le jaloux* and *Médée*, there are simple and charming ones like *L'Amour piqué par une abeille* and *La musette*; within each cantata there is also considerable variety.

As well as many motets for general use, his sacred music includes some easy motets for use at Saint-Cyr which, despite their calculated simplicity, still bear the marks of Clérambault's expressive imagination.

WORKS

printed works published in Paris

CANTATAS

Cantates françoises à I. et II. voix avec simphonie et sans simphonie (ed. D. Tunley, New York, 1990):

Livre 1 (1710): L'Amour piqué par une abeille, S, bc; Le jaloux, *haute-contre*, vn, bc; Orphée, S, vn, fl, bc; Poliphême, B, vn, fl, bc; Médée, S, vn, fl, bc; L'Amour et Baccus, S, B, bc

Livre 2 (1713): Alphée et Aréthuse, S, fl/viol, bc; Léandre et Héro, S, fl, vn, bc, viol obbl; La musette, S, musette/vn, bc; Pirâme et Tisbé, *haute-contre*, fl, vn, bc; Pigmalion, B, fl, vn, bc; Le triomphe de la paix, 2S, B, vn, bc

Livre 3 (1716): Apollon, S, fl/viol, vn, bc; Zéphire et Flore, S, fl/viol, bc; L'isle de Délos, S, vn, bc, ed. in RRMBE, xxvii (1978); La mort d'Hercule, B, vn, bc

Livre 4 (1720): L'Amour guéri par l'amour, S, fl, vn, bc; Apollon et Doris, S, *haute-contre*, vn, bc

Livre 5 (1726): Clitie, S, BC, viol obbl; Les forges de Vulcain, B, vn, fl, bc

Separate cants. (ed. D. Tunley, New York, 1990): Le bouclier de Minerve, S, vn, fl/viol, bc (1714); Abraham, S, bc (1715); La muse de l'Opéra, S, 2 vn, fl, ob, tpt, drums, bc, viol obbl (1716), ed. in RRMBE, xxvii (1978); Le soleil vainqueur des nuages, S, ob, fl, vn, bn, bc, viol obbl (1721); Les francs maşçons, B, unspecified obbl, bc (1743)

CHORAL

Motets, 1, 2vv, chorus, bc (org) (*c*1725)

Chants et motets à l'usage ... de St Louis à St Cyr. Tome premier ... par Mr Nivers ... mis en ordre et augmenté de quelques motets par Mr Clérambault, 1, 2vv, chorus, ?acc. org bc (1733)

Motets, 1, 2vv, chorus, à l'usage ... de St Louis à St Cyr ... par Mrs Nivers et Clérambault (1733)

5 vols. of motets, *F-Pn*

TeD à trois parties, 1701; Mag, 3vv, bc, 1704; Motet du st sacrement, 3vv, 1708; Hymne à St Louis, *c*1747; Sagesse éternelle; Prière pour le roy; Domine, 3vv, 2 vn; Domine, 4vv, insts; Motet, 1v, pour la ste vierge: all *Pn*

Divertissements: Le triomphe d'Iris, 1706, *Pn*; Le triomphe de la vertu (1723); Choeurs et intermèdes de L'idile de S. Cyr (1745); Divertissement sur la naissance du Sauveur du Monde, *Pn*

Le retour du printemps ou L'ouverture de la campagne (Durivet), Paris, 15 May 1748; lost, mentioned in *Mercure de France* (June 1748), 143ff

L'histoire de la femme adultère, orat, *Pn*

OTHER WORKS

8 airs in Ballard's Recueil d'airs sérieux et à boire (1697[2]–1704)

Premier livre de pièces de clavecin (1704)

Premier livre d'orgue contenant deux suites (*c*1710)

La Jeanette, rondo, hpd, in Marpurg's Clavierstücke (Berlin, 1762); possibly by César-François-Nicolas Clérambault

4 sonates, 3 simphonies, 1 and 2 vn, bc, *Pn*

Sacred contrafacta to works by Clérambault: Nouvelles poésies spirituelles et morales (1730–37); 8 sacred cants., *Pn*

(3) César-François-Nicolas Clérambault (bur. Paris, 30 Oct 1760). Organist and composer, son of (2) Louis-Nicolas Clérambault. It was probably this son who was known as Clérambault *le fils*, and if that is so he was the composer of the cantatas *La coquette* (Paris, 1731), *Le danger de la nuit* (Paris, *c*1732) and the *cantatille Erminie* (Paris, *c*1735), as well as a divertissement, *Le temple de Paphos*, performed at the Tuileries in one of Philidor's so-called Concerts Français in 1729. Settings of Racine's *Esther* and *Athalie* for performances in 1756 are attributed to him. He succeeded his father at Saint-Cyr, St Sulpice and at the Jacobins; there is reason to believe that he and his brother had previously helped their father at these establishments.

(4) Evrard Dominique Clérambault (bap. Paris, 23 Dec 1710; bur. Paris, 6 April 1790). Organist, brother of (3) César-François-Nicolas Clérambault. Almost nothing is known of this musician, who succeeded to the posts left vacant on the death of his brother. With his own death this dynasty of musicians came to an end.

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DAVID TUNLEY

Clerc, Charles-Nicolas le. *See* LE CLERC, CHARLES-NICOLAS.

Clerc, Jean-Pantaléon le. *See* LE CLERC, JEAN-PANTALÉON.

Clercx-Lejeune, Suzanne (*b* Houdeng-Aimeries, 7 June 1910; *d* Liège, 25 Sept 1985). Belgian musicologist. After studying in Italy and Germany, where her teachers included Besseler at Heidelberg, she took the doctorate at Liège in 1939 with a dissertation on the development of instrumental music in the Netherlands in the 18th century. From 1940 to 1949 she worked as a librarian at the Royal Conservatory in Brussels. In 1945 she became junior lecturer at Liège University, where she was successively appointed lecturer, reader and in 1966 professor until 1980. For several years she was a committee member of the Société Belge de Musicologie and a member of the editorial staff of the *Revue belge de musicologie*. She also served on the editorial committee of *Acta musicologica* (1957–71) and was chairman of *Les colloques de Wégimont*, the annual international congress for ethnomusicology that she founded in collaboration with Paul Collaer in 1954. In 1957 she founded, in collaboration with Jean Lejeune and Robert Wangermée, the Festival de Liège. She wrote extensively on 18th-century Belgian music, European music of the 16th century and the music of Liège in the 14th and 15th centuries. On these subjects she produced some excellent historical monographs and surveys, as well as detailed studies based on scientific and aesthetic musical analysis and archival research, all of which reflect her wide reading in music history.

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B-Aac, dossier C 284209

GODELIEVE SPIESSENS

Clereau, Pierre (*fl* 1539–67, *d* before 11 January 1570). French composer active in Lorraine. Three chansons ascribed to him were printed in Lyons in 1539, but one of these, *Fortune allors que n'avois congnoissance*, was published in Paris in the same year attributed to Certon (RISM 1539[15]). No further music by Clereau is known until 1554 when the Parisian printer Nicolas Du Chemin published two volumes (one, dedicated to Claude de Guise/Lorraine, duke of Aumale, containing four masses, the other a Requiem mass and two motets), whose title-pages describe the composer as choirmaster at Toul. He had left this post by 1557, when Du Chemin printed another volume of his masses, but he still held a canonry at the collegiate church of St George's in Nancy until his death. A 'Pierre Florentin' organist who received a year's wages from the cathedral chapter of Toul in 1558 (see J. Brooks, p.157) may refer to Clereau. He continued to enjoy the patronage of the Guises, in particular that of the duke's younger brother René, Marquis d'Elbeuf, in 1559 when Le Roy & Ballard published two collections of his French and Italian songs. Both show a new literary discernment, reflecting perhaps the influence of Rémy Belleau, one of the Pléiade group of poets, who was also in René's service. As with other French composers of the late 16th century, Clereau's favourite poet was Ronsard

and augmented editions of his three-voice collection were especially entitled *Odes de Ronsard*. Clereau was unusual in that he often set only a single intermediary strophe of an extended ode. He also set poems (or extracts) by Tyard, Baïf, Belleau, Masures, Bembo, Tansillo and Ariosto. Although he composed only nine madrigals (as opposed to 59 chansons), they reflect the Italianism which was also in evidence in the new poetry of Du Bellay and the Pléiade. When Clereau set these new strophic pieces or sonnets he ensured clear declamation by using the treble-dominated homophonic idiom of the vaudeville or 'chanson en façon d'air' pioneered by Arcadelt, Certon, and Mornable under the twin influences of the metrical Huguenot psalm and the Neapolitan villanella. Clereau also used the homophonic style for his collection of *Cantiques spirituels* (Paris, 1567); these texts may have been compiled by Louis des Masures who Clereau may have met at Toul or Nancy while serving as secretary to Duke Charles III of Guise/Lorraine before his conversion to Protestantism in 1561. One of the canticles, *Dès ma jeunesse*, uses the melody of Psalm cxxix of the Genevan Psalter. However, he continued to prefer the imitative style for older quatrain texts or rustic chansons with folk-inspired poems and melodies which had been exploited by older northern composers such as Willaert and Crecquillon. The same style prevails in the five parody masses, all short works for four voices based on earlier motets by Certon, Maillard and Crecquillon.

WORKS

SACRED

Missae quatuor, 4vv (Paris, 1554); Missae 'Cantantibus organis', 'Cecilia virgo', 'Dum deambularet', 'In me transierunt' (Ky ed. P. Wagner, *Geschichte der Messe*, i, Leipzig, 1913/*R*)

Missae pro mortuis, cum duobus motetis, 4vv (Paris, 1554); Requiem mass ed. P. Wagner, *Geschichte der Messe*, i, 254

Missa, 4vv, ad imitationem missae Virginis Mariae condita (Paris, 1557) Cantiques spirituels, 4vv (Paris, 1567)

SECULAR

Premier livre de chansons tant françoises [23] qu'italiennes [5], 3vv (Paris, 1559, 2/1566 as Premier livre d'odes de Ronsard, 3vv, 3/1575 as Les odes de Pierre de Ronsard, 3vv, adds 16 extra French chansons; ed. in SCC, vii (1988); 4/1619 omits Italian pieces, adds two chansons

Dixiesme livre de chansons tant françoises [16] qu'italiennes [4] (Paris, 1559/*R* 1564); ed. in SCC, vii, 1988

8 chansons, 4vv, in 1539[20], 1557[12], 1570[9]; 3 (from 1539[20]) ed. in SCC, xxvi (1993)

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FRANK DOBBINS

Clerici, Giovanni (*fl* 1646). Italian composer. Nothing is known of his life, but according to the dedication of his sole surviving publication, he either came from or worked in Como. His *Sacri concerti … con messa, litaniae della B.V. et Miserere*, op.3 (Milan, 1646) are for one to four voices and continuo and show a fondness for duet textures and emotional, non-liturgical texts.

ELIZABETH ROCHE

Clerici, Sebastiano. *See* CHERICI, SEBASTIANO.

Clerico, Paolo (*b* Parma, 10 Oct 1518; *d* after 1562). Italian composer. He published simultaneously two volumes entitled *Li madrigali a cinque voci* (Venice, 1562; both inc.). In his dedicatory letter he mentioned others of his works both sacred and secular, that he hoped to publish if the present ones proved acceptable; however, nothing more by him is known to have been printed. He signed the dedication from Mantua and apparently maintained close ties with members of the Gonzaga family, although there is no record of his serving them. He dedicated both books to Ercole Gonzaga, Cardinal of Mantua, and the second contains several madrigals in praise of him. Further connections with the Gonzaga family are indicated by the inclusion in the first book of a madrigal for the wedding of Guglielmo Gonzaga and Leonora d'Austria and by three madrigals in the second book (RISM 1562[15]) by Scipione Gonzaga, one of the leading literary figures of his time. The second book closes with a dialogue for seven voices on a text parodying Petrarch's canzone *Che debb'io far, che mi consigli Amore?*.

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DAVID NUTTER

Clerk, Jeremiah. *See* CLARKE, JEREMIAH (i).

Clerk, Sir **John** (*b* Penicuik House, nr Edinburgh, 8 Nov 1676; *d* Penicuik, 4 Oct 1755). Scottish politician, composer and music patron. Born into a landed Scottish family, from 1694 to 1697 he studied law at Leiden University, where he probably had composition lessons with Jakob Kremberg. He then did a grand tour until 1700, visiting Vienna and settling for 15 months in Rome, where he had composition lessons with Corelli. On returning to Scotland he was caught up in public affairs, which led to his being one of the signatories of the Treaty of Union between Scotland and England in 1707. From the age of 26 onwards he seems to have had no time for serious composition: his main surviving musical works were all written by about 1703. He succeeded his father as second baronet of Penicuik in 1722. In later life the erstwhile composer contented himself with patronizing others' musical efforts; an important protégé was the writer Allan Ramsay (1686–1757), whose song-lyric *Wat ye wha I met yestreen* and ballad opera *The Gentle Shepherd* celebrate the Midlothian countryside around Clerk's estate.

Under Corelli's tutelage (on which he made interesting journal notes) Clerk blossomed into a composer with imagination and true potential, which in the event was unfulfilled. His best work is the cantata *Odo di mesto intorno*, which sustains a 25-minute span by sheer melodic power, despite its loose form. Corelli led the band at the first performance at the Duke of Bedford's Roman villa in 1698, a mark of the master's regard for his pupil. Also notable is the cantata *Leo Scotiae irritatus*, in praise of the struggling Scottish colony at Darien (now in Panama). The Latin text for this is by Herman Boerhaave (1668–1738), the illustrious Dutch physician and scientist whom Clerk met at Leiden and who became a lifelong friend.

WORKS

all in MS, at the Scottish Record Office, Edinburgh, unless otherwise stated

Dic mihi, saeve puer (cant.), S, 2 vn, bc, ?1697
Miserere mei Deus (cant.), S, 2 vn, va, bn, bc, ?1697
Eheu! quam diris hominis (cant., H. Boerhaave), S, 2 vn, bc, ?1698
Odo di mesto intorno (cant.), S, 2 vn, bc, 1698
Leo Scotiae irritatus (cant., Boerhaave), S, 2 vn, bc, ?1700
Sonata, G, vn, bc, ?1702, ed. D. Johnson (Edinburgh, 1990)
2 minuets, vn, ?1705

Plainte del Sigre Clerk, and 6 further movts (suite, g), vn, bc, *F-V*, doubtful

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J. Purser: *Scotland's Music* (Edinburgh, 1992), 164–72

DAVID JOHNSON

Cléry [née Duverger; Duvergé], **Marie-Elizabeth** (*b* ? Paris, 1761; *d* after 1795). French harpist and composer. The conjectural birthdate assumes she was the 15-year-old 'Mlle Duv**' whose *air*, *Tout ce que je vois me rappelle*, was printed in the *Mercure de France* in 1776. As Mlle Duverger (or Duvergé) she sang and played the harp at the Concert Spirituel (1780–82), sometimes performing her own works. After her marriage (to Jean-Baptiste Cant-Hanet *dit* Cléry), she published three sonatas for harp accompanied by violin (op.1, 1785) as 'M[de] Cléry, née Duvergé', with the title *musicienne des concerts de la Reine*. Her husband was later famous as the *valet de chambre* assigned to the imprisoned Louis XVI during the French Revolution (1792). Cléry (and perhaps also his wife) went to Austria in 1795, where he entered the service of King Louis XVI's daughter, Marie-Thérèse-Charlotte.

WORKS

Tout ce que je vois me rappelle, air, S, hp, b ['by Mlle Duv**'], *Mercure de France* (June 1776), 62–7
3 sonates, hp/pf, vn acc., op.1 (Versailles, n.d.; Paris, 1785)
Recueil d'airs arrangés pour la harpe avec accompagnement de flute et violon, op.2 (Versailles, 1785)
Le soldat patriote au champ de Mars (Paris, 1790)
Chanson patriotique (from vaudeville La piété filiale) (Paris, 1793)
5 romances ... pour les illustres prisonniers du Temple, 1v, pf/hp acc., 1793–5 [no.3 for 2vv] (Paris, n.d.)
Potpourri, c, hp (Paris, n.d.)
Sonates, hp, vn acc., *F-Pn*
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BARBARA GARVEY JACKSON

Cless, Johann (*b* ?Hanau, nr Frankfurt; *fl* 1587). German composer. Since he called himself 'Hanoius' he may have been born at Hanau. He composed the choruses for Scaliger's Latin translation, *Aiax lorarius*, of Sophocles' *Ajax*, which was printed and performed at Strasbourg in 1587. The music (ed. A. Prüfer: *Über den ausserkirchlichen Kunstgesang in den evangelischen Schulen des 16. Jahrhunderts* Leipzig, 1890) is of considerable interest, notably the dance choruses and the eight-part chorus involving two solo voices.

INGRID SCHUBERT

Cleva, Fausto (Angelo) (*b* Trieste, 17 May 1902; *d* Athens, 6 Aug 1971). American conductor of Italian birth. He studied at the Trieste Conservatory and at the Verdi Conservatory in Milan, where he made his début conducting *La traviata* at the Teatro Carcano. Emigrating to the USA in 1920 (he became an American citizen in 1931), he met with immediate success, beginning a long association with the Metropolitan Opera the same year, first as chorus master and later as conductor: between 1950 and 1971 he conducted over 650 performances at the Metropolitan Opera alone. His work in New York was interspersed with periods of activity in Cincinnati, where he was musical director of the Summer Opera from 1934 to 1963, at the San Francisco Opera, where he conducted in the 1942–3 season and again between 1949 and 1955, and in Chicago, where, as artistic director of the Chicago Opera Company from 1944 to 1946, he played an important part in the postwar raising of the city's operatic standards. He made guest appearances with the San Antonio SO, Texas, with opera companies in Verona, Havana, Toronto, Montreal and Stockholm, and at the 1959 Edinburgh Festival, where he conducted the Swedish Royal Opera in *Rigoletto*. A widely admired operatic maestro in the familiar Italian mould, Cleva was made an honorary Commendatore by the Italian government.

BERNARD JACOBSON

Cleve, Halfdan (*b* Kongsberg, 5 Oct 1879; *d* Oslo, 6 April 1951). Norwegian composer and pianist. After initial instruction from his father, the organist Andreas Cleve, he studied in Oslo with Winther-Hjelm (1895–8) and in Berlin with X. and P. Scharwenka and with Oscar Raif (1899–1910). His début was in Berlin in 1902 when he played his First Piano Concerto with great success. In the following years he gave many concerts in Germany and the rest of Europe. He was also active as a teacher in Berlin until 1909, when he returned to Norway and settled in Oslo as a teacher of the piano and composition at the conservatory. He was the recipient of many honours, including a government stipend for life (awarded in 1939). Much of his work is late Romantic virtuoso piano music; the later pieces show a tendency to Regerian harmonic chromaticism.

WORKS

(*selective list*)

Pf concs.: no.1, A, op.3, 1902; no.2, b♭, op.6, 1904; no.3, E♭, op.9, 1906; no.4, a, op.12, 1910; no.5, c♯, op.20, 1916
Other orch: 3 Stücke, op.14, 1921
Chbr: Sonata, op.21, vn, pf, n.d.
Pf: 2 Etudes, E, F♯, op.17, n.d.; Sonata, op.19; many other pieces

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HANS MAGNE GRAESVOLD/MARTIN ANDERSON

Cleve, Johannes de (*b* Kleve, 1528–9; *d* Augsburg, 15 July 1582). Netherlandish composer and singer. Earlier uncertainty about his place of birth – whether it was Flanders, Blois or Kleve – has now been resolved in favour of Kleve.

His *Cantiones seu harmoniae sacrae* (1579–80) is prefaced by laudatory poems in which he is called 'Clivensis', and among the works in the volumes is an elegy on the death of Duke Karl Friedrich of Kleve. 'De Cleve', however, appears to have been a common name, and the composer has proved difficult to identify in his earlier years. For example, a court musician called Cleve was referred to in the accounts of the Liebfrauenzunft at Bergen op Zoom in 1547. The presence of works by Johannes de Cleve in choirbooks dated 1549 of St Pieterskerk, Leiden, and in anthologies by Susato in 1553 would seem to indicate that he was living in the Netherlands in the mid-16th century. In March 1553 he became a singer in the Vienna Hofkapelle of the Emperor Ferdinand I. In 1559–60 he was again in the Netherlands, recruiting prospective singers for the Kapelle. He seems to have won international recognition by the 1550s: he was well represented in anthologies, and a two-volume set of his works was published at Augsburg in 1559. His numerous occasional motets, probably the product of imperial commissions, suggest that he was highly respected in the imperial chapel. After the death of the emperor in 1564 the chapel was disbanded, and Cleve took up the post of Kapellmeister at Graz to the emperor's son, Karl II of Styria. By 1568 he had tendered his resignation; he left Karl's service in 1570 and was succeeded by Annibale Padovano. He went to live in Vienna, as is clear from several musical encomia to the Habsburg family and from a letter of January 1576 to Johann Rasch at the Viennese monastery of Unsere liebe Frau zu den Schotten. From April 1579 until his death he lived at Augsburg where he wrote the preface to his *Cantiones seu harmoniae sacrae*. His name appears from 1580 in the records of the cathedral chapter, which also indicate that he taught the future cathedral Kapellmeister, Bernhard Klingenstein.

The unstable religious conditions of the time are reflected in Cleve's works, which show both Catholic and Protestant influences. His 20 cantus-firmus settings of Lutheran hymns in Andre Gigler's *Gesang Postill* and the arrangements of *Es wel uns Got genedig sein* which close his volume of motets of 1579–80 seem to indicate Protestant sympathies. On the other hand, his settings of the Proper for the court of Karl II (which was sympathetic to the Counter-Reformation) and his motets and parody masses show that he also adhered to Catholicism. His skilful use of cantus firmus, ostinato and *soggetto cavato* in his occasional motets shows that he was thoroughly conversant with the techniques of the Netherlanders. His later works contain expressive declamatory passages and occasional pungent chromaticism; earlier assessments of his works as conservative are thus not entirely valid.

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Cantiones sacrae, libri I et II, 4–6vv (Augsburg, 1559) [incl. some masses]; some ed. in Trésor musical, *musique profane*, i, ix, xii (Brussels, 1865–76), Trésor musical, *musique religieuse*, i, xii–xiv, xvi (Brussels, 1865–79); 3 masses ed. in MAM, i, xii, xviii (1949–68); 2 ed. in MAM, xxi–xxii (1970); 2 ed. in MMN, xi (1962); 1 ed. in DTÖ, xc (1954)

Cantiones seu harmoniae sacrae, 4–7, 10vv (Augsburg, 1579–80)

20 chorale settings, 4vv, in A. Gigler: Gesang Postill (Graz, 1569–74/*R*1950)

Motets, 4–8vv, 1553[8], 1553[10], 1555[12], 1558[4], 1568[1], 1568[2], 1568[3], 1568[6]

12 parody masses, *A-Gu*, *R*, *Wn*, *D-Rp*, *PL-WRu*, *SI-Lng* (other sources in Dunning)

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ALBERT DUNNING

Cleveland. American city in Ohio. It was laid out by Moses Cleaveland in 1796 and incorporated in 1836, by which time singing schools and brass bands were flourishing and choral and instrumental groups, often sponsored by churches, were active. The second half of the 19th century witnessed tremendous growth. German influence was strong. Members of the Germania Musical Society settled in Cleveland after that ensemble disbanded in 1854. The Cleveland Gesangverein gave performances of opera with orchestra, including Flotow's *Alessandro Stradella* in 1858. Five Sängerfests were organized (1855, 1859, 1874, 1893, 1927). Many local musicians, including Reinhold Henninges (1836–1913) and Emil Ring (1863–1922), were of German or Austrian birth, while others born in the USA, such as Johann H. Beck (1856–1924), James Rogers (1857–1940) and Wilson Smith (1855–1929), studied in Germany. Ring and Beck conducted various orchestras in the early 1900s. Alfred Arthur (1844–1918) founded the Cleveland Vocal Society (1873–1902), directed early orchestral programmes at Brainard's Piano Ware Rooms (1872) and organized large May festivals (1880–86; 1895–7). Arthur also conducted opera, including his own *The Water Carrier*, for the May festival of 1876, at the luxurious 1600-seat Euclid Avenue Opera House (built 1875 and demolished in 1922). The Metropolitan Opera Company from New York visited Cleveland nearly every year from 1899 to 1986.

Early in the 20th century a series of concerts, bringing leading performers to the city, was organized by Adella Prentiss Hughes (1869–1950) through the Fortnightly Musical Club and the National Federation of Music Clubs. The Cleveland Museum of Art, opened in 1916, began to house musical events, and an organ was installed there in 1922. The Cleveland Orchestra (called in its first season Cleveland's SO) was founded largely through the efforts of Hughes and the Musical Arts Association (founded 1915); it gave its inaugural concert under Nicolai Sokoloff at Grays' Armory (cap. 5000) on 11 December 1918. Concerts were later presented in Masonic Auditorium (cap. 2238) until the orchestra moved to its permanent home, Severance Hall (cap. 2000), in 1931.

Subsequent conductors were Artur Rodzinski (1933–43), Erich Leinsdorf (1943–6), George Szell (1946–70), who enlarged the ensemble to 107 members and its season to a full year, Pierre Boulez (guest conductor, 1967–74), Louis Lane (associate conductor, 1956–73), Lorin Maazel (1972–82) and Christoph von Dohnányi (from 1984). Children's concerts were inaugurated in 1929. The first permanent Cleveland Orchestra Chorus, founded in 1955, reached an early high point during the tenure of Robert Shaw (active in Cleveland 1956–67). A children's chorus was formed in 1967, and in 1968 Blossom Music Center, the orchestra's nearby summer home in Cuyahoga Falls, was inaugurated.

Severance Hall has also been used for opera performances. In 1935 Rodzinski gave Shostakovich's *Lady Macbeth of the Mtsensk District* there, and Lake Erie Opera Theater, active during the 1960s, gave performances including 20th-century works. Lyric Opera Cleveland (autonomous since 1976) performs during the summer in Kulas Auditorium, and Opera Cleveland (founded 1976) is based in the State Theater (cap. 3100). Concerts are also held at the Cain Park Theatre (cap. 3000) in Cleveland Heights, and at the two halls in the Beck Center for the Arts: the Karl A. Mackey Auditorium (cap. 488) and the Studio Theater (cap. 83).

N. Coe Stewart (1837–1921), a disciple of Lowell Mason, became the city's first full-time supervisor of music in the public schools (1869–1907). By the early 20th century several music schools had been established: the Cleveland School of Music (1884), the West Side Musical College (*c*1900), the Hruby Conservatory of Music (1916) and the music department at Western Reserve College (founded 1826). The Cleveland Music School Settlement, now one of the largest community music schools in the country, was founded by Almeda Adams in 1912. The Cleveland Institute of Music was founded in 1920 with Ernest Bloch as head; David Cerone became director in 1985. The music department at Cleveland State University (founded 1964), the nearby Baldwin Wallace College and the Oberlin College Conservatory of Music make significant contributions. Cleveland State University has presented premières of operas by the local composers D. Bain Murray (*The Legend*, 1987; *Mary Queen of Scots*, 1991) and Edwin London (*The Death of Lincoln*, 1988).

Chamber ensembles include the Ohio Chamber Orchestra (founded 1972 under Dwight Oltman) and the Cleveland Chamber SO (1980), founded by Edwin London. Devoted entirely to new music, this ensemble had performed 135 premières by 1998, more than half of them commissioned works. The Cleveland Women's Orchestra (founded 1935 by Hyman Schandler) is among the oldest women's orchestras in the nation. Other important ensembles include the Suburban Symphony, the Cleveland PO, the Cleveland Singers, Cleveland Ballet, Cleveland Modern Dance Association and Apollo's Fire, a baroque orchestra founded in 1992.

The Holtkamp Organ Company is an outgrowth of the firm founded in Cleveland by Gottlieb Votteler in 1855. The King Musical Instrument Company, makers of brass instruments, began in 1893 as the H.N. White Company. *Brainard's (Western) Musical World* (1864–95), the periodical of S. Brainard's Sons publishing house and music store, chronicled musical events.

The various ethnic and specialized music associations include the Ciurlionis Ensemble (Lithuanian), the Cleveland Kiltie Band (Scottish), Glasbena Matica (Slovenian), the Hungarian Singing Society, the Irish Musicians Association of America (Michael Keating Branch), the Welsh gatherings of the Gymanfa Ganu and the Cleveland Messiah Chorus. The Harmonia Chopin Singing Society Club, founded in 1902, was the first Polish male chorus in Ohio. The oldest Czech singing society in the USA, the Lumir-Hlahol Tyl Singing Society, presented the Cleveland première of Smetana's *The Bartered Bride* in 1899. Children's organizations include the Zagreb Junior Tamburitzans. Ritchie Vadnal's Polka Kings and Frankie Yankovic's Polka Band are in demand.

Private organizations sponsoring concerts include the Music and Drama Club, the Lecture Recital Club, the Three Arts Club of Lakewood, founded in the 1920s, and the Fortnightly Musical Club, founded in 1894. An active Cleveland Chamber Music Society was organized in 1949.

The songwriter Ernest R. Ball was born in Cleveland, and Art Tatum frequently played in Cleveland jazz clubs during the early 1930s. The widespread popularity of rock and roll in the USA had its origins in Cleveland, introduced by the local disc jockeys Alan Freed and Leo Mintz in the early 1950s; it is fitting that the city should house the national Rock and Roll Hall of Fame, inaugurated in 1995.

The radio station WCLV broadcasts concerts by local ensembles including the Cleveland Orchestra. Classical music can also be heard on WKSU, allied with Kent State University in Ohio, and Cleveland State University's radio station, WCPN.

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J.H. ALEXANDER

Cleveland, James L. (*b* Chicago, 5 Dec 1932; *d* Los Angeles, 9 Feb 1991). American gospel singer, composer and pianist. He started singing in Thomas A. Dorsey's choir at the Pilgrim Baptist Church in Chicago, and made his first solo appearance with it at the age of eight. He joined the Thorn Gospel Singers as a teenager, and remained with them for eight years. After his voice began to break, he strained to reach high notes, however, resulting in a throaty and gravelly quality that increased with the years. He began composing in his early teens and had his first great success, *Grace is sufficient*, at the age of 16. Between

1956 and 1960 he was a member of the Caravans, the Gospelaires, the Gospel Chimes and the Gospel All-Stars. During this period he was most prolific as a composer, writing as many as three songs a week; his best-known songs include *He's using me* (1955), *Walk on by faith* (1962) and *Lord, help me to hold out* (1973). In the mid-1960s he joined the Rev. Lawrence Roberts's Angelic Choir in Nutley, New Jersey, and made a number of successful recordings (*see* GOSPEL MUSIC, §II, 2(iii)). In *Peace, be still* (1963) Cleveland half croons, half preaches the verse, shifting to a musical sermon at the refrain; towards the end of the song the choir repeats a motif over which Cleveland extemporizes a number of variations. This style of performance is evident on all Cleveland's subsequent recordings. He issued more than 50 albums, was awarded six gold records and two Grammy awards and established the Gospel Music Workshop of America in August 1968. From 1971 until his death he served as pastor of the Cornerstone Institutional Baptist Church, Los Angeles.

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HORACE CLARENCE BOYER

Cleveland Quartet. American string quartet. It was founded in 1968 at Marlboro, Vermont, by Donald Weilerstein, Peter Salaff, Martha Strongin Katz and Paul Katz, her husband. The ensemble made its début in 1969 and the same year became quartet-in-residence at the Cleveland Institute, taking up a similar post at the State University of New York, Buffalo, in 1971. There it gave annual performances of all Beethoven's quartets under the auspices of the Slee Beethoven Quartet Cycle bequest. In 1973 it toured East Germany and appeared at the Casals Festival, Puerto Rico, and the next year toured Europe and was resident quartet at the South Bank Summer Festival, London. The quartet joined the faculty of the Eastman School of Music, University of Rochester, in September 1976. Martha Strongin Katz was succeeded first by Atar Arad and then by James Dunham; but the most far-reaching change came in 1989, when William Preucil succeeded Weilerstein as leader. Under Preucil's leadership, which lasted until the ensemble disbanded in 1995, the quartet played with even greater beauty of tone, without any diminution of the intensity and technical facility which had first brought it acclaim. The Cleveland Quartet made many recordings under both leaders, including two cycles of the Beethoven Quartets, and gave the premières of works by John Harbison, John Corigliano and Tōru Takemitsu, among others.

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TULLY POTTER

Clibano, Jacobus de (*fl* 1430–50). ?South Netherlandish composer. He is known for a Gloria–Credo pair and a matching Agnus Dei immediately preceding them in the same manuscript. Possibly also belonging to the cycle is a Sanctus elsewhere ascribed to SWEIKL. All four movements are similar in their part-ranges, their melodic material, their manner of using a gentle and largely homophonic triple metre, and in the inclusion of monophonic intonations in mensural notation. The contrary ascription of the Gloria to Binchois seems improbable in view of the unity of the cycle and the lack of other Binchois music in a similar style; however it does suggest an identification of the composer with the Jacobus de Clibano, succentor at St Donatian, Bruges, 1429–33, who held other positions and canonries in Bruges until 1449 (Strohm); he is presumably the same as Messire Jacke de Clibano who in 1449–51 was a canon of St Vincent, Soignies, where Binchois spent his last years. In 1443 Du Fay appointed Jacobus de Clibano to collect money on his behalf from the Borromei bank in Bruges (Lockwood). In the same year he was arraigned on a charge of procuring young girls (Strohm). He may also be the same composer as J. DE CLIMEN, who is not otherwise documented.

WORKS

possibly by Clibano; all for 3 voices

Gloria, *I-AO*, f.162*v* ascribed 'Jacobus de Clibano'; *TRmp* 92 ascribed 'Binchois'; ed. P. Kaye, *The Sacred Works of Gilles Binchois* (Oxford, 1992), no.54

Credo, *AO*, f.163*v* (paired with the preceding)

Sanctus Gustasti necis pocula, *AO*, f.159 (inc.); *D-Mbs* 14274 ascribed 'Sweikl'; *PL-Wn* 8054

Agnus Dei [on Agnus XVII], *I-AO*, f.162 ascribed 'Ja. de Clibano'; *TRcap* (Trent 93), no.1827*a* (1st section only, followed by both surviving sections of the Binchois Agnus XVII); ed. Strohm, ex.5

Fuga trium temporum, *F-Sm* 222 (destroyed) ascribed 'J. de Climeno' with a Tenor ascribed 'J. Cornelii'

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L. Lockwood: 'Dufay and Ferrara', *Dufay Conference: Brooklyn, NY, 1974*, 1–25, esp. 13

DAVID FALLOWS

Clibano, Jheronimus de [Du Four, Jherome] (*b* 's-Hertogenbosch, *c*1459; *d* ?Spain, 26 March – 16 May 1503). South Netherlandish singer and composer, son of NYCASIUS DE CLIBANO. Like his brother Jan, he was a singer of the Illustre Lieve Vrouwe Broederschap (Confraternity of Our Lady) at St Jan in 's-Hertogenbosch from November 1484 until early in 1488. He was appointed succentor of St Donatian in Bruges on 20 April 1491, but did not take up the post until 1 December 1492. On 26 June 1493 he was found negligent and threatened with dismissal. During a short leave of absence in 1495, Jheronimus travelled back to 's-Hertogenbosch, where he sang several times with his former colleagues. On 16 August 1497 the canons of St Donatian relieved him of his duties. In 1499–1500 Jheronimus may have served as interim choirmaster at the church of Our Lady in Antwerp, replacing Jacob Obrecht. He also apparently spent some time at Chartres Cathedral. On 5 August 1500 he joined the chapel of Philip the Fair of Burgundy, but from 26 June until 1 November 1501 he may have been a cleric of the collegiate church of Our Lady in Bruges. Later that year he travelled with the duke to Spain; when the party was at Lyons on 25 March 1503, he was still alive. The only work that can be securely attributed to Jheronimus is the four-voice motet *Festi vitatem dedicationis* (in RISM

1505[2], ed. in SCMot, iii, 1991). The four-voice *Missa 'Et super nivem dealbabor'*, a cantus-firmus mass based on the chant *Asperges me*, is attributed 'De clibano' in its only source (*I-Rvat* C.S.51) and may therefore be by either Jheronimus or his father Nycasius.

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STANLEY BOORMAN/ERIC JAS

Clibano, Nycasius [Nicasius, Casijn] **de** (*fl* 1457–97; *d* 's-Hertogenbosch, 9–14 Oct 1497). ?South Netherlandish singer and composer, father of JHERONIMUS DE CLIBANO. In 1457 he became a singer of the Illustre Lieve Vrouwe Broederschap (Confraternity of Our Lady) at St Jan in 's-Hertogenbosch; he served there for the rest of his life. He married in 1458–9, but when he became a sworn member of the confraternity in 1466–7 he was already designated *clericus*. In 1472–3 he read his first mass and from 1474–5 he served as chaplain to the confraternity. In the 1460s he journeyed to Antwerp and Cambrai to recruit new singers and was rewarded for copying and composing polyphony. He was appointed *sangmeester* in 1493–4, a position in which he was succeeded after his death by Matthaeus Pipelare. Another son of Clibano, Jan (not known as a composer), was a singer of the Marian confraternity from late 1506 until April 1516. The only work that can be securely attributed to Nycasius is a four-voice *Credo Vilayge* (in *CZ-HKm* II A 7; *D-Mbs* 3154; *I-Rvat* C.S.51, *TRmp* 89, *VEcap* 761; RISM 1505[1]; ed. in EDM, 1st ser., lxxx, 1987, pp.273–84), which must have been composed before 1475. The four-voice *Missa 'Et super nivem dealbabor'*, headed 'De clibano' in its only source (*I-Rvat* C.S.51), may be by either Nycasius or his son Jheronimus.

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STANLEY BOORMAN/ERIC JAS

Cliburn, Van [Lavan, Harvey, jr] (*b* Shreveport, LA, 12 July 1934). American pianist. Until he was 17, when he went to Rosina Lhévinne at the Juilliard School of Music, New York, his only teacher was his mother, herself a Friedheim pupil. He made his recital début at four; at 13 won a competition in Texas, by then the family's home, which secured him an engagement with the Houston SO; and the following year played in Carnegie Hall as winner of the National Music Festival Award. His talent was consistently recognized: he won the Dealey Award and the Kosciuszko Foundation's Chopin prize in 1952, the Juilliard concerto competition in 1953 and Roeder Award in 1954 and, most important, the Leventritt Award later that year. But in spite of the prizes and occasional appearances with major orchestras, he was little known when he won the International Tchaikovsky Competition in Moscow in April 1958. It was six months after the launching of *Sputnik*, and the USA was ready for a victory in Russia, even that of a classical pianist; when Cliburn came home, he was welcomed by a New York ticker-tape parade.

In his early career Cliburn was admired for the completeness of his technical command and for his massive, unpercussive tone. Even more remarkable was his musical taste, which, although it could produce rather distant performances of Mozart and Beethoven, gave his playing of the Romantic repertory an extraordinary character of grandeur combined with both chastity and warmth, as his 1958 recordings of the Tchaikovsky B♭ minor and Rachmaninoff D minor concertos reveal. His live recording of Rachmaninoff's Second Sonata, in the rarely played 1913 version, is rapturous. From the mid-1960s it seemed that he could not cope with the loss of freshness caused by his relentlessly commercial career: his repertory was restricted; his playing, always guided primarily by intuition, took on affectations; and the sound itself became harsher. In 1964 he began to conduct, but this was not followed up. Following a prolonged sabbatical Cliburn has returned to the concert platform with only mixed success. In 1962 he established a Van Cliburn International Piano Competition in Fort Worth, Texas. (A. Chasins: *The Van Cliburn Legend*, New York, 1959)

MICHAEL STEINBERG/R

Clicquot. French family of organ builders.

(1) Robert Clicquot (*b* Reims, *c*1645; *d* Paris, 21 July 1719). He was introduced to organ building by his brother-in-law Etienne Enocq, who in 1654 married Jacquette Clicquot at Reims after he had rebuilt the organ of the cathedral (1647). Robert was called to Paris by Enocq to work on the organ of the chapel at Versailles, and was appointed 'facteur d'orgues du Roy', a post held by successive members of the family. After the death of Enocq (1682) and of his protector Colbert (1683), he worked mainly in the provinces where he built or rebuilt several large organs (St Jean-des-Vignes, Soissons, 1680–82; Rouen Cathedral, 1689–92 – there he was particularly praised by Jacques Boyvin). As partner of Alexandre Thierry, who was also the godfather of his son (3) Louis-Alexandre, Clicquot built the huge organ of the collegiate church at Saint Quentin. After Thierry's death (1699) Clicquot took his place as the leading organ builder in Paris. He built the organ of Blois Cathedral (1699–1704) and with the help of Julian Tribuot he built the definitive organ in the great chapel at Versailles (1710–11); the case of this instrument is still extant. He also worked on the organs of Laon Cathedral (1714), Saint Germain-en-Laye (1715) and the Palais des Tuileries (1719). As none of his organs survives it is impossible to judge his work today; but he was reputed to be the best French organ builder between 1700 and 1720.

(2) Jean Baptiste Clicquot (*b* Reims, 3 Nov 1678; *d* Paris, 16 March 1746). Son of (1) Robert Clicquot. He learnt organ building first with his father, then as a partner of Alexandre Thierry. As master, he worked in

the provinces (Laon, 1714), and specialized in building organ parts or pipes for other organ builders, including his brother.

(3) **Louis-Alexandre Clicquot** (*b* Paris, *c*1684; *d* Paris, 25 Jan 1760). Son of (1) Robert Clicquot. Like his father he was organ builder to the king. He always remained a modest workman and built small organs; those at Rozay-en-Brie (1730) and Houdan (1734), carefully restored, still exist. He undertook instruments for bigger buildings only when his son (4) François-Henri Clicquot could help him.

(4) **François-Henri Clicquot** (*b* Paris, 1732; *d* Paris, 24 May 1790). Son of (3) Louis-Alexandre Clicquot. As early as 1751 he helped his father with the maintenance or building of larger organs such as that at St Roch, Paris (ordered from his godfather, F.H. Lescloppe, and possibly planned by the French-German organ builder K.J. Riepp). This instrument, with four manuals and 35 stops, was completed by François-Henri himself; it was acknowledged as a masterpiece, and established his reputation. When his father died he soon took charge of the workshop. First he completed the organ of St Louis, Versailles, which won the praise of Louis XV. The number of instruments he maintained quickly increased. Like his father, he became accountant to the guild of instrument makers (1765). His work then consisted mainly of modernizing famous 17th-century instruments (notably Parisian organs, such as that of St Gervais), using parts of the old materials (wood pipes, cornets etc.) and building new front pipes, principals, mixtures and especially reeds. Around 1771 he used tin for all stops (St Thomas-d'Aquin; Ste-Chapelle, now in St Germain-l'Auxerrois), but later seems to have reverted in part to the use of lead. Nevertheless his descant Flûte and Echo flûte (instead of the classical Cornet), always of tin, are especially beautiful. His reed stops were always much praised, both the Bombardes and Trompettes and the Hautbois, which he said was his own invention; he often installed it free of charge. He also made use of the Bassoon, an innovation of his brother-in-law Adrien Lépin, though probably an import from Germany. He never removed the *pleins jeux* as did his pupil Dallery (the citation of St Nicolas-des-Champs, Paris, as an example of this procedure is a misinterpretation). The famous organ theorist Bédos de Celles praised him warmly in the preface to *L'art du facteur d'orgues* (1766–8), as did such renowned organists as Daquin, A.-L. Couperin, Balbastre, Séjan etc. Between 1770 and his death he overshadowed other Parisian organ builders and ventured into the provinces, especially in northern France and even in Normandy, the territory of his rival J.-B.N. Lefèvre. He remorselessly examined Lefèvre's work in Evreux Cathedral, describing it as an 'ouvrage saveté', and forbade him to work further on the maintenance and repair of this organ. The greatest instrument built by François-Henri Clicquot was that at St Sulpice, Paris (1781), where three manuals of the five had a range from *A′* to *e‴*; it had 64 stops, 22 of them reeds. Many old organs contain his original stops, but the best preserved of his instruments are at St Gervais, Paris (1768), St Nicolas-des-Champs, Paris (1773–7), Souvigny (1782) and Poitiers Cathedral (1787–90), this last being the one most nearly in original condition. Clicquot used it to illustrate a projected treatise (*Théorie pratique de la facture d'orgues*, facs. ed. J. Martinod, Kassel, 1969), which was unfinished at his death, and from which only carefully engraved diagrams of the reed stops are extant.

The work of François-Henri Clicquot represents the climax of the French classical organ-building tradition, the principles of which he maintained with sobriety and technical assurance. Nevertheless, he also did research on new specifications for the *plein jeu*, differing from the tradition of Bédos de Celles. During the 19th century he was the only classical French builder whose name lived on.

(5) **Claude François Clicquot** (*b* Paris, 1762; *d* Paris, 29 March 1801). Son of (4) François-Henri Clicquot. He was apprenticed by his father to several organ builders at the end of the 18th century (Dallery, Isnard, Micot etc.); eventually he succeeded his father and completed his unfulfilled contracts, as at Poitiers Cathedral (1790). During the first part of the Revolution he rebuilt some organs removed from suppressed churches, including St Eustache and St Jacques-du-Haut-Pas, Paris, and Soissons Cathedral; he repaired many others (e.g. St Merry, Paris). Soon he abandoned organ building for the purveying of Buonaparte's armies, as did his two brothers. The family Clicquot de Mentque derived from them.

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PIERRE HARDOUIN

Clidat, France (*b* Nantes, 22 Nov 1932). French pianist. She studied with Lazare Levy at the Paris Conservatoire, where she received a *premier prix* in 1950. In 1956 she won sixth prize at the Liszt Competition in Budapest, and since that time has enjoyed an international career, primarily as a Liszt specialist. Her recordings include a comprehensive survey of Liszt's piano works, which she began in the late 1960s and for which she received a Grand Prix du Disque. In this repertory, as well as in recordings of concertos of Grieg and Rachmaninoff, her playing is marked by a striking combination of bravura, colour and freedom. She is also an active champion of the music of Satie, bringing to it much intimacy and humour. She has taught at the Ecole Normale de Musique in Paris, and was made a Chevalier des Arts et des Lettres in 1976 and a Chevalier de l'Ordre National du Mérite in 1987.

CHARLES TIMBRELL

Cliff, Jimmy [Chambers, James] (*b* Somerton, St James, 1948). Jamaican reggae singer. He moved to Kingston at the age of 13 and began to follow the city's mobile sound systems, hoping for a chance to sing. He made his first recording *Daisy got me crazy* for Count Boysie in 1962 and later that year had his first hit single with *Dearest Beverley* which was recorded for the producer Leslie Kong. In 1965 Cliff emigrated to Britain, settling in London. He formed a band which became a popular nightclub act in Europe. He recorded several singles for Island Records, trying to assume a more cosmopolitan

soul style. During this period he wrote *Many Rivers to Cross* (1968), an emotional ballad about privation and survival. After a six-month visit to Brazil, Cliff wrote the shining tribute to that country's mélange of race and colour, *Wonderful World, Beautiful People*, which became his first international success. In 1969 he recorded his protest song *Vietnam*, in which a mother reads a telegram informing her that her son has been killed; at the time Bob Dylan called it the best protest song of the era. Cliff performed the lead role in the film *The Harder they Come* (1972), a musical drama set in the Kingston slums that helped to bring Jamaican reggae to an international audience. His original compositions for the film, *You can get it if you really want, Sitting in Limbo* and the title song, established him as one of the leading stars of the reggae movement. His hard, clear, high voice and pop-inflected vocal style, as well as his Muslim faith, set him apart from the mainstream of Jamaican reggae singers who came to prominence in the 1970s. He continues to record and tour, particularly in Africa and Japan.

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STEPHEN DAVIS

Cliffe, Frederic (*b* Lowmoor, nr Bradford, 2 May 1857; *d* London, 19 Nov 1931). English pianist, organist, composer and teacher. Cliffe's musical gifts were evident early in life: he was an accomplished pianist at the age of six and a church organist when he was 11; at 16 he was organist to the Bradford Festival Choral Society. In 1883, after studying at the National Training School of Music, he joined the piano teaching staff of the RCM, where his pupils included John Ireland and Arthur Benjamin. Three of Benjamin's operas were settings of librettos by Cliffe's son Cedric (1902–69). Frederic Cliffe also taught at the RAM and travelled extensively as a solo pianist, accompanist and examiner. He was organist to the 1886 Leeds Festival when Sullivan's *Golden Legend* was produced and Bach's B minor Mass was first performed in Leeds, Cliffe having arranged the organ part. In London he was organist to the Bach Choir (1888–94) and to several principal theatres. His compositions, including two symphonies and a violin concerto, were very highly esteemed early in his career, but he ceased composing after about 1905 and long outlived his reputation as a composer.

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GUY WARRACK

Clifford, James (*b* Oxford, bap. 2 May 1622; *d* London, Sept 1698). English divine. He was a chorister of Magdalen College, Oxford, from 1632 until 1642. On 1 July 1661 he was appointed a minor canon of St Paul's Cathedral, London, and by 1682 had become senior cardinal. In 1663 he published a book of anthem texts entitled *The Divine Services and Anthems usually sung in His Majesties Chappell, and in all Cathedrals and Collegiate Choires in England and Ireland*, 'that the people may follow the Choire in their Devotions without any loss or mistake'. Evidently the book met a need, for a greatly expanded edition followed in 1664. Both editions include 'briefe Directions for the understanding of that part of the Divine Service performed with the Organ … on Sundays and Holydayes'; the second edition provided, in addition, not only the texts of many more anthems, but also a selection of chants for psalms and canticles. As evidence of the cathedral repertory and the way it expanded in the early years of the Restoration, the books are invaluable; likewise as a demonstration of the continuity of musical tradition despite a break of some 15 years following the suppression of choral services in 1644. A great deal of Elizabethan and Jacobean church music survived the destruction of the Civil War, and although the second edition refers to music by Restoration composers, many of the anthems that were added date from before 1644.

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Clifton, Arthur. *See* CORRI family, (4).

Climacus (from Gk. *klimax*: 'ladder'). In Western chant notations, a neume signifying three notes in descending order. It was often written as a *virga* (upright stroke) with *puncta* (dots) falling away to the right, a form known as *virga subbipunctis*. (For illustration *see* NOTATION, §III, 1(ii), Table 1; see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67.)

DAVID HILEY

Climen, J. de (*fl c*1430). Composer. His name was recorded in the manuscript *F-Sm* 222 (now destroyed) as the composer of a two-voice canon. It is labelled 'Fuga trium temporum' in Coussemaker's copy of the manuscript. A 'J. Cornelius' added a tenor to this duo. Climen is possibly identifiable with JACOBUS DE CLIBANO, or otherwise with CLEMENT LIEBERT. (See also C. van den Borren: *Le manuscrit musical 222 C 22 de la Bibliothèque de Strasbourg*, Antwerp, 1924.)

TOM R. WARD

Cline, Patsy [Henley, Virginia Patterson] (*b* Winchester, VA, 8 Sept 1932; *d* Camden, TN, 5 March 1963). American country singer. By the age of 10 Cline was obsessed by country music and, according to her mother, 'never wanted anything so badly as to be a star on 'The Grand Ole Opry''. She left school at 15 and married Gerald Cline, who took her to Nashville, where radio work led to a recording contract. Several classics emerged from the period, among them *Three Cigarettes in an Ashtray* and *I've loved and lost again*. In 1957 she won a TV talent show with the song *Walkin' after Midnight*, which became her first hit and properly launched her career. She finally joined the Opry cast in 1960, the year she recorded what would be her most enduring song, *I fall to pieces*. It was producer Owen Bradley who perfected the Cline sound, adding strings, backing vocals and a touch of echo to enhance a voice that wrung the last drop of emotion from every lyric. Always well-controlled, her voice was mannered, but effectively so, and though her sound was unmistakably country she was able to enjoy success in the pop charts.

Cline's short life and career is emblematic of country music and, more than thirty years after her death in a plane crash, her influence is still felt: the work of Canadian singer and songwriter k d lang is one recent example. Cline recorded some 120 songs, leaving her indelible stamp on many that went on to become oft-revived country classics. Her posthumous hit *Sweet Dreams*, for example, has been covered by such diverse artists as Don Everly, Emmylou Harris and Elvis Costello. The song later gave its name to a film of Cline's life based on Nassour's biography. On the tenth anniversary of her death she was the first solo woman performer to be elected to the Country Music Hall of Fame.

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LIZ THOMSON

Clinio [Clingher], **Teodoro** (*b* Venice; *d* Venice, 1602). Italian composer. He was a canon regular, a member of a Venetian order called the Lateranesi di S Salvador; he seems to have spent most of his working life at Treviso. He served the cathedral there as *maestro di cappella* during three periods, 1584–5, 1592–7 and from 1599 to about 1601. He probably did not leave Treviso, at any rate during the first gap in this service, since from 1586 to 1590 he was a chaplain at the monastery of S Parisio there. His two known publications appeared during his second period of employment at the cathedral. A manuscript source (in *I-Bc*; see *GaspariC*, ii, 202) suggests – if it is accepted that the composer referred to in it as 'D. Theodoro Clingher ... ven.' is in fact Clinio – that at some point he was in the service of Archduke Ferdinand of Austria. His surviving output is entirely sacred, and he is a true child of the Venetian school in that his music is predominantly for six or more voices and often polychoral. D'Alessi (music suppl., pp.35, 41) printed (presumably from manuscripts now destroyed) two pieces, *Adoramus te, Domine* and *O bone Jesu*, for eight voices split into two contrasting choirs. Both are thoroughly Venetian in style. *O bone Jesu* employs expressive harmony (e.g. an augmented chord outlining a progression to the flat side at the words 'In hora mortis' in the second choir), contrasting triple-time sections, varying speeds of choral exchange and a sonorous final tutti; *Adoramus te* is more florid, with longer passages for single choirs and a little syllabic imitation.

WORKS

Missarum, liber primus, 6vv (Venice, 1592)
Sacrae quatuor Christi Domini passiones (Venice, 1595)
Magnificat settings, motets, antiphons, Stabat mater, Vespers and other sacred works, 8, 12, 13vv: *A-Wn*, *D-Rp*, *I-Bc*, *TVd*
13 further works, 6–13vv; lost, cited in D'Alessi, 144

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G. d'Alessi: *La cappella musicale del duomo di Treviso, 1300–1633* (Treviso, 1954)

ANTHONY F. CARVER

Clinis. *See* CLIVIS.

Clinton, George (*b* Kannapolis, NC, 22 July 1941). American funk singer, songwriter and producer. He was leader of Funkadelic, Parliament and the P-Funk All-Stars. By the age of 11 his family had moved to Newark, New Jersey. When he was 14 he formed a doo wop group which he named the Parliaments after a popular American cigarette brand. The Parliaments recorded singles in the 1950s for the New York-based Hull and Flipp labels. During the 1960s they recorded in the vocal group mode of the Temptations: for Detroit's Golden World and Revilot labels. They had a hit in the summer of 1967, with *(I Wanna) Testify* (Revilot).

In 1969 Clinton lost the rights to the name 'The Parliaments' and consequently signed their backing instrumentalists to Westbound records, as Funkadelic. When he regained the rights in 1971 he signed the vocal group to Invictus records under the name Parliament. However, in reality the same musicians appeared on recordings made by both groups. Clinton continued this arrangement and signed a number of associated groups to a variety of labels. He wrote and produced for Bootsy's Rubber Band, Fred Wesley and the Horny Horns, the Brides of Funkenstein and Parlet among many others. In essence the Funk Mob, as the ever-growing retinue of musicians was informally known, performed on all the records by these groups. Among its members were Eddie Hazel (guitar) and Bernie Worrell (keyboards) and former JBs Bootsy Collins (bass guitar), Maceo Parker (alto saxophone) and Fred Wesley (trombone).

At first, Funkadelic, as their name suggests, were heavily influenced by developments in psychedelic music, as can be heard on the albums *Free your mind and your ass will follow* (Westbound, 1970) and *Maggot Brain* (Westbound, 1971), while Parliament continued to be a more overtly soul and then funk-influenced outfit. However, by the mid-1970s it became increasingly difficult to discern any notable difference in approach to the recordings released under either name. Collectively, Parliament/Funkadelic became the most important funk ensemble in the second half of the 1970s, recording such hits as 1976's *Tear the Roof off the Sucker (Give up the Funk)*, 1978's *Flash Light* and *One Nation Under a Groove* and 1979's *Aqua Boogie (A Psychoalphadiscobetabioaquadoloop)* and *(not just) Knee Deep*. As a solo artist, with many of the same musicians, Clinton had a number of hits in the 1980s, most notably *Atomic Dog* (1983) and *Do fries go with that shake* (1986).

From the 1970s until the 1990s Parliament/Funkadelic were legendary for three- to four-hour performances that often involved elaborate sets including the Mothership, a spaceship that was an integral part of a complex funk cosmology developed by Clinton over several albums. While their audience was primarily limited to African-Americans in the 1970s and early 1980s, Clinton's music was extensively sampled by rappers in the late 1980s and 1990s and consequently became increasingly venerated by a more widespread multiracial youth. Parliament and Funkadelic have had an immense influence on a host of subsequent funk bands, rap groups and alternative rock bands.

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R. Bowman: disc notes, *Live: Meadowbrook, Rochester, Michigan 12th September 1971*, Ace CDSEWD 108 (1996)
R. Bowman: 'Parliament/Funkadelic: Entropy as a Deviant Career Tool and Ideological Signifier', *Not a Kid Anymore: Canadian Youth, Crime and Subcultures*, ed. G. O'Bireck (Toronto, 1996)

ROB BOWMAN

Clinton, George Arthur (*b* Newcastle upon Tyne, 16 Dec 1850; *d* London, 24 Oct 1913). English clarinettist. He was the son of Arthur Clinton, a bandmaster and clarinettist. At the age of 17 he was appointed to Queen Victoria's private band and moved with his family to London. He became a brilliant player, with a clear solid tone and an immaculate technique. His brother James (1852–97) was as good a player, but lacked ambition. George Clinton became principal clarinettist for the Philharmonic Society in 1873 and at the Crystal Palace in 1874. He appeared frequently as soloist in concertos by Mozart, Weber and Spohr, and in the 1890s formed the Clinton Wind Quintet with Frederick Griffith, William Malsch, Thomas Wotton and Friedrich Borsdorf. In 1900 he left the royal band and in the same year joined the staff of the RAM and of Kneller Hall. He also taught at Trinity College, London, from 1892 to 1912.

George Clinton first used a Barret system clarinet; later he added Boehm improvements to the lower joint and marketed instruments under the name Clinton-Boehm. He preferred ebonite to wood. James Clinton produced a Combination-Clarinet which could be changed from B♭ Philharmonic, through B♭ diapason normal to A Philharmonic pitch by lengthening all three joints; the mechanism was returned to B♭ Philharmonic pitch by means of a spring. A company was formed to promote it, with Arthur Sullivan as chairman. Although a patent was granted in 1898, after James's death, and instruments were made by Jacques Albert in both Albert and Boehm systems, it met with little success.

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P. Weston: *Clarinet Virtuosi of the Past* (London, 1971)
P. Weston: *More Clarinet Virtuosi of the Past* (London, 1977)

PAMELA WESTON

Clio [Klio]. The Muse of history, represented with the kithara. *See* MUSES.

Cliquet-Pleyel [Cliquet], **Henri** (*b* Paris, 12 March 1894; *d* Paris, 9 May 1963). French composer. He studied composition with Gédalge and harmony with Koechlin at the Paris Conservatoire. Between the wars he was constantly active in the turbulent musical life of Paris, as a participant in the concerts of Les Six and as a member of the 'Ecole d'Arcueil'. His music of the 1920s, often vigorously polytonal and using elements of jazz, has undeniable interest, though in later years he turned towards a more mainstream neo-classical style.

WORKS
(*selective list*)

Vocal: Tombeaux, vv, pf, orch, 1923; La cantique des colonnes, female chorus, orch, 1945
Chbr and solo inst: Str Qt no.1, 1912; 5 tangos, pf, 1920–22; 7 acrostiches, pf, 1921; Suite, pf, 1922; 2 blues, pf/(pf, jazz band), 1922; Str Qt no.2, 1923; 2 sonatas, vn, pf, 1943, 1947; Chant d'espérance, cl, bn, pf, 1954; Pf Trio, 1954
Film scores
Principal publishers: Eschig, Jobert

RICHARD COOKE/JEREMY DRAKE

Cliquettes [tablettes] (Fr.). Medieval (and later) French term for CLAPPERS.

Clive [née Raftor], **Kitty** [Catherine] (*b* London, 15 Nov 1711; *d* Twickenham, 6 Dec 1785). Anglo-Irish soprano and actress. She received musical instruction from Henry Carey and in 1728 became a member of the Drury Lane company, until 1743, when she moved to Covent Garden for two unhappy seasons, returning to Drury Lane until her retirement from the stage in 1769. She sang in the first performance of Arne's *Alfred* at Cliveden in 1740 and in De Fesch's oratorio *Joseph* at Covent Garden in 1745. In 1733 she had married George Clive, a barrister, but the couple separated two years later. She had many literary friends, including Fielding, Johnson, Goldsmith, Garrick and Horace Walpole, on whose estate at Little Strawberry Hill she lived from about 1754. In character she was generous and loyal but quick tempered and sharp tongued.

Kitty Clive made her reputation in ballad opera. She enjoyed sensational success in Cibber's *Love in a Riddle, or Damon and Phillida* (1729), Coffey's *The Devil to Pay* (1731), and as Polly in *The Beggar's Opera* (1732), appearing for many years in these and similar pieces. She also sang in stage works of a more serious character, by Arne (including *Comus*, *Rosamond* and *The Judgment of Paris*), Lampe, Galliard and Boyce. She played many parts in Shakespeare and Restoration comedies, including specially composed songs, and sang regularly between acts, including music by Purcell and Handel, who composed songs for her and engaged her for his oratorio



Kitty Clive: mezzotint by Alexander van Haecken after Joseph van Haecken

season in 1743. He wrote the part of Dalila in *Samson* and an arioso in *Messiah* for her (compass *c′* to *a″*). She also sang in *L'Allegro*. She was a great comic actress, especially in what were called 'singing chambermaid' parts. She played 'country girls, romps, hoydens and dowdies, superannuated beauties, viragos and humourists', and was a brilliant mimic, of Italian opera singers in particular. According to Burney, 'her singing, which was intolerable when she meant it to be fine, in ballad farces and songs of humour was ... every thing it should be'.

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WINTON DEAN

Clivis [clinis, clivus, flexa] (from Lat. *clivus*: 'slope'; Gk. *klinō*: 'I bend'). In western chant notation a neume signifying two notes, the second lower than the first. Its shape often resembles that of the oratorical circumflex accent, from which it is probably derived. (For illustration *see* NOTATIONS, §III, 1(ii), Table 1; see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i 1954, pp.53–67.)

DAVID HILEY

Cloche (Fr.). *See* BELL (i). The plural *cloches* in orchestral scores generally denotes TUBULAR BELLS or chimes and the diminutive *clochette* a HANDBELL. The term *cloches à vache* signifies COWBELLS.

Cloches (Fr.). *See* TUBULAR BELLS.

Cloches à vache (Fr.). *See* COWBELLS.

Clochette (Fr.). *See* HANDBELL.

Cloete, Johan(nes Nicolaas) (*b* Moorreesburg, Western Cape, 17 Nov 1957). South African composer. He studied at the universities of Cape Town (BMus 1980, MMus 1985) and Stellenbosch, Western Cape. His compositions are written in a wide range of genres, including sacred works (*Missa brevis I*, 1991; *Te Deum*, 1993; *White Mass*, 1993), chamber music (*Ritual*, 1981) and pieces commemorating Schubert's birth (*FRASCH 1–3*, 1996; *Doppelgänger*, 1996). He has also composed orchestral pieces (*Celebration*, 1986; *Festival*, 1988) and incidental music for Shakespearean productions staged in Cape Town. A strong vein of mysticism in Cloete's music gives his works a distinctive character despite their recognizable quotation of material by composers such as Tchaikovsky and Schubert. His fascination with the occult, the surreal and the other-worldly is balanced by a disciplined intellectualism, creating a style that is both intuitive and cerebral. Sacred works display an almost obsessive reprise of themes, while others (*FRASCH 1–3*, 1996; *SPOOK*, 1996–7) are full of melodic grace. Later compositions include an opera inspired by Antoine de St Exupéry's *Le Petit Prince* (1997–9), a story about a child whose world-view is a lesson to adults; its theme unites both threads of his compositional inspiration. He is the subject of the South African Broadcasting Corporation television documentary *Back to Moorreesburg* (1992). (CC, A. Botha)

WORKS
(*selective list*)

Inst: A being refracted, retracted, spied on by its conscience, org/tape, 1980; Ritual, 2 pf, 1981; Sine amore nil est jucundum, pic, b cl, tpt, vc, chbr org, perc, 1984; Celebration, chbr orch, 1986; Vigil: Eniwetok, chbr orch, 1988; Festival, orch, 1990; En réponse au soleil ... , chbr orch, 1990; Let them guess it who can, 1993: 1 orch, 2 cl/hn, pf trio, 3 str orch; Doppelgänger, str qt/(str qt, str orch), 1996 [2nd movt based on Schubert: 'Lied' from *Winterreise*]; FRASCH 1–3, sonatas, pf, 1996; SPOOK (Ghost), str qt, 1996–7

Vocal: Missa brevis I, SATB, 1987–8; Te Deum, 1993; White Mass, AATTB, 1993; Requiem (lit., W. Blake), 4 solo vv, SATB, makondere hns, str, hpd, synth, bells, tabla, 1994; Le petit Prince (op, A. de St Exupéry, 1997–9)

El-ac: Aura, perc, tape, 1980; Oceans, fl, tape, 1981; 4 Accidents, musique concrète, 1986; nevasaññañasañña-ayatana I–IV, elec, 1986

Principal publishers: Musications, Amanuensis

BEVERLEY A. BROMMERT

Clog dance. A type of tap dance performed by dancers wearing clogs. *See also* TAP DANCE.

Clos. In medieval French music the second-time ending for a repeated musical section; the first-time ending is termed OUVERT.

Close position [close harmony]. *See* SPACING.

Closing group. *See* SUBJECT GROUP.

Closson, Ernest (*b* Brussels, 10 Dec 1870; *d* Brussels, 21 Dec 1950). Belgian musicologist. He was self-educated in both music and musicology, and worked at the Museum of Musical Instruments at the Brussels Conservatory, first as assistant curator (1896–1924) and then in succession to Victor-Charles Mahillon, the museum's founder, as chief curator (1924–35). Concurrently he was professor of music history at the conservatories of Brussels (1912–35) and Mons (1917–35), and a regular music critic for *Indépendence belge* (1920–40).

Closson's enormous output of books and articles reflects an open, independent and receptive mind, yet without any touch of naivety; his boundless enthusiasm was tempered by a proper appreciation of the importance of supporting speculation by fact. This is evident, for instance, in the exhaustive documentation of his study of Beethoven's Flemish inheritance (1928). A preoccupation with Flemish or Belgian music informs many of his other writings (e.g. his monographs on César Franck, Lassus, Grétry and Gevaert), his anthology of popular Belgian songs (1905), and his monograph *Les noël wallons* (1909). Closson also wrote authoritatively on the basse danse; in his last years an abiding interest in organology culminated in a history of the piano (1944). Besides being an important popularizer of music in Belgium he was influential in securing the recognition of musicology as a serious academic discipline in Belgian universities, and in having it introduced as a degree course in 1931.

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'Nietzsche et Bizet', *ReM*, iii/6–8 (1921–2), 147–54
César Franck (1822–1890) (Charleroi, 1923)
L'élément flamand dans Beethoven (Brussels, 1928, enlarged 2/1946; Eng. trans., 1936)
Gevaert (Brussels, 1929)
'Une nouvelle série de hautbois égyptiens antiques', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930), 17–25
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Histoire du piano (Brussels, 1944; Eng. trans., 1947, rev. 2/1974 by R. Golding)
'Un facteur belge oublié, Nicolaus-Marcel Raingo de Mons', *Hommage à Charles van den Borren*, ed. S. Clercx and A. vander Linden (Antwerp, 1945), 140–48
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C. van den Borren: 'Ernest Closson in memoriam', *RBM*, v (1951), 6–8 □

Clostre, Adrienne (*b* Thomery, 9 Oct 1921). French composer. She studied at the Paris Conservatoire, where her teachers included Yves Nat for piano, Messiaen for analysis and aesthetics, and Milhaud and Jean Rivier for composition. She was awarded the Prix de Rome for her cantata *La résurrection de Lazare* in 1949, since when she has dedicated herself exclusively to composition, winning the Grand Prix Musical de la Ville de Paris in 1955 and the Prix Florence Gould in 1976, as well as the Grand Prix de la Musique of the Société des Auteurs et Compositeurs Dramatiques in 1987.

Clostre has found her inspiration above all in extra-musical sources – visual and, more especially, literary – and composing for the theatre has naturally become her preferred medium. She has endeavoured to go beyond narrative to produce a kind of 'theatre of the soul', in which dramatic action is transcended in favour of a musical trans-figuration of the inner, metaphysical quest of the characters. Many of her librettos drawn on personal diaries and private letters. A technique essential to achieving the necessary sincerity of expression, and one already evident in *La résurrection de Lazare*, has been the gradual replacement of the normal vocal line by declamation and the spoken word; this development began to blossom in *Nietzsche* (1972–5) and found its culmination in *L'albatros* (1986–8).

Clostre's musical language, generally atonal but free from any rigid system, relies primarily on melody and rhythm; her formal structures of juxtaposed sequences favour a contrasting and ever-changing compositional style. Though her music is constantly evolving, there are nevertheless occasional moments of respite – in the form of chorales, where all the harmonic ideas are concentrated, as if to stop time momentarily. Clostre showed herself to be ahead of her time when in 1970 she introduced into her Oboe Concerto (1970) quarter-tones, multiphonics and multiple trills, instrumental techniques that were then barely known in France. Her latest works have tended towards an increasingly austere style.

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(*selective list*)

Stage: Le chant du cygne (chbr op, 1, A. Clostre, after A.P. Chekhov), 1960; Julien l'apostat (drame lyrique, 8 scenes, Clostre, after H. Ibsen), 1970; Nietzsche (action Musicale, 12 scenes, after F. Nietzsche), 1972–5; 5 scènes de la vie italienne (Clostre), 1980; Le secret (lecture musicale, S. Kierkegaard), 1981; Romans, 1983; L'albatros (action dramatique, 9 scenes, Clostre, after C.P. Baudelaire), 1986–8; Annapurna (action musicale, 7 scenes, Clostre, after M. Herzog), 1988

Other dramatic and vocal: Tre fioretti di San Francesco d'Assisi, chbr cant., 6vv, 10 insts, 1953; El tigre de oro y sombro, (lecture musicale, J.L. Borges), S, a fl, perc, celtic hp, 1979; Dans la nuit . . . le poète (dramatic cant., F. Hölderlin), S, fl, vn, pf, tape, 1984; Froid comme le métal . . . brulant comme la passion (dramatic cant., H. von Kleist), S, Mez, fl, vc, pf, tape, 1989; Peinture et liberté, radiophonic melodrama (J. Michelet and J.L. David), nar, inst ens, tape, 1989; Fantaisie à la manière de Callot (dramatic cant. E.T.A. Hoffmann), Mez, vn, 1990; L'écriture du Dieu, melodrama (Borges), nar, inst ens, 1991; Le Zaïre, sung melodrama (Borges), Bar, recorded music, tape, 1992

Orch: Sym., str, 1949, rev. 1962; Concert pour le souper du roi Louis II, 1957; Conc., ob, chbr orch, 1970; Conc., fl, vn, chbr orch, 1972

Chbr and solo inst: 6 dialogues, ob, 1972; Permutations, tpt, ob, va, trbn, 1972; Feux d'artifice pour le 111ème anniversaire de Bilbo, 8 variations, pf, 1976; Premier livre des rois, sonata, org, 1980; Brother Blue, celtic hp, perc, 1981; Variations italiennes, 4 interludes, pf, 1981; La reine de Saba, fresque musicale, org, perc, 1990; Sun (lecture de Virginia Woolf par le quatuor à cordes), str qt, 1991; Waves (lecture au piano de Virginia Woolf), pf, 1991

Principal publishers: Billaudot, Choudens, Editions Transatlantiques

FRANÇOISE ANDRIEUX

Clowes. English firm of printers. It was established in London in 1803 by William Clowes the elder (1779–1847) and achieved success by making accuracy, speed and quantity its chief goals; periodicals and official reports as well as books and catalogues (from 1820 produced by steam machinery) were an important part of its output. By 1843 it operated the largest printing works in the world, with 24 presses, its own type and stereotype foundries, and 2500 tonnes of stereo plates and 80,000 woodcuts in store. It executed major works for the Royal Academy of Arts, the Society for the Diffusion of Useful Knowledge, the Great Exhibition and the British Museum (*General Catalogue of Printed Books*, 1881–1900).

William Clowes's achievement in music printing rests on his advocacy of musical typography at a time when engraved-plate methods predominated. Aiming specifically for the increased efficiency and lower unit costs of type-printed music in large edition sizes, he effected real improvements in this method (better clarity, a more precise junction of staff lines), issuing as his pilot projects, for a variety of publishers, *The Harmonicon* (1823–33), the *Musical Library* (1834–7) and *Sacred Minstrelsy* (1834–5). These serial ventures broke new ground in the marketing of serious music and musical literature in England. The firm's most successful music publication has been *Hymns Ancient and Modern*, first brought out by Novello in 1861; taken over by Clowes in 1868, it reached a sale of more than 100 million copies by 1935. In 1999 they were contracted to typeset the second edition of *The New Grove Dictionary of Music and Musicians*.

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LEANNE LANGLEY

Clozier, Christian (*b* Compiègne, 25 Aug 1945). French composer. He studied at the GRM in Paris, then joined with Alain Savouret to found Opus N., a group exploring improvisation associated with electro-acoustic processes. In 1970 he and Françoise Barrière created GMEB (Groupe de Musique Expérimentale de Bourges), with which he developed new techniques of diffusion and interpretation for electronic music ('le Gmebaphone' and 'les Antonymes'). In particular, these devices are based on the spatialization of acoustic sources, as is 'le Gmebogosse', a piece of equipment intended to make electro-acoustics accessible to children. In 1971 he and Françoise Barrière founded Synthèse, the International Festival of Electro-Acoustic Music at Bourges.

One of Clozier's most important compositions is *La Discordatura* (1970), a 'concrète-suite' derived from manipulated violin sounds, and he has realized several works of music theatre, including an 'opéra concret' *A vie* (1971).

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(selective list)

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Other: Dichotomie, 1970; La Discordatura, 1970; En, 1970; 22 août, 1972; Symphonie pour un enfant seul, 1972–4; Loin la lune, 1973; Malice, 1973; Le phlogiston I, 1975; Le phlogiston II, 1975; A la prochaine la taupe, 1978; Aporie et Apocore, 1979; Quasars, 1980; Markarian 205, 1981; Par Pangloss gymnopède, 1984; Le bonheur, une idée neuve en Europe, 1989; 118 et 21 ans après, 1990; Dans le langage des choses, 1996; Démotique, 1997

JEAN-YVES BOSSEUR

Cluer, John (*b* ?London, late 17th century; *d* London, Oct 1728). English music printer and publisher. As early as 1715 he was active in London as a general printer whose production included ballads, chapbooks, labels and shopkeepers' signs. He soon turned to music printing and issued some of the best engraved music of his period. A considerable innovator, he experimented with new methods of printing both from engraved plates and from music types. Beginning with the printing of the *Suites de pièces pour le clavecin* in 1720, Cluer had business relations with Handel, publishing in score nine of his operas, the first being *Giulio Cesare* in 1724, which was issued in the unusual format of a large pocket-size volume. Both this and the later operas are remarkable for their finely engraved title-pages and frontispieces. Other notable publications issued by Cluer include the two volumes of *A Pocket Companion for Gentlemen and Ladies* (1724–5). These small engraved songbooks were published by subscription, and about 1000 copies of each volume were sold, the most successful venture of its kind for many years. Imitators soon followed Cluer's lead in this and other ideas such as issuing packs of playing-cards with a song printed on each card.

Cluer was associated with the bookseller Bezaleel Creake whose name appears in some of the imprints. Thomas Cobb was employed by Cluer as an engraver and, on his marriage to Cluer's widow Elizabeth in 1731, succeeded to the business. In 1736 the concern was purchased by Cobb's brother-in-law and associate, William Dicey of Northampton, for himself and for his son Cluer Dicey, who managed it until 1764.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

Cluj-Napoca. Town in Transylvanian Romania. It was known during Roman times as Napoca, and subsequently as Castrum Clus (12th century), Civitas (1337), Oraş (1407) and, under Austro-Hungarian rule, Klausenburg (Hung. Kolozsvár). The Romanian name Cluj was used from 1918, when Transylvania became part of Romania, until 1975, when the name Cluj-Napoca was officially adopted.

As the cultural centre of central Transylvania, Cluj, located on the Someşul Mic river, won European repute during the 16th century with its three faculties (1571) and the Heltai printing shop (1550), which published the collection of songs *Cronica* by Sebastyén Tinódi in 1554. During the 18th century Cluj had vaudeville and opera troupes (1792), renowned music teachers, some of whom came from as far away as Vienna or Budapest, and chamber music groups. In 1821 a theatre seating 1000 people was built; among works performed there were operas by Mozart, Rossini, Bellini and Verdi, as well as works by local composers, such as József Ruzitska (*Béla futása*, 1822) and Ödön Farkas (*Izvorul zînelor*, 1893, and *Ispăşitorul*, 1900). A music society founded in 1819 established a music school (a conservatory from 1837, the first in Hungary), which enriched the musical life of the town, and music printing, school music and performances by foreign musicians flourished in the 19th century. Among the virtuosos who visited Cluj were Liszt, Johann Strauss, Auer, Popper, Sarasate, Brahms, Joachim, Hans Richter, César Thomson and Ede Reményi; many Romanian musicians also appeared there, including Elisa Circa, Carl Filtsch, Ludwig Wiest, Matei Millo, Aron Bobescu and Mihail Pascaly.

During the 20th century musical activity expanded considerably with the foundation of the Romanian Opera House (1919), the Gheorghe Dima Conservatory (1919), the Cluj SO (1932), the Ardeal PO (1936–40), the Hungarian Opera (1948) and the State PO (1955). Among chamber groups are those of Károly Kollar, István Lakatos and Flor Brevimann, and the ensembles Ars Nova, Pro Camera and Capella Transilvanica. Other musical institutions are the Popular School of Music, the Music Lyceum (which has a fine children's choir), the High

School of Choreography, and numerous folk song and dance ensembles and choruses. The Scientific Research section of the Institute of Folklore and the Dacia Publishing House are in Cluj and it is the place of publication for the periodicals *Erdélyi zenevilág* ('Transylvanian musical world', 1907–14) and *Lucrări de muzicologie* (1965–).

Since 1968 the Toamna Muzicală Clujeană (Cluj-Napoca Autumn Festival), an international event, has taken place annually with the participation of leading orchestras (Dresden SO, Czech PO), choirs (Dresden Kreuzchor), conductors (János Ferencsik, Lawrence Foster, Václav Neumann) and soloists (Sviatoslav Richter, Virginia Zeani); the main purpose of the festival is the performance of new Romanian music. Among the many composers associated with Cluj in the 20th century are Dima, Negrea, Toduţă, Max Eisikovits, Ţăranu, Jarda and Bergel. European tours made by the Romanian Opera, the State PO, the Chamber Orchestra, Capella Transilvanica and Pro Camera have helped to establish the musical reputation of Cluj abroad. In 1990 the W.A. Mozart Music Society, which organizes exhibitions and musicology symposia, was founded by Laszló Ferenc.

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VIOREL COSMA

Cluniac monks. In the Western Christian Church, an order of monks in a congregation affiliated to the abbey of Cluny in Burgundy. An offshoot of the Benedictines, this order was distinguished in the Middle Ages for the care it lavished on the performance of the liturgy.

1. History. 2. Cluniac manuscripts of Mass chants. 3. Cluniac manuscripts of Office chants. 4. General features of Cluniac chant.

1. History. Cluny was founded by William III, Duke of Aquitaine and Count of Auvergne, as a house of 12 monks directly under the protection of the pope; William placed it under the authority of Berno, abbot of Gigny and Baume, on 2 September 909. From this time until the mid-12th century, daughter Cluniac foundations were established, first in Burgundy and Auvergne, then in northern France and England, and finally in northern Italy and the Holy Roman Empire (see maps 47 and 48 in J. Martin: *Atlas zur Kirchengeschichte*, Freiburg, 1970, 2/1987). Most of these were near principal routes of communication, especially those leading to Santiago de Compostela. Five of the early abbots of Cluny were particularly responsible for the high reputation of the congregation, Odo (927–42; *see* Odo, §1), Mayeul (964–94), Odilo of Mercoeur (994–1048), Hugh of Semur (1049–1109) and Peter the Venerable (1122–57).

At the heart of Cluniac spirituality lay the solemn celebration of the monastic Divine Office and conventual Mass in buildings designed to reflect the splendour of God: three churches, each greater than the last, were supposedly built in succession at Cluny, the last of which, with proportions similar to those of S Pietro in Rome, permitted large-scale processions (see Conant). Two capitals in the choir of this third church – those closest to the high altar – bore representations of the eight Gregorian modes on their four faces (Chailley, 1985).

The monastic rules of Cluny played an important part in the history of Cluniac liturgy and served as the basis for other monastic rules in Italy and Germany. The *Statuta* of Peter the Venerable (1132) did not supersede earlier customs: besides additions and minor modifications, they served in part to eliminate liturgical inconsistencies and to ratify the adoption at Cluny of customs already in force in the monasteries of the congregation. Peter the Venerable also wrote the text for a special Office for the feast of the Transfiguration (6 August; ed. Leclercq, 1946); this was adopted in a number of other monasteries because of its devotional quality. Some proses and other texts composed by Peter in honour of the Virgin Mary did not achieve the same popularity; they are comparable to similar contemporary works by Abelard and, especially, Nicholas of Montiéramey, the secretary of St Bernard.

2. Cluniac manuscripts of Mass chants. The surviving liturgical manuscripts from Cluny represent a tiny proportion of an important collection: its scope is known from old catalogues (see Wilmart, 1914, 2075–83), archival documents, and records of the chapters-general of the order. (Wilmart, *op. cit*, 2083ff, discussed chiefly the lectionaries, homiliaries and missals from Cluny; on the manuscripts containing music, see Ferreira, 1997.) The liturgical books from Cluny were copied with Franco-Burgundian neumatic notation; this was not imposed on dependent monasteries, but was nevertheless used in those houses populated by French monks, as seen in the early 11th-century breviary-missal *I-Rc* 1907, from S Salvatore del Monte Amiata, near Siena (*see* Sources, ms, §II, 1; on the notation, see Hourlier, 1951, and Ferreira, 1997). Some dependent monasteries also retained distinctive local melodies: the gradual of St Martial de Limoges (*F-Pn* lat.1132), though copied after that abbey had become affiliated to Cluny in 1062, retained its diastematic Aquitanian notation and its distinctive series of melodies for the communions, with Gospel texts for Lent, although it adopted the Cluniac series of alleluia verses for Sundays in summer.

Another gradual with diastematic Aquitanian notation (*B-Br* II 3823, formerly Fétis 1172), once thought to have originated at Cluny, was compiled in the Clermont diocese (perhaps at the priory of Souvigny) in the early 12th century for the monastery of Sauxillanges (in Auvergne), where several additions were made to the kyriale and the proses (see Huglo, 1957). The oldest known gradual from Cluny itself is *F-Pn* lat.1087, dating from the last third of the 11th century (*see* Sources, ms, §II, 1); its notation includes modified neumes which correspond to the microtonal inflections recorded in the Dijon Tonary, *F-MOf* H 159. This gradual contains long melismas (*sequentiae*) associated at the end with the alleluias which, according to the *Consuetudines cluniacenses*, were sung at Cluny on Easter Day (*see* Gallican chant, §4; and see Hiley, 1993).

Other sources for the study of the Cluniac gradual are those from the following monasteries: Lewes (*GB-Cfm* 369, a late 13th-century noted missal and breviary; cf Leroquais, 1935, with eight facs. pls.; and Holder, 1985); Nogent le Rotrou (*F-LM* 23, an 11th-century missal, partly written at Cluny, with some neumes; cf Garand,

1976) and, additionally, Anchin (*F-DOU* 90, 12th century; cf *Le graduel romain*, ii, Solesmes, 1957, p.47); and St Maur des Fossés or Glanfeuil (*F-Pn* lat.12584, an 11th-century gradual, ff.127–209; tonary and antiphoner, ff.216*v* ff; cf M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971; and Renaudin, 1972). The latest source for the study of the additional Cluniac alleluias and proses is the Cluniac missal printed in 1493 in an edition of 3000 copies.

3. Cluniac manuscripts of Office chants. With regard to recent scholarship, the basic source for comparing the Office chants of Cluny with those of its affiliated monasteries has been a very fine 11th-century summer breviary with neumes (*F-Pn* lat.12601), brought to the monastery of St Taurin l'Echelle in Picardy and there supplemented with Lorraine staff notation; though formerly thought to have come from Cluny, this breviary is now considered to have originated in Lihons-en-Sangterre (see Ferreira, 1997). Another, much later noted breviary (copied and decorated at Cluny in the late 13th century) was donated in 1317 to the priory of St Victor-sur-Rhins, near Roanne, where it still survives (see Davril, 1983). Part of another noted breviary (summer *Sanctorale*), written at Cluny for a parish church, is now kept at Solesmes (see Blanchard, 1947).

Noted sources of Office chants from monasteries affiliated to Cluny often differ from the *Ordo cluniacensis* in important respects, notably in the Office for Christmas, All Saints and, above all, Easter, for which Cluny prescribed an Office of 12 lessons and 12 responsories rather than the abridged Office of three responsories sung in secular churches (see Huglo, 1951). The following list shows the provenance of the sources in alphabetical order:

Anchin: *F-DOU* 156, breviary (?without notation), second half of the 13th century (Leroquais, 1934, ii, 63)

Corbie: *F-AM* 115, noted choir breviary, 12th century, postdates the Cluniac reform at Corbie (Leroquais, 1934, i, 17–20)

?Italy: *D-B* theol. lat.q°377, 11th-century winter breviary with neumes (Leroquais, 1934, v, 340–41)

Lewes: *GB-Cfm* 369 (see §2 above)

Marchiennes: *F-DOU* 134, early 12th-century breviary (?with Lorraine notation); 137, 13th century; 138, second half of the 13th century; 142, 14th century: 137, 138 and 142 lack musical notation (Leroquais, 1934, ii, 41–5)

Moissac: Paris, Institut Catholique MS 1, 13th century, and *F-TLm* 69, 14th century, are breviaries without music; the latter contains only the Proper of the Time; on the entry of Moissac to the Cluniac order, see J. Hourlier, *Annales du Midi*, lxxv (1963), 353–63

Nonantola: *I-Rc* 54, 11th–12th-century customary, antiphoner index and tonary (see M. Huglo: 'Un troisième témoin du "tonaire carolingien"', *AcM*, xl, 1968, 22–8; and *Les tonaires*, Paris, 1971, pp.41ff)

Occitania: *F-SO* Rés.28, processional, 15th century

Payerne: *CH-Fcu* L 46, breviary, second half of the 12th century (?without notation)

Pontefract or Wenlock: *GB-Lbl* Add.49363, breviary-missal (without music), *c*1300

S Salvatore del Monte Amiata: *I-Rc* 1907 (see §2 above)

St Martial de Limoges: *F-Pn* lat.783, 785, 14th-century breviaries with diastematic Aquitanian notation (Leroquais, 1934, ii, 446–7); *LG* 4, 15th-century breviary without notation; *Pn* lat.743, 11th century, lat.1085, 11th–13th century, and lat.1253 seem to predate the Cluniac reform, introduced with some difficulty at St Martial in 1062

St Martin des Champs: no surviving breviary; *F-Pn* lat.17716, second half of the 12th century, contains literary writings, responsories and proses composed by Peter the Venerable, found also in a Douai manuscript (see Wilmart, 1939)

St Maur des Fossés: *F-Pn* lat.12584, ff.216*v* ff, 11th-century antiphoner with neumes (see §2 above); *Pn* lat.12044, 12th-century antiphoner with staff notation (*see* Sources, ms, §II, 1; and see Renaudin, 1972; and Steiner, 1987)

St Vivant de Vergy: *E-MO* 36, 14th-century noted breviary (see A. Olivar: *Els MSS litúrgics de la biblioteca de Montserrat*, Montserrat, 1969, pp.23–5)

4. General features of Cluniac chant. The noted manuscripts described above show that very few tropes and proses were adopted at Cluny, that musical composition was uncommon there, and that organum was cultivated only at some of the affiliated monasteries such as St Maur des Fossés and St Martial de Limoges. The Cluniac desire for perfection was directed rather towards the polished execution of the Divine Office and Mass, and it was this that aroused the admiration of visitors such as St Peter Damian in 1063 (*PL*, cxlv, 380). It would seem that Cluny, while not forbidding tropes, found them of no great interest except where they were of great antiquity, such as those in the Christmas Office, the *Fabricae mundi*, and those of the Agnus Dei (see Gy, 1990; and Hiley, 1990). Proses were mostly of French origin, but by virtue of its location Cluny was also able to draw on the repertories of both Aquitaine and (occasionally) Germany.

The music for the Mass exhibits a strong northern French imprint and is relatively austere and conservative. A few melodies were sung with characteristic Cluniac variants; other presumably characteristic features disappeared or were circumscribed during the 12th century under the impact of the Guidonian staff (see Ferreira, 1997). The music for the Office awaits a thorough comparative analysis (for invitatory tones and Marian antiphons, see Steiner, 1987 and 1993). The choice of responsory texts (see studies by Hesbert, 1975 and 1979, and Gy, 1997), though clearly identifiable as Cluniac, nevertheless reveals a closeness to the liturgical mainstream; it contrasts with the selection typical of St Denis and Corbie (before the Cluniac reform) and also with that of the monasteries associated with William of Volpiano. According to the data presented in the Corpus Antiphonalium Officii, Marmoutier and Montier-la-Celle stand midway between Cluny and the northern French tradition.

The Cluniac Office, like that of the entire Western Church at this period, was admittedly overburdened with many Offices of minor importance, such as the *Trina oratio*, a relic of the Carolingian reform, the little Office

of the Virgin Mary, of which the elements appear in the Cluny gradual (*F-Pn* lat.1087, f.115*v*), Offices of the Dead almost daily; and so on. But the heart of the worship was always the object of profound interest and concern on the part of the abbots and the chapters-general; although they lacked the means of unifying the liturgy, and the power of application later developed by the Cistercians and the mendicant orders of Franciscans and Dominicans, they transmitted, throughout the Middle Ages, the tradition of music and liturgy built up between the Carolingian Renaissance and the beginning of the 10th century.

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MICHEL HUGLO/MANUEL PEDRO FERREIRA

Cluster. A group of adjacent notes sounding simultaneously. Keyboard instruments are particularly suited to their performance, since they may readily be played with the fist, palm or forearm. Clusters were probably first used by Cowell in *The Tides of Manaunaun* for piano

(1912), though Bartók seems to have made the innovation independently. Notable studies in cluster playing include Stockhausen's *Klavierstück XI* and Ligeti's *Volumina* for organ. Orchestral clusters have become commonplace since the mid-1950s.

See also NOTATION, §III, 4(ii)

Clutsam, George Howard (*b* Sydney, 26 Sept 1866; *d* London, 17 Nov 1951). British pianist and composer of Australian birth. He came to London in 1889 after touring as a pianist in Asia and Australasia and appeared as an accompanist in England before concentrating on composition. He also wrote music criticism for *The Observer* from 1908 to 1918 and later was vice chairman of the Performing Right Society. Until about 1914 his compositions were not aimed at a wide commercial audience: orchestral works were performed by major London orchestras and four operas were staged, including *King Harlequin* which was produced in Berlin. The watershed between his serious and light music was his collaboration with the composer Bath and the lyricist Basil Hood in a patriotic operetta, *Young England*, produced in Birmingham in 1916, before transferring to Daly's and then Drury Lane in London. This was the first of several musicals both original and using music, though not exclusively so, by others, like the popular *Lilac Time* (from Schubert), first performed in England in 1922, and *The Damask Rose* (from Chopin). He composed music to accompany silent films and wrote over 150 songs, many (like *Ma Curly Headed Babby*) owing much to the American Deep South, which was also a source of inspiration for some light orchestral compositions. Both in his orchestral works and especially the longer vocal pieces he drew on other stimuli: the suite *Green Lanes of England*, for example, was an essay in the Eric Coates manner. He composed widely for the piano and arranged vocal numbers for it from his lighter stage productions. He also published under the pseudonyms Paul Aubry, Robert Harrington, H.S. Iseledon, Georges Latour and Ch.G. Mustal. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth Century Composers* (London, 1997).

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(*selective list*)

unless otherwise stated, all theatres in London
all works published under the name of Clutsam

STAGE

The Queen's Jester (op), 1904; A Summer Night (op, 1, Clutsam), His Majesty's, 23 July 1910 [after story from the *Heptameron*]; After a Thousand Years (op, 1), Tivoli, 1912; König Harlekin (music masque, 4, R. Lothar), Berlin, Kurfürstenoper, 8 Nov 1912 (1911); The Little Duchess (musical play, 2, R. Courtneidge, B. Davis and P. Greenbank), Glasgow, King's, 25 Dec 1922: Lilac Time (musical play), Lyric, 22 Dec 1922 [after H. Berté: Das Dreimäderlhaus; see also Blossom Time]; The Damask Rose (musical play, C. Courtneidge and R. Courtneidge), Manchester, Opera House, 18 March 1929 [after Chopin]; Barbara, or The Broken Sixpence (light op), 1932; Lavender (musical comedy, 2, R. Courtneidge, R. Hobson, M. Lytton, H.C. Sargent and C. West), Manchester, Prince's, 24 Dec 1930 [addl material by Hobson and G. Posford]; Blossom Time (operetta, R. Ackland, Clutsam, J. Drinkwater, H. Purcell), Stoll, 13 Oct 1942 [after film, 1934, from Lilac Time]; The Pool (fantastic melodrama), 191?

Collaborations: Young England (operetta, B. Hood), Birmingham, Prince of Wales, 20 Nov 1916, with H. Bath; Back to Blighty (musical burlesque, G. Blow and D. Hoard), Oxford Theatre, Sept 1916, with P. Braham and H.E. Haines; Gabrielle (musical comedy), Glasgow, King's, 1921, with A. Joyce

INSTRUMENTAL

Orch: Carnival Scenes, 1895; Comedy Ov, 1906; The Blessed Damosel, int, 1906; The Green Lanes of England, suite, (1920); Kopak; Three Plantation Sketches

Music for silent films, music for films incl. Heart's Desire, 1937

Many pieces and arrs. for pf

VOCAL

Choral: The Quest of Rapunzel (J.H. Macnair), cant, S,C,T, chorus, orch (1909); partsongs

*c*150 songs, folksong arrs., American songs, ballads incl. The Hesperides (R. Herrick), cycle of songs (1904); Songs from the Turkish Hills (after Abd-Ul-Mejíd), cycle of 12 songs (1904); Ma Curly Headed Babby (1897); I Wander the Woods (1902); My Rose of Lorraine (1912)

PHILIP L. SCOWCROFT

Cluytens, André (*b* Antwerp, 26 March 1905; *d* Paris, 3 June 1967). French conductor of Belgian birth. He studied at the Antwerp Royal Conservatory, winning a prize for piano playing at 16, and became a répétiteur at the Théâtre Royal, Antwerp, where his father was principal conductor. His own début took place there in 1927 in Bizet's *Les pêcheurs de perles* and he then became a resident conductor. In 1932 he was appointed musical director at the Toulouse opera house, and from 1935 he conducted opera at Lyons, Bordeaux and Vichy, as well as extending his concert experience. After settling in Paris he became musical director at the Opéra-Comique in 1947, and succeeded Charles Münch as conductor of the Paris Conservatoire Orchestra from 1949.

In 1955 Cluytens became the first French conductor at Bayreuth, in *Tannhäuser*; he returned there in several later years. He also conducted Wagner more widely, including the *Ring* and *Parsifal* at La Scala. His American début came in 1956 on a tour with the Vienna PO, and his British début in 1958 when he replaced the indisposed Klemperer at a London concert with the Philharmonia Orchestra. From 1959 Cluytens was under regular contract at the Vienna Staatsoper and he was chief conductor at the Belgian National Orchestra from 1960 to his death. His reputation was acquired mainly from assured performances of the Viennese Classics and the French and Russian Romantics, though they sometimes lacked a truly distinctive character. He gave the premières of works by many French composers, including Milhand, Jolivet, Messiaen and Françaix. Among his discs are the complete Beethoven symphonies, several operas, including *Pelléas et Mélisande*, *Faust* and *Mireille* (Gounod); *Carmen* and *Les pêcheurs de perles*, and choral works by Berlioz and Fauré.

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B. Gavoty: *André Cluytens* (Geneva, 1955)
Discoteca, no.73 (1967), 26 [discography]

NOËL GOODWIN

Cluzeau-Mortet, Luis (*b* Montevideo, 16 Nov 1889; *d* Montevideo, 28 Sept 1957). Uruguayan composer, viola player and pianist. He began music studies with his grandfather, Paul Faget, and completed them with María Visca, who instructed him in string instruments. From 1914 to 1930 he played the viola with the Asociación Uruguaya de Música de Cámara while also giving numerous piano recitals. He was first violist in OSSODRE (the Uruguay RSO) from its foundation in 1931 until his retirement in 1946. In 1938 he gave concerts of his works in various English cities, also visiting Paris.

Cluzeau-Mortet's creative career fell into three distinct periods. The first, a youthful phase beginning in 1910,

found him writing music of a marked Romantic-Impressionist character. The second and aesthetically the most important period was nationalist in spirit. Almost half his total works being to this period, the piano and vocal works being considered his masterpieces. *Pericón*, 1918 (one of the *Primeras piezas criollas* for piano), first performed in Montevideo by Artur Rubinstein, and *Canto de chingolo* for voice and piano (1924), recorded by RCA Victor in 1930, are his best and most representative works. Of the other works of this period, *Rancherío* (1940) won a Uruguayan radio competition. In the third period, which occupied the last decade of his life, he was influenced by the new trends in European music. His output comprises almost 200 works, of which little more than a tenth has been published.

WORKS
(*selective list*)

Orch: Llanuras, 1932; Soledad campestre, 1936; Rancherío, 1940; Sinfonía Artigas, 1951

Vocal: Paysages tristes, song cycle, 2 bks, 1914; Lloraban las campanas, v, pf, 1914; Tríptico primaveral, 3 songs, 1923; Canto de chingolo, v, pf, 1924; Tríptico criollo, 3 songs, 1930; 60 more songs

Pf: Suite de valses, 2 vols., 1914; 13 Preludes, 1914–16; 8 Primeras piezas criollas, 1916–24; Nuestra tierra, 2 bks, 1943–7; 48 more pieces

1 ballet, incid music, chbr music, choral music, gui works

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S. Salgado: *Luis Cluzeau-Mortet: vida y obra* (Montevideo, 1964)

Compositores de America/Composers of the Americas, ed. Pan American Union, xiv (Washington DC, 1968), 47–64

M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

CMRRA [Canadian Music Reproduction Rights Agency]. *See* COPYRIGHT, §VI, 2.

CMS. *See* COLLEGE MUSIC SOCIETY.

CNRS [Centre National de la Recherche Scientifique]. *See* MUSICOLOGY, §III, 1.

Coach horn. A straight-built type of POST HORN.

Coasters, the. American rhythm and blues vocal group. Its members included the black musicians Carl Gardner (*b* Tyler, TX, 29 April 1928), Cornel Gunter (*b* Los Angeles, 14 Nov 1938; *d* Las Vegas, NV, 26 Feb 1990), Billy Guy (*b* Attasca, TX, 20 June 1936) and Bobby Nunn (*b* Birmingham, AL, 1925; *d* 5 Nov 1986). Guided by Leiber and Stoller, the Coasters made some of the wittiest recordings of the rock and roll era. Originally known as the Robins, the group made *Riot in Cell Block no.9* in 1954. This track set the pattern for later three-minute cartoon-style dramas in which each member of the group adopted an individual character, and was followed by two evocations of life south of the border, *Smokey Joe's Café* and *Down in Mexico*. The group's greatest successes came between 1956 and 1957 when Leiber and Stoller wrote a sequence of comic songs portraying scenes of teenage life. *Charlie Brown* and *Yakety Yak* featured Gunter's gravelly bass and honking saxophone solos by King Curtis; other successes included *Along Came Jones*, *Little Egypt*, *Poison Ivy*, *Shoppin' for Clothes*, *Searchin'* and *I'm a Hog for You*. The Coasters had a significant influence on English beat groups of the early 1960s, and the Hollies and the Rolling Stones were among those to record versions of the Coasters' hits. For further information see B. Millar: *The Coasters* (London, 1974).

DAVE LAING

Coates, Albert (*b* St Petersburg, 11/23 April 1882; *d* Milnerton, nr Cape Town, 11 Dec 1953). English conductor and composer. The son of English parents, he was educated as a scientist at Liverpool University and returned to Russia to enter his father's business. Music had a stronger pull than commerce, however, and in 1902 he entered the Leipzig Conservatory to study the cello and piano, but became most influenced by Nikisch's conducting classes. Coates was engaged as répétiteur at the Leipzig Opera under Nikisch, then went as conductor successively to Elberfeld (1906–8), Dresden (as assistant to Schuch) and Mannheim. An invitation to conduct *Siegfried* at St Petersburg in 1911 led to his appointment as principal conductor at the Mariinsky Theatre there for five years and brought him into close contact with leading Russian musicians, particularly Skryabin, of whose music he was a consistent and notable champion. His London début was with the LSO in 1910, and he first appeared at Covent Garden in 1914 in *Tristan und Isolde*, and in performances of the *Ring* shared with Nikisch.

Leaving Russia in 1919 Coates became a regular conductor with the LSO in London, giving his first six concerts without fee in order to help the orchestra. In this capacity in 1920 he conducted the first performance of the revised *London Symphony* by Vaughan Williams, the first complete performance of Holst's *The Planets* and the première of Bax's Symphony no.1 (1922); he later introduced to Britain the Third Piano Concerto by Prokofiev and the Fourth by Rachmaninoff, each with its composer as soloist. He began making the first of his many gramophone records with the LSO in 1920, and took a leading part in the Leeds festivals of 1922 and 1925, at the second of these conducting the première of Holst's *Choral Symphony*. Frequent appearances at Covent Garden in Beecham's opera seasons were interspersed with touring as a guest conductor with most of the world's leading orchestras, and after his American début in 1920 he was musical director of the Rochester PO, New York, 1923–5. His predilection was for colourful and Romantic works or music of heroic breadth, corresponding to his own imposing physique. He settled in South Africa in 1946 as conductor of the Cape Town Municipal Orchestra. Among the best of his recordings are a 1930 Rachmaninoff Third Piano Concerto with Horowitz, and Wagner extracts with Melchior, Leider and Schorr.

Coates's compositions are technically proficient rather than imaginative. They include a symphonic poem in memory of Nikisch, *The Eagle* (1925), and two operas: *Samuel Pepys*, produced at Munich in 1929, and *Pickwick*, staged at Covent Garden in 1936 as the main novelty of a season by the short-lived British Music Drama Opera Company, for which Coates was chiefly responsible in association with Vladimir Rosing. Although unsuccessful in the theatre, *Pickwick* had the distinction of being the first opera to be shown on television, several scenes from it being included in the BBC's newly opened service in November 1936, in advance of the Covent Garden première that month.

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S. Robinson: 'Albert Coates', *Recorded Sound*, nos.57–8 (1975), 386–405 [with discography by C. Dyment]

MICHAEL KENNEDY

Coates, Edith (Mary) (*b* Lincoln, 31 May 1908; *d* Worthing, 7 Jan 1983). English mezzo-soprano. She studied at Trinity College of Music, London. In 1924 she joined the Old Vic opera chorus and was soon singing small roles. When the company moved to Sadler's Wells in 1931 she became its leading mezzo-soprano, singing in the first English performances of *The Snow Maiden* (as Lel') and *The Tale of Tsar Saltan*, both in 1933, and appearing as Eboli in 1938. In 1945 she created Auntie in *Peter Grimes*. Having made her Covent Garden début in 1937 she became a member of the company in 1947, remaining until 1967. Though not invariably successful in dramatic parts like Azucena, Fricka, Amneris and Carmen, she had striking acting ability and stage presence. She created roles in *The Olympians* (1949) and *Gloriana* (1953) and sang the Countess in the first production in English of *The Queen of Spades* (1950). In 1966 she created Grandma in Grace Williams's *The Parlour* for the WNO. She was made an OBE in 1977.

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C. Hardy: 'Edith Coates', *Opera*, ii (1950–51), 69–72

HAROLD ROSENTHAL/R

Coates, Eric (*b* Hucknall, 27 Aug 1886; *d* Chichester, 23 Dec 1957). English viola player and composer. He studied violin with Georg Ellenberger and harmony with Ralph Horner, but changed to the viola, for which he found a greater demand in Nottingham. Entering the RAM in 1906, he expected viola to be his main study and was indeed placed with Tertis, but the principal, Sir Alexander Mackenzie, had admired his submitted songs and allocated him to Corder for composition. Coates rapidly came to the forefront of viola players, playing for the Beecham SO and Wood's Queen's Hall Orchestra, of which he was principal viola 1912–19. Chronic neuritis plagued him and in 1919, after Wood dismissed him, he never played again.

His composing reputation had been made early by such songs as *Stonecracker John* (1909) and by Wood's performance of the *Miniature Suite* at the 1911 Proms. Thereafter he produced a steady stream of orchestral suites, phantasies, marches and waltzes together with some 160 songs, the last march being completed in 1956. His songs include settings of poems by his wife, Phyllis Black.

Coates was a founder-member and director of the Performing Right Society, and from an early stage was influenced by the needs of recording and radio. Works such as the march *Knightsbridge*, from the suite *London (London Everyday)*, the valse-serenade *By the Sleepy Lagoon* and the march *Calling All Workers* became signature tunes of radio programmes. His success derived from his recognition of, and adjustment to, new trends. Thus, while his early music showed responses to Sullivan and German, it soon reflected features of Elgar and Richard Strauss. Then, as an enthusiastic dancer, he absorbed the 1920s syncopated band styles. He derived the superb orchestration and presentation of his scores from early rigorous training and from hearing the orchestra from the inside as a viola player. His music reflects, and perhaps even defines, the 1920s and 30s.

WORKS

(*selective list*)

ORCHESTRAL

The Seven Dwarfs (ballet), 1930 [from A. Charlot: Revue, 1930]
The Enchanted Garden (after a scenario by P. Black), tone poem, 1938 [incorporating material from The Seven Dwarfs]
The Merrymakers, ov., 1923
Saxo-Rhapsody, a sax, orch, 1936
2 Sym. Rhapsodies, 1933 [on songs: 1 I Pitch my Lonely Caravan at Night; 2 Birdsongs at Eventide, I Heard you Singing]
Sym. Rhapsody [on R. Rodgers: With a Song in my Heart]
Suites: Miniatures Suite, 1911; From the Countryside, 1914; Summer Days, 1919; Joyous Youth, 1921; Four Ways, 1927; 1930; From Meadow to Mayfair, 1931; The Jester at the Wedding, ballet suite, 1932; London (London Everyday), 1932; The Three Men, 1935; London Again, 1936; Springtime, 1937; Four Centuries, 1941; The Three Elizabeths, 1944
Phantasies: The Selfish Giant, 1925; The Three Bears, 1926; Cinderella, 1929
Marches: London Bridge, 1934; The Seven Seas, 1937; Calling All Workers, 1940; Over to You, 1941; London Calling, 1942; The Eighth Army, 1942; Salute the Soldier, 1944; TV March, 1946; Music Everywhere, 1948; Holborn, 1950; Rhodesia, 1952; Men of Trent, military band, 1953; The Dambusters, 1954; Sound and Vision, 1955; High Flight (1956); South Wales and the West, reissue of The Seven Seas (1957)
Waltzes: Woodnymphs, valsette, 1917; By the Sleepy Lagoon, valse-serenade, 1930; Dancing Nights, concert valse, 1931; Sweet Seventeen, 1934; The Forgotten Waltz, 1936; Footlights, 1937
Many other works incl. interludes and romances

VOCAL

*c*160 songs, incl. 3 songs (R. Burns), Mez, orch, 1906: 1 My Love is like the Red, Red Rose, 2 The Winter it is Past, 3 The Bonnie Wee Thing; 4 Old English Songs (W. Shakespeare), 1v, orch, 1909: 1 Orpheus with his lute, 2 Under the greenwood tree, 3 Who is Sylvia?, 4 It was a lover and his lass; Stonecracker John (F.E. Weatherly), 1909; A Dinder Courtship (Weatherley), 1912; The Green Hills o'Somerset (Weatherley), 1916; I Pitch my Lonely Caravan at Night (A. Horey), 1921; I Heard you Singing (R. Barrie), 1923; Birdsongs at Eventide (Barrie), 1926; I looked for you (Black), 1933; Your Name (C. Hassall), 1938; The Scent of Lilac (W. May), 1954
Principal publishers: Boosey & Hawkes, Chappell

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E. Coates: *Suite in Four Movements* (London, 1953) [autobiography]
G. Self: *In Town Tonight* (London, 1986) [incl. complete worklist]

GEOFFREY SELF

Coates, Gloria (*b* Wausau, WI, 10 Oct 1938). American composer. She experimented with musical sounds early, winning a composition prize at the age of 12. In 1952 she met Alexander Tcherepnin with whom she studied both at the Mozarteum (1962) and privately, and who was to remain her mentor. She studied at Louisiana State University and Columbia (with Luening and Beeson), receiving degrees in singing and composition, and in theatre and art; she was also awarded a masters degree in composition and musicology. Coates was initially active as a singer, actor and painter as well as composer; in 1969 she moved to Munich and concentrated on composition. She produced the German-American Contemporary Concerts in Munich (1971–83), and wrote programmes for the West German Radio Cologne. She gave masterclasses at the University of Wisconsin-Madison and in 1975 founded the music division of the university's International Programs in Munich. She has also lectured widely. Awards include a UNESCO grant, the Norlin-Hewitt

Award and the American Biographical Institute's Commemorative Medal of Honor.

Her activities in other art forms have been absorbed in her music, which has an original expressivity as well as a visual content. By 1962 she had developed a method of composing using microtones diagonally; this became a characteristic of her mature style used in Symphony no.1 (1973), a highlight of the 1978 Warsaw Autumn. In her music there is a strong awareness of form, and this acts as a balancing force to her experiments in sound. Her use of microintervals and her sound contours do not serve to break down tonal centres, rather they function as something archaic, harking back to pre-tonality. Coates has also experimented with vocal multiphonics, which she demonstrated in Darmstadt in 1972.

WORKS
(selective list)

Syms.: no.1 'Music on Open Strings', 1972–3; no.2 'Music in Abstract Lines', 1974, rev. 1989 [from Planets, 1974 and Sinfonietta della notte, 1980]; no.3 'Nocturne for Strings', 1975–8; no.4 'Chiaroscuro', 1984, rev. 1990 [from Transitions, 1984]; no.5 '3 Mystical Songs', 'Choral sym.' (A. Coates), chorus, orch, 1985; no.6, 1987, rev. 1994 [expansion of Music in Microtones, 1985 and Time Frozen, 1988–94]; no.7, 1989–91; no.8, 1991 [expansion of choral work Indian Sounds, 1991]; no.9, 1993–4 [expansion of The Quinces Quandary, 1992–3]; no.10 'Drones of Druids on Celtic Ruins', 10 brass insts, 12 perc, 1993–4 [expansion of The Quinces Quandary, 1992–3]; no.11 'Philomen and Baucis', 1997–8

Other orch: Planets: 3 Movts for Chbr Orch, 1974; Sinfonietta della notte, 1980; Transitions, chbr, orch, 1984; Music in Microtones, large orch, 1985; Time Frozen, chbr orch, 1988–94 [2nd movt after Music in Microtones]; The Quinces Quandary: Homage to Van Gogh, chbr, orch, 1992–3

Choral and orch: Fragment from Leonardo's Notebook: The Elements, 1970; Leonardo Excerpt: Fonte di Rimini (Sinfonia brevis), 1976–82; Indian Sounds, chorus, chbr orch, 1991

Vocal acc.: Missa brevis, female/boys' vv, 1964; Song cycle (E. Dickinson), 1v, pf, 1965–93, arr. female 1v, chbr orch, 1988; Voices of Women in Wartime, S, vc, pf, 2 perc, 1972–3, rev. as The Force for Peace in War, 1974–89; The Swan, or Dramatic Scene (S. Mallarmé), S, ob + eng hn, 2 perc, 1988; Sperriges morgen (P. Celan), S, tuba, db, perc, 1989; Rainbow across the Night Sky, S, S, Mez, A, A, vn, va, vc, perc, singing saw, timp, 1991; Wir tönen allein (Celan), S, chbr orch, 1991; Cette blanche agonie (Mallarmé), S, chbr orch, 1991

Str qts: 'Glissando', 1962; Str Qt, Provençal drum, str qt, 1964; no.1, 1966; no.2, 1972; no.3, 1975; no.4, 1976–77; no.5, 1988

Other chbr and solo inst: String Morning in Grobholz's Garden, 3 fl, tape, 1966–82; Tones in Overtones, pf, 1972–3; 5 Pieces for 4 Wind Players, ww qt, 1975; Between, 2 tape, 5 perc, 1978; Lunar Loops, 2 gui, 1987; Breaking Through, a rec, 1987; Breaking Through II, fl, 1988; Lichtsplitter, fl, va, hp, 1 perc, 1988; Transfer 482, fl, va, hp, 2 perc, 1988–91; Blue Steel Bent, 10 fl/(2 pic, 6 fl, b fl, cb fl/b cl/bn), 1991; Königshymne, 10 fl, 1992; In the Mt Tremper Zen Monastery, va, hp, 2 perc, 1992; Night Music, t sax, pf, gongs, 1992–3; Im Finstern sei des Geistes Licht, ocarina, vc, org, 1993; Turning To, 2 fl, 1995; Lyric Suite, pf, trio, 1996; Heinrich von Ofterdingen: homage à Novalis, fl, 2 vc, hp, 1996; Märchen-Suite, solo fl, 1997; Floating down the Mississippi, 8 gui, 1997; Ode to the Moon, t sax, vc, pf, perc, 1998

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B. Mazanec: 'Gloria Coates: Symphonies 1, 4 and 7', *Das Orchester*, xlv/6 (1997), 68

K. Gann: 'A Symphonist Stakes her Claim', *New York Times* (25 April 1999)

DETLEF GOJOWY

Coates, John (*b* Girlington, Yorks., 29 June 1865; *d* Northwood, Middlesex, 16 Aug 1941). English tenor. While engaged in business he sang as a baritone for the Carl Rosa Company in Manchester and Liverpool. In 1893 he took lessons in London from William Shakespeare, who pronounced his voice a tenor, but he appeared as a baritone at the Savoy Theatre in Sullivan's *Utopia Limited* and then toured the USA in it. There followed regular work in musical comedy in London and the provinces, and a second American tour.

He then retired to study the tenor repertory. He appeared at the Globe Theatre in *The Gay Pretenders* and at Covent Garden as Claudio in the first performance of Stanford's *Much Ado about Nothing*. The turning-point in his career came when, at 37, he was launched as a tenor at the Three Choirs Festival (Worcester, 1902) as Elgar's Gerontius. From then Coates was recognized as a master in whatever he touched – Siegfried, Tristan, Lohengrin (in Germany, and with the Beecham and Moody-Manners companies), Elgar's *The Apostles* and *The Kingdom* (first and later performances) and the traditional oratorios. His recitals covered lieder, French songs, Elizabethan and Tudor music; in addition he was a champion of contemporary English songs.

For Coates, vocal problems seemed not to exist. Perhaps the quality of voice did not flatter, and lacked opulence to some extent; but it was capable of astonishing variety of colour and was pointed directly and with intensity at the listener. His art was an ineffaceable memory by reason of his outstanding musical intelligence and subtlety, and his poetic and inventive imagination. His vision of the piano's essence in lieder has rarely been equalled by other singers and made those who accompanied him his grateful debtors. Coates was an aristocrat among singers and one of the most distinguished English tenors of the century.

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'John Coates', *Record Advertiser*, iii/2 (1972–3), 2–3 [with discography]

GERALD MOORE

Cobaleda, Alonso Tomé (*b* Medina del Campo, 1683; *d* Zamora, 29 Aug 1731). Spanish composer. He started his musical training as a child at the school of Zamora Cathedral's precentor Diego del Val, where he was a pupil of Juan García de Salazar. While still at school, he competed unsuccessfully for the post of *Magisterio de capilla* at the Medina del Campo chapel in 1700 and León Cathedral in 1702. Following a hard-fought competition, he was appointed *maestro de capilla* of Zamora Cathedral in 1710. When the economic crisis was at its worst at Zamora Cathedral, he sought better fortune at other cathedrals, competing unsuccessfully for the post of *magisterio* at Salamanca in 1718 and Sigüenza in 1725.

In Cobaleda's music the influence of García de Salazar is marked, particularly in the early works. The works in Latin follow the polychoral style of the time, with prominent use of counterpoint and occasional use of obbligato instruments. The Spanish works, however, show Cobaleda as the likely consolidator of the Italian style at Zamora Cathedral.

WORKS

Lat.: 2 masses, 9 pss, Mag, hymn, canticle, 7 Lamentations, 4 motets: *E-ZAc*

Sp.: villancico, 4vv; cant., 1v, *SA*; villancico, 5vv, *TE*

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P.L. Rodríguez: '". . .En virtud de Bulas y Privilegios Apostólicos": expedientes de oposición a maestro de capilla y a organista en la catedral de Zamora', *Anuario del Instituto de Estudios Zamoranos Florián de Ocampo* (1994), 409ff
M. Pérez Prieto: 'La capilla de musica de la catedral de Salamanca durante el período 1700–1750: historia y estructura', *RdMc*, xviii (1995), 145–73

PABLO L. RODRÍGUEZ

Cobb [Cob], **James** (*d* 20 July 1697). English composer. He became a tenor member of the Chapel Royal in 1660 and sang at the coronations of Charles II, James II and William and Mary. Three songs by him are in Playford's *Choyce Ayres* (RISM 1679[7]) and a verse anthem, *Let God arise*, by 'Cob' is in a number of post-Restoration sources (*GB-Mp, Ob, Och, Ojc, WRch*).

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R.T. Daniel and P. leHuray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

PETER LE HURAY/ANDREW ASHBEE

Cobb, John (*fl* 1630–50). English church musician and composer. He was elected a Gentleman of the Chapel Royal in 1638, probably replacing John Tomkins; in the *Choice Psalmes* of Henry and William Lawes (1648), to which he added an elegy in memory of William Lawes, he was described as 'organist of the Chapel' and a 'fellow-servant' of William Lawes. He is listed in John Playford's *A Musicall Banquet* (London, 1651) as a teacher of organ and virginals. In his will of 13 January 1644 Archbishop Laud left '£50, my organ that is at Croydon, my harp, my chest of viols, and the harpsico in the parlour at Lambeth' to Cobb. This suggests he was Laud's musician, possibly related to Laud's trusted servant Richard Cobb. Cobb evidently moved in the circle of the Lawes brothers, Walter Porter and John Wilson. The Chapel Royal books of anthem texts (*GB-Ob* Rawl. Poet.23, *c*1635, and *Lbl* Harl.6346, late 17th century) are the main record of his activity as a composer of church music. His secular music comprises ayres, catches and canons and some instrumental music, the principal sources being Hilton's *Catch that Catch Can* (London, 1652) and Playford's third book of *Select Ayres and Dialogues* (London, 1659). The catch *Smiths are good fellows* was particularly popular.

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PETER LE HURAY/ANDREW ASHBEE

Cobbett, Walter Willson (*b* Blackheath, London, 11 July 1847; *d* London, 22 Jan 1937). English amateur violinist, patron and lexicographer. Cobbett's efforts in the field of chamber music were important to the development of the English musical renaissance and to the cultivation and appreciation of chamber music in Britain; he is noted in particular for editing *Cobbett's Cyclopedic Survey of Chamber Music* (2 vols., London, 1929–30; rev. 2/1963 by C. Mason). In an autobiographical article, 'The Chamber Music Life', published in this encyclopedia, he related how he studied the violin with Joseph Dando, received a Guadagnini violin from his father and was fired with a lifelong enthusiasm for chamber music after hearing Joachim play at St James's Hall. From that time he played chamber music regularly at home, and also led several amateur orchestras, including the Strolling Players Orchestral Society. He became a connoisseur of violins and delighted in lending instruments from his fine collection to suitable players.

Cobbett was a highly successful businessman, the founder and chairman of the Scandinavia Belting Company. It was once said of him that he devoted to commerce the little time he could spare from music (*Grove5*). Most of his chamber music patronage took place after his retirement at the age of 60. He used his money to patronize composers, performers, societies and publications; and his musical understanding enabled him to distribute his funds with discretion. In association with the Worshipful Company of Musicians (of which he became Master in 1928) he established a prize for a 'phantasy' string quartet in 1905. This was won by William Hurlstone, and Frank Bridge won the succeeding prize for a piano trio in 1907. There followed numerous other awards for such 'phantasies', a name Cobbett chose as a modern analogue of the Elizabethan viol fancies, in which a single movement includes a number of sections in different rhythms – or as Stanford defined the genre, a condensation of the three or four movements of a sonata into a single movement of moderate dimensions. Among other winners were Armstrong Gibbs, Herbert Howells, John Ireland and J.B. McEwen. Cobbett set up prizes for composition and performance at the RAM and the RCM in the 1920s; and, also with the Worshipful Company of Musicians, he established in 1924 a medal for services to chamber music. The first award was to T.F. Dunhill for his book on chamber music and the second to the patron Elizabeth Sprague Coolidge.

Cobbett's patronage of chamber music also included the establishment, at his own expense, of a Free Library of Chamber Music, in conjunction with the Society of Women Musicians, and the promotion of occasional competitions (from 1918) for British-made violins. In 1934 he founded the Chamber Music Association (with a gift of £1000) to foster chamber music activity.

Between 1913 and 1916 Cobbett edited *Chamber Music*, a bimonthly supplement to the *Music Student* periodical, and in the mid-1920s began work on his wide-ranging *Cyclopedic Survey*, for which, according to an obituary, he bore some of the cost (£4000). The encyclopedia embraces articles on composers and their chamber music, performers, activities and ensembles in different countries, as well as entries on broad topics such as broadcasting, gramophone recordings, interpretation and temperament. Contributors included Tovey, Arnold Dolmetsch, Henry Prunières, Marc Pincherle, d'Indy, Egon Wellesz, E.S.J. van der Straeten and Wilhelm Altmann. In spite of a highly idiosyncratic editorial style and some inconsistency in the level of coverage between volumes, the *Cyclopedic Survey* represents an important lexicographical achievement and remains a vital historical document of British attitudes towards chamber music in the inter-war years.

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FRANK HOWES, CHRISTINA BASHFORD

Cobbold [Cobhold, Cobold], **William** (bap. Norwich, 5 Jan 1560; *d* Beccles, Suffolk, 7 Nov 1639). English composer and organist. He was organist at Norwich Cathedral from at least 25 March 1595 until between 1609 and 1612 when William Inglott apparently returned to the post, which he had formerly held. Cobbold continued to be paid as a singing-man, but appeared together with Inglott as organist in a document of 1620. In his will (4 August 1637) Cobbold bequeathed 20s to his colleagues in the cathedral choir and 1s each to the two organ-blowers. A request to be buried in the cathedral apparently went unheeded, for his tomb is in Beccles parish church: his date of death is derived from the epitaph (quoted in Shaw: *The Succession of Organists* (Oxford, 1991), pp. 200–01).

Cobbold favoured the regular English style and native genre of the consort song, but managed to produce a madrigal, *With wreathes of rose and laurel*, for *The Triumphes of Oriana* (RISM 1601[16]) – he must have known Thomas Morley from the latter's Norwich days. Cobbold's surviving instrumental music consists of a cantus-firmus piece and the curiously named voluntary, *Anome*. He contributed five four-voice settings to East's *Whole Booke of Psalmes* (1592[7]), one of which (Psalm xviii) survives slightly 'improved', perhaps by Ravenscroft, in the latter's version of the psalter (1621[11]). Cobbold's five-part consort songs, including an elegy (*For death of her*) for Mary Gascoigne who died on 19 July 1588, survive in manuscript (*Gb-Lbl* Add.18936–9, lacking the quintus part). An anonymous *Crye of London* at the head of the main group of his songs in these partbooks might also be by Cobbold; it is modelled on Weelkes's setting which precedes it there. The most curious of his works is a quodlibet based on recurring statements of *The Leaves be Green* (the so-called *Browning*), to which have been set various ironical statements reflecting the title of the piece, *New Fashions*. Interspersed, and sometimes superimposed, are other songs and ballads, including *Greensleeves*, *Peg of Ramsey*, *The shaking of the sheets*, *The three ravens*, *The Venetian galliard*, *Staines morris*, and *Robin Hood and Little John*.

WORKS

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SACRED

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In Bethlehem Town, 5vv, *DRc* A 2, *Lcm* 1045–51
5 psalm-settings, 1592[7]; 1, 1621[11]

SECULAR

10 consort songs, mostly 1v, 4 viols, *Lbl*; 4 in B
Madrigal, 5vv, 1601[16]; ed. in EM, xxxii (2/1958)
New Fashions, 5vv, viols, *Lbl* Add.18936–9, *Lcm* 684; B

INSTRUMENTAL

Anome, a 5, *Lbl* Add.18936–9; D
Sub diversis speciebus, *Lbl* Add.18936–9; D

PHILIP BRETT

Cobelli, Giuseppina (*b* Maderno, Lake Garda, 1 Aug 1898; *d* Barbarano, nr Salò, 10 Aug 1948). Italian soprano. She studied in Bologna and Hamburg, making her début at Piacenza in 1924 as La Gioconda. After a season in the Netherlands, she was engaged by La Scala, making her début as Sieglinde (1925). Her roles included Isolde, Kundry, Fedora, Eboli, Margherita, Minnie and Adriana Lecouvreur, in which part she gave her last Scala performance in 1942. She created Silvana in Respighi's *La fiamma* (1934, Rome) and in 1937 sang Octavia (*L'incoronazione di Poppea*) at the Maggio Musicale in Florence. A beautiful woman with a highly individual voice and dramatic temperament, she had a special affinity for *verismo* heroines. She made only two recordings, each of which explains why she was so much admired at La Scala.

HAROLD ROSENTHAL/ALAN BLYTH

Coberg, Johann Anton (*b* Rotenburg an der Fulda, nr Kassel, 1650; *d* Berlin, 1708). German organist, harpsichordist, violinist and composer. He went at an early age to Hanover, where he studied music with Johann Georg Gumbrecht and N.A. Strungk and took up a post as organist at the Johanniskirche. After playing the theorbo and violin with the Hofkapelle in the 1670s, he was appointed court organist in 1681. Being proficient in languages and knowledgeable not only in the field of music, Coberg quickly became established as one of the leading court musicians. Agostino Steffani specially recommended him to Duke Ernst August who chose Coberg as music teacher to his family. Princess Sophie Charlotte, eventually Queen of Prussia, was one of his pupils; later she invited him to Berlin to continue with her tuition. He died during a visit to the Prussian court and was buried in Berlin. His estate, which included at least two theoretical writings (*Regeln vom Generalbass* and *Kurzgefasste Übung in den Dissonanzen*) and a great number of keyboard pieces and sacred vocal works, went to his nephew Heinert who was Kantor in Minden, but it appears to be lost.

WORKS

printed works published in Hamburg

Einer in Gott gelassenen ... Seelen ... Gespräch ... mit ... Christo Jesu ... aus dem Sterbeliede Herr Jesu Christ meins Lebens-Licht etc und verschiedenen Sprüchen der Heiligen Schrifft, chorale and 9 sacred concertos, 2–8vv, some with bc (1683)
Ey du frommer und getreuer Knecht, 8vv, bc (1683)
Leich-Text ... in eine musicalische Melodey ... entworfen, 3, 5vv
Hymn settings in later edns of J. Crüger, *Praxis pietatis melica* some with bc (1687)
Suite, kbd, 1699, *A-Wn*

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DOROTHEA SCHRÖDER

Cobham, Billy [William] (*b* Panama, 16 May 1948). American drummer. When Cobham was three his family relocated to New York, where he later studied at the High School of Music and Art. In the late 1960s he played with Billy Taylor and Horace Silver and was an active session musician. From 1969 to 1971 he played with the early jazz-rock band Dreams, formed with Randy and Mike Brecker, and recorded with Miles Davis. In 1971 he joined fellow Davis sideman John McLaughlin in his Mahavishnu Orchestra whose fiercely influential sound confirmed Cobham's position at the forefront of contemporary style. Since the mid-1970s Cobham has

been active as bandleader, studio sideman and teacher and by 1998 was leading his own band in another collaboration with Randy Brecker.

Cobham's style, as the majority of his music, is a fusion of jazz with rock. Rock elements include his use of huge double-bass drum kits, the predominance of the matched grip over traditional, and his approach to swing tunes of time-keeping spliced with definite fills as opposed to the more tumbling jazz feels of Elvin Jones or Jack DeJohnette. Jazz is displayed in a vocabulary firmly rooted in jazz tradition and his cultivation of phrasing the melodic line around the kit. The heavily syncopated hook at the end of the head of 'Red Baron' from his own *Spectrum* (1973, Atl.), and the blazing introductory theme on *Awakening* from Mahavishnu's *The Inner Mounting Flame* (1971, Col.), see Cobham plotting the tune about the kit, creating moments of unison within the whole. He has a meticulous technique with exemplary control of dynamic balance and precision with real feeling. The 9/8 funk opening from 'Vital Transformations' on *The Inner Mounting Flame* is a furious example. Pursuing the most natural approach to the drum kit, Cobham pioneered the open-handed method, an ambidextrous technique where crossing arms to lead with a strong hand becomes obsolete.

GEORGE DOUBLE

Cobla (i). Provençal word used in the extant medieval treatises on Provençal poetry generally to mean 'stanza'. As such it became part of many technical terms in descriptions of stanzaic form and rhyme patterns. In present-day studies of medieval poetry, authors have retained this medieval terminology primarily when discussing the various ways in which rhyming patterns in the stanzas of a given poem are linked together. Thus the term *coblas unisonans* is used to designate the scheme in which all stanzas of a given poem have not only the same rhyming pattern but also the same rhyming sounds. In *coblas singulars* each stanza has its own rhyming sounds, but the rhyming pattern is likely to be the same for all stanzas. In *coblas doblas* all stanzas have the same rhyming pattern and in addition two consecutive stanzas have the same rhyming sounds; while alternate stanzas have the same rhyming sounds in *coblas alternadas*. In *coblas capcaudadas* the last rhyming sound, or perhaps even the entire last rhyming word, occurs also as the first rhyming sound or word of the next stanza. In *coblas retrogradadas* stanzas are paired but the rhyming pattern is reversed. In the treatises many more systems of linking rhyme patterns are discussed, but in practice the above are most frequently found. As far as can be determined from the surviving music, these ways of linking rhyme schemes had no influence upon the form of the music.

The term is also used to describe a short, almost epigrammatic poem consisting of one stanza only; these are sometimes referred to collectively as *coblas esparsas* ('scattered stanzas'). The mid-13th-century troubadour Bertran Carbonel of Marseille was the chief exponent of this genre. In one of his *coblas* he memorably likened a poem without music to a mill without water; nevertheless, no music survives to any of them.

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

HENDRIK VAN DER WERF/STEPHEN HAYNES

Cobla (ii). A band, originally made up of *flabiol*, *tamboret*, *tenora* and *tiple* and to which a double bass and brass instruments may be added, that accompanies dances such as the Catalan *sardana*. *See* SPAIN, §II.

Coblenz. *See* KOBLENZ.

Cobos (Almaraz), Luis de los (*b* Valladolid, 20 April 1927). Spanish composer and conductor. He took the PhD in law at the Universities of Valladolid and Madrid, and studied music with Markevich at the Mozarteum in Salzburg (1952–3), Eugène Bigot at the Paris Conservatoire (1952–4) and Swarowsky at the Vienna Music Academy (1958); his other teachers included Ansermet, Paumgartner, Sawallisch and Dmitry Shostakovich. He worked for various United Nations organizations (1954–84) and from 1969–92 was professor of law at the University of Geneva.

His first major work, the symphonic poem *La Tierra de Alvargonzález*, based on the romance by Antonio Machado, was performed for the first time in Valladolid (1951). In 1958 he composed the *Concierto español* for cello and orchestra, highly praised by Casals and Pierre Fournier and composed the *Concierto de la resurrección* for the latter in 1981. He has written many songs to poems by Antonio and Manuel Machado, Juan Ramón Jiménez, Federico García Lorca and Rafael Alberti; these were performed at a concert organized by the Valladolid Town Council in 1996, where the *Oración paralela-Requiem* (baritone, choir and orchestra) and *Miserere* (*a cappella* choir) also received their first performances. Named Academician of the Royal Fine Arts Academy of Valladolid, the latter paid homage to him in 1997 with a first performance of his String Quartet no.4. In 1998 the Symphony 'Cursus vitae' (in memory of Ataulfo Argenta) had its first performance in Valladolid. His music is varied in its instrumentation and is harmonically daring without rejecting tonality.

WORKS

STAGE AND VOCAL

Stage: La gloria de Don Ramiro (op, after E. Larreta), 1974–5; Mariana Pineda (op, after F. García Lorca), 1982; La pasión de Gregorio (op, after F. Kafka: *Die Verwandlung*), 1983; Winnie-the-Pooh (ballet, after A.A. Milne), 1992; The Incantation of Desire (op), 1994

Vocal-orch: La tierra de Alvargonzález (A. Machado), C solo, orch, 1951; Hijo de la luz y de la sombra, 1v, orch, 1956; Oración paralela-Requiem, Bar, chorus, orch, 1977; La destrucción o el amor, 1v, chbr orch, 1981

Other vocal (1v, pf unless otherwise stated): Canciones en estilo popular, 1950; Homenaje a Miguel Hernández, 1952; Nocturno, 1v, chbr ens, 1952; Hacia el sur se fue el domingo, 1v, chbr ens, 1966; 5 cantos, 1v, chbr ens, 1981; 4 Lieder, flamenco singer, chbr ens, 1981; Canciones, 1v, gui, 1985; La voz a tí debida, 1985; Miserere, chorus, 1986; 4 piezas blancas, 1v, cl, 1986

INSTRUMENTAL

Orch: Sym. 'Cursus vitae', 1956; Concierto español, vc, orch, 1958; Agonía recurrente, 1967; Jungla 1967, hpd/pf, chbr orch, 1967; Concierto de la resurrección, vc, orch, 1981; Album del olvido, 2 pf, orch, 1982; Concierto de Nerja, gui, orch, 1991; Concierto de los cercos, vn, orch, 1995

Chbr: Elegía a las manos de una muchacha, vc, pf, 1952; Nana de la madre pobre, vc, pf, 1952; Cuarteto de la pequeña muerte, str qt, 1978; 3 cuentos populares, 1v, chbr ens, 1978; Una princesa de Cranach en el tren, str qt, 1983; Retrato del olvido y ojos de pájaro herido, vc, pf, 1983; Dúo, vn, va, 1985; Suite infantil, chbr ens, 1986; Blue Talks, 2 pf, perc, 1987; Serenata caprichosa, fl, bn,

hp, gui, 1987; Str Qt no.3 'La nada y el mar', 1988; SoJin Suite, chbr ens, 1991; Str Qt no.4 'De la ausencia', 1993

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JUAN BAUTISTA VARELA DE VEGA

Cocchi, Claudio (*b* Genoa; *d* after 1631). Italian composer and musician. He was a minorite and worked, it would appear, for the Franciscan order, in a series of musical posts that took him to three countries, apparently during a short space of time; in 1628 the order awarded him the diploma of *magister musices*. In 1626 he was a chaplain and musician (and shortly afterwards perhaps *maestro di cappella*: see below) to the music-loving Cardinal Franz Dietrichstein, Bishop of Olomouc and Governor of Moravia, who fostered the Italian style and employed several Italian musicians. From 1627 to 1630 Cocchi was *maestro di cappella* of Trieste Cathedral and also superintendent of the friars minor there. He was *maestro* of S Francesco, Milan, in 1632, when, in the dedication of his op.10, he mentioned that he had worked in a similar capacity not only at Trieste but at Olomouc too and also at S Severino Marche, at Avignon and at the Sacro Convento, Assisi (also in 1632); it is unclear whether he was at these last three places entirely between 1630 and 1632 or before 1626 as well. He was a member of an academy as 'Accademico Arrischiato detto l'Allegro'. If his op.10 is correctly designated, at least seven volumes of music by him must be lost. Those that survive, consisting wholly of music in the concertato style, are *Armonici concentus ... stilo moderno* (Venice, 1626), *Messe concertate* (Venice, 1627), both for five voices and organ, and *Ghirlanda sacra de salmi concertati ... 'libro secondo* op.10, for four voices and continuo (Milan, 1632), which also includes an *Ave maris stella*.

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GIUSEPPE VECCHI

Cocchi, Gioacchino (*b* ?Naples, 1712; *d* Venice, 11 Sept 1796). Italian composer. Since he is invariably identified as a Neapolitan in the librettos, it is improbable that he was born at Padua, as Gerber stated. Annotations in a manuscript in Vienna (*A-Wn* 19083) suggest that he studied with Giovanni Veneziano, perhaps at the Conservatorio di S Maria di Loreto in Naples. In his earliest surviving libretto (*La Matilde*, 1739) he is styled 'maestro di cappella della principessa di Belmonte', a designation not found later. Between 1739 and 1750 he established himself in both Naples and Rome as a composer of serious and comic operas. At about this time he married the Florentine soprano Elisabetta Giani (*c*1720–86), whose brief career as an *opera buffa* singer in Naples included an appearance in Cocchi's own *I due fratelli beffati* in 1746. The greatest success of Cocchi's career, *La maestra* (Naples, 1747), dates from this period; it was performed widely, undergoing, as was then the rule, radical changes of content and title along the way. As *La scaltra governatrice* it became the only three-act comic opera to be performed by the Bambini troupe during the Querelle des Bouffons (Paris, 1752–4).

A visit to Venice in 1749–50 resulted in Cocchi's appointment as *magister et moderator chori* at the Ospedale degli Incurabili, in which capacity he composed numerous solo motets and several oratorios. He continued as an opera composer both in Venice and on the mainland, but did not enjoy another international success like that of *La maestra*. Goldoni furnished him with four librettos, one of them, *La mascherata* (1750), among the librettist's best, but none held the stage for long. Still, his reputation at this time was considerable, and in 1755 he was commissioned to compose the inaugural opera for the prestigious new Teatro S Benedetto in Venice. It was during these years that Cocchi gave lessons 'in the theatre style' to Andrea Lucchesi, the future Kapellmeister in Bonn.

In 1757 Cocchi went to the Haymarket Theatre, London, as opera composer and music director; during the next five seasons he supervised the production of *opere serie*, composed several operas himself and contributed to pasticcios. Burney had few kind words for these productions, particularly for two comic operas from the very end of Cocchi's tenure: they evidently paled next to Galuppi's, then all the rage. After being replaced at the Haymarket by J.C. Bach in 1762, Cocchi remained in London for about ten more years. Much in demand as a teacher, he published several collections of instructional works, both vocal and instrumental. For some years he directed the subscription concerts organized by Mrs Cornelys at Carlisle House, Soho Square; here the Mozarts met him in 1764 or 1765.

About 1772 Cocchi, now well off, returned to Venice. He did not, as has been alleged, resume his post at the Incurabili. That was held by Galuppi until the hospital's reorganization in 1776, when the musical staff was dismissed. The choir, however, continued its concerts, and Cocchi still wrote for it in 1784. He presumably composed a Requiem Mass for his wife in 1786 as requested in her will, and there is a manuscript *Dixit Dominus* (*A-Wn* 19084) dated 1788. An inscription marks the place in the church of S Giovanni Grisostomo where he and his wife lie buried, close by the theatre where he made his Venetian début.

Judging from *Le matti per amore* (Venice, 1754), the only complete opera manuscript published in a modern edition, Cocchi had an easy command of his resources, both vocal and instrumental. His comic manner is sprightly, characterized by a Neapolitan penchant for short reiterated phrases and Lombard rhythms. His serious arias in the same opera attain an elevated style without being memorable melodically.

According to the dedication of his op.63, Cocchi aspired to 'quella naturalezza e facilità che caratterizza il vero', a classical ideal he shared with the progressive composers of his generation. It is probable, as Burney

supposed, that his inspiration ran dry in his later years; yet Burney's strictures seem excessive, and a juster estimate of Cocchi's music will surely emerge from a closer acquaintance with his earlier works.

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NFI – *Naples, Teatro dei Fiorentini*

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Adelaide (os, 3, A. Salvi), Rome, Dame, carn. 1743, aria *D-Dl*, *GB-Cfm*
L'Elisa (ob, 3, Palomba), NFI, aut. 1744
L'Irene (ob, D. Canicà), NFI, spr. 1745
I due fratelli beffati (ob, 'E. Pigrugispano'), Naples, Nuovo, wint. 1746
Bajazette (os, 3, A. Piovene), Rome, Dame, Jan 1746; rev. as Tamerlano, Venice, S Samuele, carn. 1754, collab. G.B. Pescetti
L'ipocòndriaco risanato (int), Rome, Valle, 1746
La maestra (ob, 3, Palomba), Naples, Nuovo, spr. 1747; rev. as La scuola moderna o sia La maestra di buon gusto (C. Goldoni, after Palomba), Venice, aut. 1748, addl music by V. Ciampi; rev. version, NFI, carn. 1751, collab. Cordella and Latilla; as La scaltra governatrice, Paris, 1753, *F-Po*, ov., arias (Paris, n.d.); rev. version Venice, 1754, *P-La*, *I-MOe* (*R*1987: DMV, xix)
Merope (os, 3, A. Zeno), Naples, S Carlo, 20 Jan 1748, *Mc*
Arminio (os, Salvi), Rome, Argentina, carn. 1748, arias, duet *D-Dl*
Siface (os, 3, P. Metastasio), Naples, S Carlo, 30 May 1748, aria *MOe*
La serva bacchettona (ob, 3, Palomba), NFI, spr. 1749
Farsetta in musica (int, 2, ? A. Lungi), Rome, Valle, carn. 1749; rev as Il terrazzano, Florence, Cocomero, carn. 1754; as Le nozze di Ser Niccolò, Rome, Pace, 1760
Il finto turco (ob, Palomba), NFI, aut. 1749; rev. version, NFI, wint. 1753, collab. Errichelli
Siroe (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1750, arias *I-Nc*, *Vc*, *Vmc*
La Gismonda (ob, 3, Palomba), NFI, spr. 1750
La mascherata (ob, 3, Goldoni), Venice, S Cassiano, 27 Dec 1750
Le donne vendicate (ob, 3, Goldoni), Venice, S Cassiano, carn. 1751
Nitocri (os, 3, Zeno), Turin, Regio, 26 Dec 1751, *Rsc*, *Tf*
Il tutore (ob), Rome, Valle, carn. 1752, *GB-Lbl*
Sesostri, re d'Egitto (os, 3, P. Pariati), Naples, S Carlo, 30 May 1752, ov. *Vc* (Padua, 1756)
Il finto cieco (ob, 3, P. Trinchera), Naples, Nuovo, aut. 1752, *GB-Lbl*, Favourite Songs (London)
Semiramide riconosciuta (os, 3, Metastasio), Venice, S Cassiano, carn. 1753, *D-Dl*, *Wa*, *GB-Lcm*, *Lbl*, *I-BGi*; rev. version, London, 1771, Favourite Songs (London, 1771)
La serva astuta (ob, 3), NFI, spr. 1753, collab. Errichelli
La Rosmira fedele (os, 3, S. Stampiglia), Venice, S Samuele, Ascension Fair, 1753, aria *D-SWl*
Il pazzo glorioso (ob, 3, A. Villani), Venice, S Cassiano, aut. 1753
Le nozze di Monsù Fagotto (int, 2, ?Lungi), Rome, Valle, carn. 1754
Demofoonte (os, Metastasio), Venice, S Salvatore, Ascension, 1754
Li matti per amore (ob, 3, P. Fegejo [Goldoni], after G.A. Federico: *Amor vuol sofferenza*), Venice, S Samuele, aut. 1754, *A-Wn* (*R*1982: IOB, lxxvi); rev. as Il signor Cioè, Modena, Rangoni, 1755
Andromeda (os, 3, V.A. Cigna-Santi), Turin, Regio, 18 Jan 1755, excerpts *I-Tf*
Il cavalier errante (ob, A. Medici), Ferrara, Bonacossi, carn. 1755
Artaserse (os, 3, Metastasio), Reggio Emilia, Pubblico, May 1755, arias *PLcon*
Zoe (os, 3, F. Silvani), Venice, S Benedetto, 26 Dec 1755
Emira (os, 3), Milan, Regio Ducale, Jan 1756
Demetrio (os, 3, Metastasio), LKH, 1757, arias *Fc*, Favourite Songs (London, 1757), pasticcio partly by Cocchi
Zenobia (os, 3, Metastasio), LKH, 10 Jan 1758, Favourite Songs (London, 1758)
Issipile (os, 3, Metastasio), LKH, 14 May 1758, *D-Hs*, *IRL-Dam*, *GB-Lbl*, *Lcm*, *US-Wc*; Favourite Songs (London, 1758)
Farnace (os), 1759, *B-Bc*, *GB-Lbl*; Favourite Songs (1759)
Ciro riconosciuto (os, 3, Metastasio), LKH, 3 Feb 1759, Favourite Songs (London, 1759)
La clemenza di Tito (os, 3, Metastasio), LKH, 15 Jan 1760, Favourite Songs (London, 1760)
Erginda (os, 3, after M. Noris), LKH, May 1760
Arianna e Teseo (os, 3), LKH, 22 Nov 1760, pasticcio partly by Cocchi
Antigona (os), London, 1760
Tito Manlio (os, 3, Noris), LKH, 7 Feb 1761, Favourite Songs (London, 1761)
Alessandro nell'Indie (os, 3, Metastasio), LKH, 13 Oct 1761, Favourite Songs (London, 1761)
La famiglia in scompiglio (ob, 3, G.G. Bottarelli), LKH, spr. 1762, Favourite Songs (London, 1762)
Le nozze di Dorina (ob, 3, Goldoni), LKH, spr. 1762
Anagilda, *D-Wa*

Doubtful: L'impostore (ob), Barcelona, S Cruz, 1752, collab. G. Scarlatti; Gli amanti gelosi (ob), LKH, 17 Dec 1753; La burla da vero (int), Madrid, Buen Retiro, 23 Sept 1754; Antigono, Bergamo, 1754 (attrib. Cocchi in catalogue of *US-BEm*); Il cavalier Bertone (int, A. Belmuro), Madrid, Buen Retiro, 23 Sept 1784

ORATORIOS

all performed at the Ospedale degli Incurabili, Venice

Petri contritio in Passione Domini Nostri Jesu Christi recinenda, Holy Week, 1754
Abel occisus Christi redemptionis figura, Holy Week, 1755
Divinae hypostasis encomium, 1755
Jerusalem ad Christum Dominum conversa, Holy Week, 1756
Sermo apostolicus post Dominicam Transfigurationem ejus die Festo recurrente, 1756
Noe, Holy Week, 1757
Mons divinae claritatis, 6 Aug 1757
Divinae hypostasis encomium, 1784 [? revival of earlier work]

OTHER WORKS

Motets (solo and 2vv): Carmina sacra, 1753; Sacer dialogus carmine complexus divini amoris et sanctae fidei, 6 Aug 1754; texts of 20 other motets, *I-Vmc* Cod. Cic.39 and 155: all perf. Venice, Incurabili
Other sacred: Choruses for enthronement of Pope Clement XIII, Padua, Teatro, 27 Sept 1758; Dixit Dominus, 1788, *A-Wn*
Serenatas and cants.: Il tempio della gloria, LKH, 31 Jan 1759; La vera lode, Il merito coronato, both Oxford, 2 July 1759; Le speranze della terra, LKH, 4 June 1761; Grande serenata, LKH, 6 June 1761; Le promesse del cielo, LKH, 19 Sept 1761
Vocal chbr: Divertimenti, 1–2vv, insts/unacc., op.54 (London, 1759); 16 Songs and Duets, 1–2vv/vn/ob/fl/gui/vc, bc (hpd), op.63 (London, 1763); 6 Duettos, 2vv, vns/fls, op.2 (London, 1764); 15 Duets, 2vv, hpd (London, *c*1765); Nuova collezione per musica vocale, consistente in molti canoni, catchs, terzetti e bacchanali (London, *c*1765); 20 It. Duets in Score, op.54 (London, 1767); 12 It. Glees, 2/3vv (London, *c*1770)
Inst: 6 Ovs. (London, *c*1760); 20 Minuets, fl/vn/hpd (London, n.d.); 20 Minuets, vn/hpd/ob/fl, op.65 (London, 1763); 6 Duets, 2 vc, op.3 (London, 1764); 6 Qnts, 2 fl/vn/cl/ob, 2 hn, b (London, *c*1780)

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D. Martuscelli, ed.: Preface to *Biografia degli uomini illustri del regno di Napoli*, vi (Naples, 1819), §C, no.27
[T. MacKinlay]: *Mrs. Cornely's Entertainments at Carlisle House, Soho Square* (Bradford, *c*1840)
E.A. Cicogna: *Delle inscrizioni veneziane*, v (Venice, 1842)
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A.L. Bellina: 'Diffusione e corruzione: altre peripezie della "Maestra"', *L'edizione critica tra testo musicale e testo letterario: Cremona 1992*, 351–64
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PIERO WEISS

Cocchiata (It.: 'carriage-ride'). A nocturnal serenade from horse-drawn carriages (a *cocchio* was a kind of carriage used in Florence from the 16th century); also, the poetry

set to music for such a serenade, such as the *Cocchiata delli Accademici Rugginosi fatta il dì 20 di agosto 1628* (Florence, 1628). The cocchiata was in use in Florence at least throughout the first half of the 17th century. Its music consisted of monodies, polyphonic madrigals and perhaps instrumental pieces.

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N. Tommaseo and B. Bellini: *Dizionario della lingua italiana* (Turin, 2/1929)

Coccia, Carlo (*b* Naples, 14 April 1782; *d* Novara, 13 April 1873). Italian composer. The son of a violinist in the S Carlo orchestra in Naples, he showed an early disposition for music and at the age of ten was admitted to the S Maria de Loreto Conservatory, where his teachers included Saverio Valente (singing) and Fedele Fenaroli (counterpoint). After leaving, he continued his studies with Paisiello, who procured for him the post of piano accompanist to the private concerts of Joseph Bonaparte, King of Naples (1806–8). His first opera, *Il matrimonio per lettera di cambio* (1807, Rome), failed; but, encouraged by Paisiello, his persistence was rewarded with the success of *Il poeta fortunato* (1808, Florence).

During the next decade he produced 20 operas, mostly for the smaller theatres of Venice, where he entered into unequal competition with the young Rossini; and it was not until after the latter's departure for Naples that he won general acclaim with *Clotilde* (1815, Venice). A *semiseria* opera in the traditional Neapolitan style, it has something of the melancholy sweetness of Paisiello and was much praised for its treatment of the chorus as an active participant in the drama. Coccia's subsequent attempts to come to terms with Rossinian floridity met with little success, and in 1820 he accepted an invitation to Lisbon as composer and musical director at the S Carlos theatre. There he produced four operas (all well received), and a cantata, *O genio lusitano* (1821), part of which served as a hymn for the country's constitutional revolution, though his own lack of political commitment had already been attested by two cantatas, one for the birth of the Napoleonic King of Rome (1811, Treviso), the other for the entry of the allied armies into Paris (1814, Padua).

From Portugal he proceeded to London in 1824 to occupy a similar post at the King's Theatre. His appointment as professor of singing and harmony at the newly founded RAM brought him into contact with the German classics, his study of which bore fruit in the opera *Maria Stuart, regina de Scozia* (1827), composed for Giuditta Pasta. Based, like Donizetti's *Maria Stuarda*, on Schiller's play, it adheres far more closely to the original and is thus clogged with a superabundance of characters, which makes for a slow dramatic pace and an unwieldy overall structure; so that while *The Harmonicon* extolled the 'undeviating correctness' of Coccia's new manner, 'and his inflexible determination to suit his music to the words', the audience remained unimpressed and the opera failed to travel.

Returning to Italy in 1828, he persevered in his aim to graft Germanic subtlety of harmony on to the prevailing post-Rossinian style. Again the critics were respectful and the public stayed away. He did, however, gain a genuine triumph with *Caterina de Guisa* (1833, Milan; revised 1836, Turin), aided by a finely paced libretto by Felice Romani. In this opera, his first since *Clotilde* to circulate abroad, Coccia shows a Donizettian ingenuity in blending the traditional forms into a personal synthesis. Orchestral transitions between scenes, each distinguished by unexpected touches of harmony and scoring, are a special feature. A duet with female chorus for the heroine and her youthful admirer (a mezzo role) achieves a long melodic groundswell worthy of Bellini.

But it was a solitary moment of glory. In 1835 Bellini wondered at Coccia's ability to secure commissions, since there was 'nothing left in his brain'. After the failure of *Il lago delle fate* (1841, Turin) he gave up operatic composition to devote himself to church music.

In 1836 Coccia was nominated director of the new singing school of the Accademia Filharmonica, Turin, passing thence to Novara, where he succeeded Mercadante as *maestro di cappella* at the church of S Gaudenzio. He was sufficiently eminent to be invited to contribute a 'Lachrymosa' to the collaborative requiem mass for Rossini set up at Verdi's instigation in 1868. Here his idiom could be described as 'sophisticated Donizetti': an unaccompanied men's chorus with the flavour of a Neapolitan popular song followed by a 'learned' fugue for full choir, its counterpoint diluted by homophonic sequences. Active till the last, he died on the eve of his 91st birthday.

Coccia was an accomplished musician, who throughout his theatrical career managed to keep abreast of contemporary trends, giving scrupulous attention to detail, often at the expense of the whole. A lack of true melodic individuality laid him open to frequent charges of plagiarism (mostly unmerited). Of his copious output *Caterina de Guisa* has been revived with some success.

WORKS

OPERAS

dg – *dramma giocoso*
dm – *dramma per musica*
mel – *melodramma*

Il matrimonio per lettera di cambio (burletta per musica, G. Checcherini), Rome, Valle, 14 Nov 1807

Il poeta fortunato, ossia Tutto il mal vien dal mantello (mel giocoso, G. Gasbarri), Florence, Intrepidi, spr. 1808, *F-Pn* (partly autograph), *I-Mr*

L'equivoco, o Le vicende di Martinaccio (dg, Gasbarri), Bologna, Marsigli, carn. 1809

Voglia di dote e non di moglie (dg, F. Aventi), Ferrara, Comunale, carn. 1809, vocal pts. *Fc*

La verità nella bugia (farsa, G. Foppa), Venice, S Moisè, Oct 1809, *Mr*

Una fatale supposizione, ovvero Amore e dovere (farsa per musica, Foppa), Venice, S Moisè, 19 Jan 1811, *Mr**, *Fc*, *Nc*, *US-Bp*

I solitari (G. Rossi), Venice, S Moisè, 1 Nov 1811

Il sogno verificato (os, L. Prividali), Venice, Fenice, 23 Jan 1812, *I-Mr**

Arrighetto (dm, 1, A. Anelli), Venice, S Moisè, 9 Jan 1813, *Mr*

La donna selvaggia (dramma semiserio, 2, Foppa), Venice, S Benedetto, 24 June 1813, *Mr**, *F-Pn*, ov. (Milan 1815); rev. version, Naples, S Carlo, spr. 1841, *I-Nc*; also as Matilde (dramma eroicomico), Florence, Pergola, spr. 1814, and as La selvaggia

Il crescendo (Rossi), Venice, S Moisè, 16 Feb 1814

Carlotta e Werter (dm, Gasbarri), Florence, Cocomero, aut. 1814, *F-Pn*, duet (Milan, 1828)

Evellina (mel eroico, 2, Rossi), Milan, Re, 26 Dec 1814, *Pn**, *I-Mr*

Euristea (dm, Foppa), Venice, Fenice, 21 Jan 1815, *Mr**

Clotilde (mel semiserio, 2, Rossi), Venice, S Benedetto, 8 June 1815, *F-Pn*, *I-Bc*, *Fc*, *Mr*, *Nc*, *Mc*, *Rsc*, duet (London, ?1825; Milan 1839)

I begl'usi di città (dg, 2, Anelli), Milan, Scala, 11 Oct 1815, *Mr**

Teseo e Medea (dm), Turin, Regio, 26 Dec 1815

Rinaldo d'Asti (dramma buffo, J. Ferretti), Rome, Valle, 17 Feb 1816

Etelinda (mel semiserio, 2, Rossi), Venice, S Benedetto, 26 June 1816, *Mr**; rev. version, Trieste, 1816

Claudina in Torino (dm, 2, Foppa), Venice, S Moisè, 20 Dec 1816, *Mr**, *F-Pn*
Fajello (dramma tragico, 2), Florence, Cocomero, 23 Oct 1817, *Pn*, *I-Fc*, aria (Milan, 1819); rev. as Gabriella di Vergy, Trieste, Nuovo, Sept 1818
Donna Caritea, regina di Spagna (os, ?P. Pola), Genoa, Agostino, 3 Jan 1818
Atar (drama serio, 2, F. Romani), Lisbon, S Carlos, 13 May 1820
La festa della rosa (drama jocoso, 2, Rossi), Lisbon, S Carlos, 13 Aug 1821, *Mr*, duet (Milan, 1824)
Mandane, regina della Persia (os, 2, L. Romanelli), Lisbon, S Carlos, 4 Nov 1821
Elena e Constantino (semiseria, 2, A.L. Tottola), Lisbon, S Carlos, 6 Feb 1822, *Mr*; possibly as Elena e Virginio, Trieste, sum. 1818
Maria Stuart, regina di Scozia (os, 3, p. Giannone, after F. von Schiller), London, King's, 7 June 1827, autograph Novara Conservatory, excerpts (London, 1827; Milan, 1828)
L'orfano della selva (mel comico, 2, Rossi), Milan, Scala, 15 Nov 1828, *Mr**, excerpts (Milan, 1828); rev. version Naples, Fondo, aut. 1829, *Mr**, *Nc*
Rosmonda (mel serio, 2, Romani), Venice, Fenice, 28 Feb 1829, *Vlevi**
Edoardo in Iscozia (dm, 2, D. Gilardoni), Naples, S Carlo, 8 May 1831, *F-Pn*, *I-Mr*, *Nc*, vs (Milan, 1831)
Enrico di Monfort (mel, 2, Rossi), Milan, Scala, 12 Nov 1831
Caterina di Guisa (mel, 2, Romani, after A. Dumas *père*: *Henri III et sa cour*), Milan, Scala, 14 Feb 1833, *Mr**, *Nc*, vs (Milan, 1833/R1986: IOG, iv); rev. version, Turin, Carignano, aut. 1836, *Mr**, vs (Milan, 1836/R1986: IOG, iv)
La figlia dell'arciere (mel tragico, 3, Romani and D.M. Andreotti), Naples, S Carlo, 12 Jan 1834, *Mr**, *Nc*, excerpts (Milan, 1834)
Marfa (mel, 2, E. Bidera), Naples, S Carlo, 13 July 1835, *Mr*, 2 arias (Milan, 1835)
La solitaria delle Asturie, ossia La Spagna ricuperata (mel, 2, Romani), Milan, Scala, 6 March 1838, *Mr**, excerpts (Milan, 1838); rev. version, Genoa, Carlo Felice, 10 Feb 1839, *Mr**, inc. vs (Milan, 1838–40)
Giovanna II, regina di Napoli (mel, 3, Rossi), Milan, Scala, 12 March 1840, *Mr**, excerpts (Milan, 1840; Naples, ?1840; London, *c*1840)
Il lago delle fate (mel, 4), Turin, Regio, 6 Feb 1841

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Sacred: Requiem, SATB, orch, for ex-King Carlo Alberto (Milan, n.d.); Mass, SA, org, op.10 (Milan, 1857); Mass, vv, pf (Turin, n.d.); Miserere, SATB, va, vc, bn, db, tocchi di campana (Turin, n.d.); Memento, motet (Leipzig, n.d.); numerous sacred works written for Novara from 1840, incl. 25 masses, motets, vespers, 17 Tantum ergo, Passion, Lachrymosa for collaborative Requiem mass for Rossini, others, many in *I-NOVd*
Secular vocal: Invocazione alla musica, hymn, 4vv (Milan, n.d.); Ero (cant.), v, pf (London, 1824); 6 It. duettinos da camera (London, 1824); songs, some pubd (Milan); numerous occasional cants., hymns

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JULIAN BUDDEN (text),
DENNIS LIBBY, SIMON MAGUIRE (work-list, bibliography)

Coccia, Maria Rosa (*b* Rome, 4 June 1759; *d* Rome, ? Nov 1833). Italian composer. As a child, Coccia exhibited precocious musical talent; among her early compositions are the oratorio *Daniello nel lago dei leoni* and a setting of Metastasio's *L'isola disabitata*, both composed in 1772. Her teachers included Sante Pesci, *maestro di cappella* of the Basilica Liberiana, with whom she studied counterpoint. In 1774 examiners from the Congregazione di Santa Cecilia gave her the title *maestra di cappella*; in 1779 Bologna's Accademia Filarmonica awarded her the same title. She also was admitted to Rome's Accademia de' Forti. In 1780, Francesco Capalti, *maestro di cappella* of Narni Cathedral, publicly attacked Coccia's examination composition. Michele Mallio defended her in his *Elogio storico della signora Maria Rosa Coccia romana* (Rome, 1780), which contained letters of support from Metastasio, Carlo Broschi (Farinelli) and Giovanni Battista Martini. Little is known of her adult life, although her subsidy request in 1832 described a life devoted to 'composing and teaching'.

Coccia's inventiveness lies within the confines of 18th-century form and style. While most of her extant works are examples of her skill at choral composition, the cantata *Il trionfo d'Enea* demonstrates her able handling of recitative, aria and orchestral writing.

WORKS

Daniello nel lago dei leoni, orat in two parts, Rome, Chiesa Nuova, 1772, lost, text, *I-Rsc*
L'isola disabitata (P. Metastasio), 1772, lost
Hic vir despiciens mundum, fugue, 4vv, Rome, 1774 (examination piece for Congregazione di S Cecilia, and Accademia Filarmonica, Bologna)
Magnificat, S, A, SATB, org, 1774
Dixit Dominus, 8vv, org, 1775 (may be same as Dixit Dominus, 8vv, vn, va, ob, fl, hn)
Il trionfo d'Enea, cant in two parts, S, S, A, T, vn, va, hn, tpt, ob, bn, bc, ?1779
Arsinoe, cant, 4vv, orch, 1783
Confitebor, S, S, SATB, org, n.d.
'Qualche lagrime spargete' from Semiramide, lost?
Salve Regina, 2vv, org, n.d.
Veni Creator Spiritus, 4vv, org, n.d.
4 psalms, lost

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DENISE GALLO

Coccini, Giacomo. *See* GOZZINI, GIACOMO.

Cocciola [Gocciolo], **Giovanni Battista** (*b* Vercelli; *fl* *c*1610–20). Italian composer, active in Poland. Gerber stated that he was director of music to the Polish nobleman Lew Sapieha, chancellor of Lithuania, and that he was 'a famous composer'. If this judgment is true it must have derived from at least two lost volumes of sacred music that Cocciola is known to have produced in the early 17th century. One contained an eight-part mass and at least one motet and was published at Venice (in 1612 according to Gerber and Schaal). The other was *Concentus harmonici ecclesiastici* for two to five voices; when in 1619 Michael Praetorius mentioned motets by Cocciola for up

to five voices he may have had this volume in mind. In it the composer is said to have hailed from Vercelli.

Until the discovery in 1957 of the Pelplin Organ Tablature only two complete pieces by Cocciola were known, both three-part motets. The Pelplin tablature, compiled during the 1620s, includes 30 sacred vocal pieces by him. The first volume contains eight for two voices, seven for three and one for four, all of which probably came from the lost *Concentus harmonici ecclesiastici*. The origins of the remaining 14 pieces, which are in the fourth and fifth volumes, are unknown. They are all for eight voices in two choirs, and one or two may thus have been published in the *Messa moti*. Like so much music of the period, Cocciola's works display both traditional and progressive features. Osostowicz-Sutkowska (1970) has identified the late Renaissance elements evident in the eight-part motets (though some are very instrumental in conception) as well as the Baroque elements found in the pieces for few voices with continuo, which are typical of the concertato style. Together with Zieleński, some of whose works are very similar in character to his, Cocciola was a pioneer in Poland of this new style and of the sacred concerto in particular.

WORKS

Messa moti, 8vv (Venice, ?1612); lost, listed in *Indice* and Schaal, mentioned in Gerber

Concentus harmonici ecclesiastici, 2–5vv, bc (org); lost, Antwerp edn of 1625 or earlier cited in *JoãoIL*, see *GöhlerV*

2 motets, 3vv, bc, 1615[13], 1627[1]

30 sacred pieces: 16 for 2–4vv, *PL-PE* Pelplin Organ Tablature, i (?copied from Concentus), facs. in AMP, ii (1964), 16–36, 68f, 214f; 14 for 8vv, *PE* Pelplin Organ Tablature, iv, v, facs. in AMP, iii (1965), 190ff, vi (1965), 120ff: thematic incipits in Sutkowski and Osostowicz-Sutkowska

6 b pts (3 identical to those in Pelplin Organ Tablature), *c*1620–30, *PL-Kj* 40063 formerly in *D-Bsb*

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MIROSŁAW PERZ

Cõceição, Roque da. *See* CONCEIÇÃO, ROQUE DA.

Cõceyção, Diego da. *See* CONCEIÇÃO, DIEGO DA.

Cochereau, Jacques (*b* *c*1680; *d* Paris, 17 July 1734). French singer and composer. Fétis, Walther and Gerber all gave his date of death incorrectly as 5 May 1722. From 1702 to 1718 he played many of the leading *haute-contre* roles at the Académie Royale, including Idamante in Campra's *Idomenée* (1712), Jason in J.-F. Salomon's *Medée* (1713) and Léandre in Mouret's *Les fêtes de Thalie* (1714). In May 1703 he entered into a contract in which he promised, in return for a large sum of money, that he would continue to execute all the operatic roles required of him and would not leave without permission. From at least 1716 until his resignation in spring 1733 he held the post of *ordinaire de la musique du Roi*, frequently taking part in concerts at Versailles. According to Fétis, he was in the service of the Prince de Conti, but that is unsubstantiated in other sources. He gave singing and harpsichord lessons to the daughters of the Duke of Orléans at the abbey of Chelles, and according to Benoit, the self-styled 'abbess', Louise-Adelaïde, was rumoured to have become his mistress. His principal compositions were three volumes of *airs sérieux et à boire*: they are light, tuneful and Italianate in style, ranging from simple dance-like pieces to more complex dialogues like miniature cantatas.

WORKS

Recueil d'airs sérieux, à boire et à danser, 1/2vv, bc (Paris, 1714)

Airs sérieux et à boire, livre 2nd (Paris, 1719)

IIIe livre d'airs sérieux et à boire (Paris, n.d.)

Other airs pubd singly and in 18th-century anthologies

1 air, *F-Pa*

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□

Cochereau, Pierre (*b* St Mandé, Val-de-Marne, 9 July 1924; *d* Lyons, 6 March 1984). French organist and composer. He had piano lessons with Marguerite Long, and then studied at the Paris Conservatoire with Jean Gallon and Duruflé (harmony), Dufourcq (music history), Aubin (composition), Dupré (organ) and Noël Gallon (counterpoint and fugue), winning four *premiers prix*. He was organist at St Roch, Paris, 1942–54, and in 1955 became organist of Notre Dame. From 1950 to 1956 he was director of the Le Mans Conservatoire, and from 1961 to 1980 was director of the Nice Conservatoire; in 1979 he was involved in the creation of the Conservatoire National Supérior de Musique in Lyons, which he directed until his death. As a recitalist Cochereau toured western Europe, the USSR, Australia and the USA. In France he gave many concerts in small villages on his own portable organ, bringing the standard repertory to new audiences. But his speciality was improvisation, especially on large instruments; the numerous recordings of his improvisations at Notre Dame show his mastery of the genres of the symphony, variations and the toccata. Cochereau's facility in improvisation is reflected in his few compositions, which include a symphony, two organ concertos, piano and chamber music; in the third variation of his set *Ma jeunesse a une fin* the performer is directed to improvise in the pattern established in the first three bars, above the pedal theme.

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GILLES CANTAGREL

Cochini Jews, music of the. *See* JEWISH MUSIC, §III, 8(v).

Cochlaeus [Dobneck, Wendelstein], **Johannes** (*b* Wendelstein, 10 Jan 1479; *d* Breslau, 10 Jan 1552). German theologian, historian, humanist, music theorist and pedagogue. After studies with Heinrich Grieninger in Nuremberg, Cochlaeus entered the University of Cologne in 1504. A year later he had already gained the baccalaureate

degree and in 1507 the MA. During these years his first treatise, *Musica*, was printed in three editions. He also became the music teacher of Heinrich Glarean, who, greatly admiring him, later included in his *Dodecachordon* three pedagogical compositions from his *Musica*. In 1510 on the recommendation of Willibald Pirckheimer, he became the rector of St Lorenz school in Nuremberg. There he organized a humanistically orientated curriculum and wrote the *Tetrachordum musices* (1511), his most valuable music treatise. In 1517 he earned a doctorate in theology at Ferrara and was ordained to the priesthood in Rome. In succeeding years he acquired a reputation as a fierce and unremitting opponent of Lutheranism and Calvinism. In an encounter with Luther at Worms in 1521, he challenged the reformer and tried to persuade him to recant, but failed. Cochlaeus held church positions in various cities, including Dresden (1528–35), Meissen (1535–9) and Breslau (1545–52). He was buried in Breslau Cathedral.

His musical significance rests primarily on *Tetrachordum musices*, written as a textbook for the schoolboys of St Lorenz. Its dialogue format and clear, concise organization made it a very popular treatise that quickly went through seven editions. It is based on the *Musica* of 1507, a university textbook whose three sections (not four, as is sometimes stated) were enlarged by Cochlaeus into four parts: book 1 on the elements of music and musical instruments; book 2 on plainsong and solmization; book 3 on modes; and book 4 on mensural music and counterpoint. Cochlaeus cited many early authorities, such as Aristotle, Jerome, Richard of St Victor, Isadore, Guido of Arezzo and Jean Gerson. But contemporary theorists are not acknowledged, although he relied heavily on them, particularly Franchinus Gaffurius, Adam von Fulda, and Wollick and Schanppecher in their *Opus aureum*. For example, the seven hexachord exercises and the modal *differentiae* in *Tetrachordum musices* come from *Opus aureum*, and three of the counterpoint examples are identical with those in Gaffurius's *Practica musice* (1496).

The particular value of *Tetrachordum musices* consists in Cochlaeus's own contributions, which include four-voice examples of psalmody, settings of hymns and classical poetry, and chapters on musical instruments. As an aid in teaching psalm tones he composed pieces in plainsong notation in chordal style, with the psalm tone melody either in the tenor or the discant. Influenced by Tritonius's *Melopoiae* (1507) he applied the same procedure to hymns and classical odes, but he put the complete text in the discant. Many kinds of instruments are discussed, and frequently they are identified by both Latin and German names. Cochlaeus played the harp, the favourite instrument of musical humanists. His choir at St Lorenz church was frequently joined by Johann Neuschel, the renowned player and maker of brass instruments.

WRITINGS

for non-musical works see Spahn, pp.341–72

Musica (n.p., *c*1504) [in *A-Wn*; the treatise consists of 15 folios; plainsong notes are hand drawn on printed staves; anon. in source]; (n.p., enlarged 2/*c*1505) [in *D-LEu*; anon. in source; repr. ed. H. Riemann, *MMg*, xxix (1897), 147; xxx (1898), 1]; (Cologne, 3/1507; abridged 4/1515) [The 1507 edn, consisting of 28 folios, is the most complete version; it consists of 3 parts: 1 on plainsong, 2 on mensural music, 3 on composition and counterpoint.]

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CLEMENT A. MILLER/R

Cochran, Sir **C(harles) B(lake)** (*b* Lindfield, 25 Sept 1872; *d* London, 31 Jan 1951). English theatrical producer. He first worked as an actor in America, then became a manager and producer. He brought Houdini to London and was associated with the presentation of boxing, wrestling, rodeo and circus. He twice produced Max Reinhardt's religious epic, *Das Mirakel* (1911 and 1932), for which he commissioned a score from Engelbert Humperdinck. Cochran's true métier was West End revue; whereas Charlot tended to discover talent and make revue stars, Cochran often presented them in a grander style. Noël Coward wrote, composed and starred in Cochran's *This Year of Grace* (1928), which Cochran produced at the London Pavilion, where he staged many successful revues. He later moved towards the creation of an English style of musical comedy when the appeal of the revue dwindled.

Cochran frequently interpolated Broadway hits into his shows, and Rodgers and Hart (*Evergreen*, 1930) and Cole Porter (*Nymph Errant*, 1933) created scores especially for him. He also produced Coward's *Bitter Sweet* (1929) and successfully imported from Broadway Kern's *The Cat and the Fiddle* (1932) and *Music in the Air* (1933), and Porter's *Anything Goes* (1935). His shows were essentially glamorous vehicles for star performers, a style epitomized by Alice Delysia, Jessie Matthews, Evelyn Laye, Yvonne Printemps, Gertrude Lawrence and Coward. Towards the end of his life his association with A.P. Herbert and Vivan Ellis produced a trio of English hit musicals: *Big Ben* (1946), *Bless the Bride* (1947) and *Tough at the Top* (1949). He was knighted in 1948, and his career was celebrated in the revue *Cockie!* (1973).

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ROBERT HOWIE

Cochran, Eddie [Cochrane, Edward] (*b* Oklahoma City, OK, 3 Oct 1938; *d* Chippenham, 17 April 1960). American rock and roll singer, songwriter and guitarist. He began his career as a country-music singer in the mid-1950s, at which time he was living in Los Angeles and working with Hank Cochran (unrelated), who later became a leading writer of country songs in Nashville. *Sittin' in the Balcony*, his first single, was released in 1956, but it was not until 1958 that he had his first success, with *Summertime Blues*; this song became an anthem for disaffected teenagers, and the hit songs that

followed it, such as *C'mon everybody* (1958) and *Somethin' Else* (1959), helped further to define the experience of young people in the 1950s. Cochran's virile tenor was the key element in the success of these songs, but he is best known for the primitive intensity of his guitar playing; he employed techniques and produced a sound that are normally associated only with much later rock musicians, and that influenced players such as Pete Townshend and new-wave performers. Cochran appeared in the film *The Girl can't Help it* (1956), in which he sang the song *20 Flight Rock*. He achieved his greatest popularity in the UK, where he died in a car accident while on tour.

JOHN MORTHLAND

Cock, Symon (*b* Antwerp, 1489; *d* Antwerp, 17 Aug 1562). South Netherlandish printer. Although active as a printer in Antwerp for more than 40 years, he did not become a member of the Guild of St Luke until 1557, towards the end of his life. In his long and prolific career (more than 170 books) he printed prognostications, ordinances, theology and devotional books, and a number of English heretical texts, printed clandestinely. On 15 September 1539 he received a six-year privilege for printing psalters with music, the first privilege to print music in the Low Countries. On 28 September of the same year he printed the first Dutch metrical psalter, *Een devoot ende profitelijck boecxken* (ed. D.F. Scheurleer, The Hague, 1889, 2/1977). This was followed, in 1540, by his *Souterliedekens* – Psalter Songs – which became immensely popular, being reprinted several times by Cock, and later by printers in both the southern and the northern Netherlands. These two publications were printed by double impression, the staves in red and the text and music in black, but with different music notation. The first used a small Roman neume typeface on a four-line staff; CHRISTOFFEL VAN RUREMUND had earlier used this music type for his liturgical books. The second employed diamond-shaped notation on a five-line staff, the first instance of diamond-headed notes in Low Countries printing (apart from a few earlier woodblock examples). In 1559 Cock printed a further edition of *Souterliedekens*, on this occasion using the single impression music type of Willem van Vissenaken.

See PSALMS, METRICAL, §II, 4.

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SUSAN BAIN

Cocks, Robert (*b* 1798; *d* London, 7 April 1887). English music publisher. He established his own firm in London in 1823. In 1868 he took his two sons Arthur and Stroud into partnership and retired in 1881, but at his death his grandson Robert M. Cocks became the proprietor and continued until his retirement in 1898 when a sale of stock took place; AUGENER purchased the goodwill and lease, and retained the name of the firm until 1904.

Cocks was much involved in concert management at the outset of his career and had a long association with the Hanover Square Rooms. He employed resident foreign musicians to compile and edit music. Some 16,000 works were published by the firm, including Bach's keyboard works edited by Czerny, Beethoven's quartets, and works by Czerny himself, Rode and Spohr, in addition to the waltzes of Johann Strauss and Lanner and contemporary English music. A number of methods and books on music included translations of important foreign treatises. A short-lived periodical, *Cocks's Musical Miscellany* (1850–53), contained original notices of Beethoven by Czerny. As music sellers the firm enjoyed aristocratic patronage, including that of Queen Victoria and Emperor Napoleon III. It also managed a large circulating music library and was among the first to exploit the Victorian ballad, though it soon lost this business by a reluctance to adopt the new royalty system.

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W.H. HUSK, FRANK KIDSON/PETER WARD JONES

Coclico, Adrianus Petit (*b* Flanders, 1499/1500; *d* Copenhagen, after Sept 1562). South Netherlandish composer. The inscription 'AETAT: LII' on a woodcut of Coclico made in 1552 is the only indication of the year of his birth; he described himself as being of Flemish origin. The first reference to him is in the register of Wittenberg University for September 1545. Various assertions of his own that he had previously served with the English and French kings and the pope, and in high ecclesiastical positions, as well as his claim (in the *Compendium musices*) to have been a pupil of Josquin Des Prez, cannot be established as fact. (They were made when he sent compositions to local princelings to support his petitions for a post.)

Brought up originally in the Catholic faith, Coclico became a Protestant, and this apparently resulted in his leaving his Flemish homeland for Germany. In 1547 he spoke of having been in prison for the sake of his religion; he was released through the mediation of an influential personage so that he could go to the University of Wittenberg (in 1545), where he taught music privately to a group of students. Early in 1546 he applied unsuccessfully for the chair of music in Wittenberg, presenting the Elector of Saxony with a composition, now lost, upon a text by Melanchthon. During these years the composer married, but his wife left him soon afterwards. His application to the consistory for the dissolution of the marriage was refused. He then made his way to Frankfurt an der Oder, where he founded a society of musicians within the circle of the humanist Jodocus Willich. His extremely unfavourable financial position forced him to leave Frankfurt in 1547 and set out for Stettin, apparently without waiting for the dissolution of his marriage promised him by the elector, Joachim II. In Stettin, too,

he was unsuccessful in gaining a local post. In September of the same year he matriculated at Königsberg University and was taken soon afterwards into the Duke of Prussia's chapel. By November he was already in conflict with Lutheran theologians over doctrine, and the dispute was arbitrated by the duke. The result is not known, but, as the chief of the petitioners, Staphylos, was replaced during the following year by Osiander, Coclico was able to retain his post. He attended Osiander's lectures and became an adherent of his mystical doctrine of justification by faith, but he guarded against taking sides in subsequent controversies. In 1550 he had to leave Prussia because his housekeeper bore him a son. This liaison apparently had the approval of the duke, for his chancellor acted as godfather at the child's baptism, but the dissolution of Coclico's marriage was not possible under prevailing laws.

Towards the end of 1550 Coclico travelled alone to Nuremberg where for a few months he enjoyed the hospitality of his countryman, the publisher Johann Berg. Here he composed the collection of motets *Consolationes piae: musica reservata* and the treatise *Compendium musices*, both of which were published by Berg in 1552. The town of Nuremberg subsidized the publication of these and, for a few months, supported the running of a school which specialized in teaching music, French and Italian. It may have been Coclico's influence that resulted in the subsequent publication by Berg & Neuber of so much music by composers of the Low Countries and France. After about six months the subsidies for the school were discontinued, and all trace of Coclico is lost until 1555, when he appeared in Schwerin. There he apparently made no headway either as an independent musician or as a composer. He was appointed to a post in the chapel of Duke Johann Albrecht I of Mecklenburg at Wismar where he directed the choirboys. His exorbitant salary demands, however, prevented him from being given a permanent position as Kantor. Finally he went to Copenhagen where he found a suitable post as singer and musician first at the court of King Christian III and then with Marcellus Amersfortius. The death of his wife at that time enabled him to marry an inhabitant of Wismar called Ilsebe, who survived him. In September 1562 his name appears for the last time in the court account books and presumably he died not long afterwards.

The woodcut reproduced in the *Compendium musices* and in the motet collection *Consolationes piae* is probably the original of the portrait in the Civico Museo in Bologna. Whether the bearded dwarf depicted among the musicians of Queen Mary of Hungary in Brussels is Coclico, as has been surmised, cannot be confirmed.

The motet collection, *Consolationes piae* of 1552, is of particular interest because the words *musica reservata* appear in the title. In the preface of the *Compendium musices*, too, Coclico wrote that he had written the treatise 'to bring to light once more that kind of music which is usually termed *reservata*'. This statement suggests that MUSICA RESERVATA (i) relates to an earlier type of music which had disappeared from general musical awareness by 1552; this is contrary to other descriptions of the concept, which characterize it as 'new'. The 41 motets in *Consolationes piae*, which should have furnished the key to the explanation are disappointing with their parallel motion, crude harmonies and lack of melodic sensibility. The pictorial interpretations of the text are plentiful, yet, at the same time, devices associated with certain words often appear when the text does not require them. The frequency and nature of Coclico's word-painting are in any case too conventional to be of any use in determining the true nature of *musica reservata*.

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THEORETICAL

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ALBERT DUNNING

Côco. A Brazilian folkdance found especially in the north and north-east. It shows elements of African and Amerindian origins; *umbigada* (touching of the couple's navels) occurs occasionally (*see* BRAZIL, §II, 4(i)). The singing accompanying the dance is always responsorial; the soloist, known as the *tirador de côco*, uses song texts in the form of quatrains, DÉCIMAS or six-line verses. The *côco* is commonly accompanied by hand-clapping or by a drum and a rattle. In northern states such as Paraíba and Rio Grande do Norte it is danced by men and women in a circle with a solo dancer and singer in the middle. Different types of song may be associated with the dance, in which case its designation generally refers to that song type, as in the *côco-de-embolada* or *côco-de-décima*.

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GERARD BÉHAGUE

Cocteau, (Clément Eugène) Jean (Maurice) (*b* Maisons-Laffitte, Paris, 5 July 1889; *d* Milly-la-Forêt, Seine-et-Oise, 11 Oct 1963). French writer, film maker, designer and aesthetic activist. His associations with musicians began when the Ballets Russes made their first visit to Paris in 1909; for them he worked on *Le dieu bleu*, in the oriental style that had made their reputation. The success of *The Rite of Spring* shifted his attention: he dedicated his verse collection *Le potomak* (1913–14) to Stravinsky,

and there was a brief attempt at collaboration. Another dramatic project, a circus presentation of *A Midsummer Night's Dream*, also foundered, but he seized from the wreckage one of its intended composers, Satie, and planned a ballet that would realize some of the ideas from the two failed schemes. Yet *Parade*, as finally produced, owed little to him: his text was scrapped, and the visual aspects of the ballet were in the hands of Picasso. His response was characteristic: in *Le coq et l'arlequin* (1918) he defended *Parade* as if it were fully his own conception.

By this time Cocteau was directing and promoting a group of young composers, eventually known as LES SIX, for whom *Le coq et l'arlequin* formed a manifesto, demanding that music be anti-Romantic and untaintedly French, and that it gear itself to popular art and modernity. In *Les mariés de la tour Eiffel*, for which five of Les Six wrote short pieces, he at last produced a work in which his words were heard from the stage, and a work that embodied the principles of *Le coq et l'arlequin*, including its flippancy. Other stage pieces with individual members of the group followed throughout the 1920s, but Cocteau was becoming more attached to the straight theatre. It was the plain, direct quality of his compressed translation of *Antigone* that persuaded Stravinsky to approach him for the text of *Oedipus rex*. Once again he found his contribution reduced almost to nothing, for two rewritings were required, the text was cut, and it was translated into Latin. All that was left was the vernacular narration, whose alienating effect supported Stravinsky's distanced, liturgical treatment of the myth. Cocteau was able to present his quite different view – elaborately symbolic and with updated characters – in *La machine infernale* (1932–4). For a revival of *Oedipus rex* in Paris in 1952 he acted as producer and designer, and he also designed his three ballets of the 1950s. Cocteau was wide-ranging in both the media and the styles which he pursued, and suggested something of his magicianly function in a line from *Les mariés*: 'Since these mysteries escape me, I will pretend to be their organizer'.

WORKS SET TO MUSIC

DRAMATIC WORKS

Le dieu bleu (ballet, 1910–12, collab. F. de Madrazo): music by Hahn, Paris, 1912: withdrawn by Cocteau
David (projected ballet, 1914): music to have been by Stravinsky
Le songe d'une nuit d'été (projected spectacle, after W. Shakespeare, 1915): music to have been by Ravel, Satie, Schmitt, Stravinsky and Varèse; only Satie's Cinq grimaces composed
Parade (ballet, 1916–17): music by Satie, Paris, 1917
Le boeuf sur le toit ou 'The Nothing Doing Bar' (ballet, 1920): music by Milhaud, Paris, 1920
Paul et Virginie (opéra comique, 1920, collab. Radiguet): music to have been by Satie
Les mariés de la tour Eiffel (play-ballet, 1920–21): music by Auric, Honegger, Milhaud, Poulenc and Tailleferre, Paris, 1921
Le gendarme incompris (play, 1921, collab. Radiguet): music by Poulenc, Paris, 1921
Antigone (play, after Sophocles, 1922): music by Honegger, Paris, 1922; op by Honegger, 1924–7, Brussels, 1927
Roméo et Juliette (play, after Shakespeare, 1924): music by Désormière, after Eng. folksongs, Paris, 1924
Le train bleu (ballet, 1924): music by Milhaud, Paris, 1924
Les enfants terribles (play, 1925): dance op by Glass, 1996
Oedipus rex (op-orat, after Sophocles, 1926–7, Lat. trans. J. Daniélou): music by Stravinsky, Paris, 1927
Le pauvre matelot (op, 1927): music by Milhaud, Paris, 1927
La voix humaine (play, 1929): op by Poulenc, 1958, Paris, 1959
Le sang d'un poète (film, 1930): music by Auric
Renaud et Armide (play, 1941): music by Poulenc, 1962
L'éternel retour (film, 1943): music by Auric
La belle et la bête (film, 1945): music by Auric; screenplay set by Glass to be sung with film, 1994
L'aigle à deux têtes (film, 1947): music by Auric
Les parents terribles (film, 1948): music by Auric
Orphée (film, 1949): music by Auric
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PAUL GRIFFITHS

Cocx, Jan (*b* East Flanders, ? *c*1630; *d* Antwerp, 24 Nov 1678). Flemish composer and priest. On 17 September 1639 he possibly became a chorister at St Baaf Cathedral, Ghent. He can probably be identified with the choirmaster of the same name who was at Dendermonde before 1652. In 1666 he temporarily replaced the choirmaster at St Baaf, and on 16 October that year he was appointed, and on 9 November installed, as choirmaster of Antwerp Cathedral; he had in fact carried out the duties of this post since 15 March together with his predecessor Gaspar Boest (who died on 30 September). On 7 May 1667 he was given an ecclesiastical benefice at the altar of the Holy Cross. A 'missa musicalis' dedicated to the cathedral chapter in 1670 was probably composed by him. In his

will of 1671 he left his compositions and his Ruckers harpsichord to his brother Michiel, a pastor at St Pauwels-Waas.

Cocx's only surviving music is *Ferculum musicum dei, deiparaeque virginis ac sanctorum laudibus conditum, coctum et excogitatum* (Antwerp, 1673), which contains polyphonic motets with instrumental accompaniment. It is possible that the eight partbooks and the motet for three voices and three instruments that are listed under his name in inventories of St Jacobskerk, Antwerp (1677), St Michielskerk, Ghent (1730–42), and St Walburga, Oudenaarde (1734), can be traced back to this collection.

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GODELIEVE SPIESSENS

Coda (It.: 'tail'). The last part of a piece or melody, the implication being of some addition being made to a standard form or design. In simple strophic song, for instance, the coda would be an addition to the melody appearing only after the last verse (or possibly after certain specific verses out of a large number). In fugue the term refers to anything occurring after the last complete entry of the subject has been heard. In a minuet (scherzo) and trio movement the coda is anything added to the conclusion of the final minuet (scherzo) statement (e.g. Beethoven, Piano Sonata in C op.2 no.3, Scherzo, bars 105 to the end).

The most important use of the term 'coda' is in sonata form, where it refers to anything occurring after the end of the recapitulation (but not to an expansion within the recapitulation before its original CODETTA or closing is reached, as in Mozart's 'Prague' Symphony K504 , first movement, bars 270–77 (cf 123–4) and 288–96 (cf 135–6)). Beethoven is usually said to have been the first 'to develop' the coda as an important section of a sonata form movement. Some of his codas are indeed very long owing to his love of dramatic excursions away from the home key, necessitating weighty passages to restore it. In the first movement of the 'Eroica' Symphony the sudden excursions to D♭ and C (bars 557–72) and the references to the E minor episode from the development (bars 581–95) produce a coda of 141 bars (from bar 551 to the end), and a whole series of interruptions in the last movement of the Eighth Symphony produce a coda of 236 bars (from bar 267 to the end), so long as to have misled some writers into speaking of a 'double recapitulation'. After Beethoven the coda became a more or less permanent feature of sonata form, thus in a sense making the term a misnomer.

See also SONATA FORM, §3(iv).

ROGER BULLIVANT/JAMES WEBSTER

Codax [Codaz], **Martin** (*fl c*1240–70). Galician *jongleur*. Six of the seven songs attributed to him survive with music in the Vindel Manuscript, a single folded leaf probably written in the late 13th century, found in 1913 by the Madrid bookseller Pedro Vindel and since 1977 at the Pierpont Morgan Library in New York (M979). The texts, in Galician-Portuguese, survive without music in two manuscripts copied in Italy in the 16th century. The songs belong to the poetic genre *cantiga de amigo*. This kind of cantiga was composed and possibly sung by a man but was supposed to convey the feelings and thoughts of a young woman longing for her absent lover. The poets tended to use an archaic technique known as parallelism, which called for the presentation of the same idea twice in successive stanzas, the second time with a change of word at the line-ends (codas). The stanzas were short and were generally followed by a refrain; the refrain was not meant to be choral, and may have been freely rendered by the singer. Set in Vigo on the west coast of Spain, near the Portuguese border, Codax's songs seem to belong together as a cycle; their structural and rhetorical features lend further support to this view, to which most scholars have subscribed. The music, however, shows no trace of modal ordering. In the Vindel Manuscript the melodies were copied by two different scribes. The quasi-mensural character of the musical notation (use of semibreve, breve and long, and of semibreve-semibreve ligatures), which nonetheless displays some typically Iberian traits, allows us to see at least two styles of rhythmic notation; that corresponding to the first scribe has been described as rhapsodic, with a juxtaposition of rhythmic patterns and melodic formulae (also found elsewhere) resulting in an irregular alternation of shorts and longs. The music is closely tied to the structural features of the poem: the regular strophic accents, the internal strophic contrast marked by the coda, and the opposition between strophe and refrain are enhanced by melodic features. The songs tend to be in *AA′B* form, use a small compass (typically a major 6th) and move mostly by step; the articulation of the text is syllabic or neumatic, melismas including generally no more than four notes (seven being the maximum). In spite of a distinctive, rhetorically expressive character which sets the music apart from other surviving courtly music of the time, it relates to Gregorian psalmody and shares some formulaic vocabulary with the religious *Cantigas de Santa María*. Apart from seven *cantigas de amor* by the Portuguese King Dom Dinis and the Marian *cantigas*, these are the only Galician-Portuguese lyrics from the Middle Ages to survive with their melodies.

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MANUEL PEDRO FERREIRA

Codecasa, Teresa. *See* SAPORITI, TERESA.

Codetta (It.: 'little tail'). A brief coda. The word is often used to describe any short conclusion to a movement or piece. English speakers also apply the term to music in

two additional, more specific ways, in FUGUE and SONATA FORM.

In fugue, 'codetta' is used to designate the brief segment of free counterpoint that sometimes separates the first two thematic entries at the beginning of the exposition from the next one. This phenomenon occurs most commonly in four-voice fugues, where the exposition is often laid out according to the sequence subject–answer–codetta–subject–answer. Such a non-thematic segment may also be used, though more rarely, to separate any two entries in the exposition. The identification of a codetta depends to some extent on whether the composer has given the subject an unambiguous final note, something which is not always the case. Other terms that designate this phenomenon include 'episode' (not to be confused with the episodes that take place in the body of the fugue) and such generic works as 'link' and 'interlude'.

In sonata form 'codetta' refers to the material that concludes the exposition in the new key, after the presentation of the second thematic group. Most sonata form movements written in the 18th century have easily identifiable codettas, but as 19th-century composers experimented further with the form the distinctions between the principal sections began to be blurred. As a result, the idea of codetta in later sonata form movements become virtually obsolete as its presence or absence becomes almost impossible to determine.

PAUL WALKER

Codex Reina (*F-Pn* n.a.fr.6771). *See* SOURCES, MS, §VIII, 2 and SOURCES OF KEYBOARD MUSIC TO 1660, §2(i).

Codman, Stephen (*b* Norwich, *c*1796; *d* Quebec, 6 Oct 1852). Canadian organist of English birth. A pupil of Beckwith and Crotch, Codman went to Quebec in 1816 to become organist at the Anglican Cathedral of the Holy Trinity, a position he occupied until 1852. He also taught music. On 26 June 1834 Codman presided over a 'Grand Performance of Sacred Music' which featured 121 singers and 64 orchestral players, probably the largest group of performers assembled in Canada up to that time. Codman is the first musician in Canada known to have had any compositions published. His *The Fairy Song* and the canzonet *They are not all Sweet Nightingales* (London, *c*1827) were praised in the *Quarterly Musical Magazine and Review* in 1827 as 'the production of no ordinary mind'. *The Fairy Song* is reproduced in *The Canadian Musical Heritage*, iii. (*EMC2*).

HELMUT KALLMANN

Coelen, Lambert. *See* COOLEN, LAMBERT.

Coelestinette. *See* CELESTINETTE.

Coelho, Manuel Rodrigues. *See* RODRIGUES COELHO, MANUEL.

Coelho, Rui (*b* Alcácer do Sal, 3 March 1889; *d* Lisbon, 5 May 1986). Portuguese composer. He studied at the Lisbon Conservatory with Alexandre Rey Colaço (piano) and António Eduardo da Costa Ferreira and Tomás Borba (composition). Later he studied with Humperdinck in Berlin (1910–13) and with Vidal in Paris. In Portugal he often appeared as a pianist and a conductor, mainly performing his own works. He worked for Portuguese radio and was music critic for several Lisbon newspapers.

In spite of his contact with the European musical trends of the 1910s, Coelho made almost no use of 20th-century techniques. He composed in a nationalist manner, aiming (in his own words) 'to make known to the world the Portuguese spirit'. For that purpose he created (1934) the Acção Nacional de Ópera, a foundation for the promotion of Portuguese opera, which, however, performed only his own works. Coelho has often been inaccurately called the creator of Portuguese national opera. Nevertheless, he gave a strong impulse to dramatic genres and fostered a new interest in national subjects. In his operas Coelho used only Portuguese texts on national subjects, literary, historic and popular. He wrote the first Portuguese ballets of the 20th century, all of them on traditional subjects. In his orchestral works he portrayed some of the greatest events of Portuguese history and described the Portuguese landscape. Coelho's activities and music were also strongly connected with the political life of the period. As a result, his music was performed less often after 1974. Nowadays his operas are no longer performed, but the ballets and the orchestral works, full of popular themes, are still played.

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JOSÉ CARLOS PICOTO

Coelho Neto, Marcos (*b* Villa Rica [now Ouro Prêto], 1763; *d* Villa Rica, 22 Oct 1823). Brazilian composer, conductor and french horn player, active in the province of Minas Gerais. His father (1746–1806), of the same name, was also a horn player, composer and conductor. Both were members of the Villa Rica Brotherhood of São José dos Homens Pardos (St Joseph's served the many mulattos in the city); the brotherhood's records show that the father was a member from 22 August 1761 to his death (21 August 1806), and the son from 12 June 1780 to his death. The latter's activities in the brotherhood primarily included conducting at important festive occasions, from 1808 to 1815 according to extant documentation.

A hymn *Maria mater gratiae* (1787) has been attributed to Coelho Neto by Curt Lange, but it is impossible to determine whether this and ten other works attributed to 'Coelho Neto' were by the father or the son. A short work for mixed chorus, strings and horns, the hymn combines effectively late Baroque and Classical stylistic traits and expression. The other works include a Credo, several *ladainhas* (litanies) (one ed. R. Duprat in *Música do Brasil colonial*, São Paulo and Ouro Prêto, 1994) and masses.

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GERARD BÉHAGUE

Coelison. *See* SOSTENENTE PIANO, §3.

Coenen. Dutch family of musicians.

(1) **Louis** [Ludovicus] **Coenen** (i) (*b* Breda, 29 April 1797; *d* Rotterdam, 12 March 1873). Violinist, violin maker, organ builder and organist. He settled in Rotterdam about 1823.

Besides those discussed individually below he had two sons, both pianists and composers: Henri [Hendricus Cornelis Johannes] (*b* Rotterdam, 30 April 1841; *d* Amsterdam, 27 Oct 1877) and Anton Josephus (*b* Rotterdam, 14 Dec 1845; *d* Batavia [now Jakarta], 1876).

(2) **Frans** [Franciscus Hendricus] **Coenen** (*b* Rotterdam, 26 Dec 1826; *d* Leiden, 24 Jan 1904). Violinist and composer, son of (1) Louis Coenen. He made his first public appearance as a violinist in 1838. After studying with B. Molique in Stuttgart (1840–42) and H. Vieuxtemps in Brussels (1842–3), he became a violin teacher in Rotterdam. In 1848 he made an extensive American tour with the pianist H. Herz, whom he met in New York. During the following two years he also gave recitals in Mexico, Venezuela and Cuba. He left Europe again for a longer tour of South America (1851–4) with the Dutch pianist Ernst Lübeck.

In 1854 he finally returned to the Netherlands and settled in Amsterdam. From 1856 he led Van Bree's string quartet which performed works almost unknown in the Netherlands at the time, including Beethoven's op.130. He also led the orchestras Caecilia and Felix Meritis. He was on the board of the Maatschappij tot Bevordering der Toonkunst (1862) and managed the Vereeniging voor Nederlandsche Muziekgeschiedenis (1868–98). In 1871 he took over the leadership of two choral societies, the Amstels Mannenkoor and the Vereeniging tot Beoefening van Oude Muziek; the latter specialized in Renaissance music and first performed in 1873. He was director of the music school of Amsterdam from 1877 (from 1884, the conservatory) until his retirement in 1895.

Coenen's composing career began early with a mass setting for chorus and orchestra (1840). His sacred and secular choruses are homophonic, conservative in style and much indebted to Mendelssohn. Most of his other works are virtuoso or salon pieces and arrangements for violin with piano accompaniment. Very popular in their day were his South American salon mazurkas.

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(3) **Louis** [Ludovicus Antonius] **Coenen (ii)** (*b* Rotterdam, 26 June 1834; *d* New York, 1900). Organist and teacher, son of (1) Louis Coenen. He moved to the USA in 1858, becoming a teacher and organist in Springfield, Massachusetts.

(4) **Willem** [Wilhelmus Antonius] **Coenen** (*b* Rotterdam, 17 Nov 1836; *d* Lugano, 18 March 1918). Pianist and composer, son of (1) Louis Coenen. He lived in Paramaribo, travelled as a pianist throughout America, and from 1862 was piano teacher at the GSM in London. His compositions include songs and lyrical and virtuoso piano pieces.

(5) **Louis Coenen (iii)** (*b* Amsterdam, 24 March 1856; *d* Amsterdam, 31 Jan 1904). Pianist, teacher and composer, son of (2) Frans Coenen. He studied music with his father and then at the Hochschule für Musik in Berlin (1874–6) under E. Rudorff and W. Bargiel. He continued his study of the piano under Liszt, travelling with him in 1876 to Budapest and Weimar, and his study of composition under Volkmann. From 1877 to 1895 he lived in Paris; he then returned to Amsterdam, where he became a piano teacher at the conservatory. His compositions include a sonata in E♭ for piano (four hands).

JAN TEN BOKUM

Coenen, Johannes Meinardus (*b* The Hague, 28 Jan 1824; *d* Amsterdam, 9 Jan 1899). Dutch conductor, composer and bassoonist. After studying at the royal music school in The Hague, he was bassoonist (1840–42) in the court orchestra of King Willem II and gave solo recitals until 1851, when he was appointed conductor at the Dutch theatre of van Lier, Amsterdam. In 1856 he became conductor at the municipal theatre. He achieved his greatest fame when he succeeded van Bree as conductor of the Felix Meritis orchestra (1857–65) and as conductor of the newly created orchestra of the Paleis voor Volksvlijt (1865–95). In 1868 he was appointed conductor of the Schutterij (civil militia), for which he composed numerous pieces and arrangements.

His compositions are in a largely homophonic style most reminiscent of Mendelssohn and Gade; they include several cantatas, two symphonies, including the symphony in B minor (Mainz, 1865), an overture *Floris V*, two unpublished operas, an orchestration of Verdi's *Otello*, some 50 ballets, concertos and many vocal and piano works. Among his chamber music is a quintet for wind instruments in A major (Amsterdam, 1990).

His brother, Cornelis (*b* The Hague, 19 March 1838; *d* Arnhem, 15 March 1913), toured Germany and France as a young violinist. Between 1860 and 1892 he conducted the Schutterij and also founded a symphony orchestra, which later became the Utrechts City Orchestra. From 1892 he was a conductor and violin teacher in Nijmegen. His compositions include unpublished cantatas and chamber and piano music; the piano works show the influence of Brahms.

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JAN TEN BOKUM

Coerne, Louis (Adolphe) (*b* Newark, NJ, 27 Feb 1870; *d* Boston, MA, 11 Sept 1922). American conductor and composer. He studied the violin with Franz Kneisel and composition at Harvard University with J.K. Paine (1888–90); from 1890 to 1893 he studied the organ and composition in Munich with Joseph Rheinberger. After holding various church and conducting appointments in Buffalo, New York and Columbus, Ohio, he returned to Germany, where he lived from 1899 to 1902 and completed Rheinberger's unfinished Mass in A minor. From 1903 to 1904 he taught at Smith College and at Harvard, where he wrote his dissertation, *The Evolution of Modern Orchestration* (1908/*R*), and received the first PhD in music given by an American university (1905).

Coerne visited Germany again from 1905 to 1907. His opera *Zenobia* (op.66) was produced in Bremen in 1905; it was the first American opera to be heard in Germany and the only one of his stage works to be produced. His score combines elements of traditional operatic spectacle with Wagnerian leitmotif technique. His last posts included those of music director at Troy, New York (1907–9), director of the conservatory at Olivet (Michigan) College (1909–10), director of the school of music at the University of Wisconsin (1910–15) and professor at Connecticut College for Women, New London (1915–22). Some 300 of his more than 500 works were published. His manuscripts are in the Boston Public Library.

WORKS

(*selective list*)

Stage: Evadne (ballet), op.15; A Woman of Marblehead (op, 2), op.40, unpubd; Zenobia (op, 3, O. Stein), op.66; Sakuntala (melodrama, after Kalidasa), op.67; Jungfer Königin (The Maiden Queen) (operetta), op.69, unpubd; The Bells of Beaujolais (operetta), unpubd; incid music

Orch: Fantasy, A, op.5; Conc.-Ov., D, op.7; Suite, d, op.10, str; Conc., E, op.12, hn, str, hp, org; Hiawatha, sym. poem, op.18; Jubilee March, E♭, op.20, military band; Ov., op.36; Tone-Picture, op.39; Romantic Conc., g, op.51, vn, orch; Tone Poem, op.59; Dedication Ode, op.82; On Mountain-Crests, op.127

Vocal: Beloved America, patriotic hymn, op.41, male vv, orch; Festival Cant., op.45, solo vv, chorus and/or orch; Festival Morning and Communion Services, A, opp.46–7; Talitha cumi (sacred cant.), op.50, solo vv, chorus, str, hp, org; Mass, d, op.53, 6vv, org ad lib; Until the Day Break (sacred cant.), op.124, solo vv, chorus, pf/orch; A Song of Victory (patriotic cant.), op.125, solo vv, chorus, pf/orch; Skipper Ireson's Ride (cant.), op.131, Bar, chorus, pf/orch; The Landing of the Pilgrims (cant.), op.135, Bar, chorus, pf/orch; The Man of Galilee (cant.), op.141, solo vv, chorus, org; many songs, anthems, choruses and partsongs

Chbr and solo inst: Str Qt, c, op.19; Concert-Piece, E, op.48, pf; Swedish Sonata, a, op.60, vn, pf; 3 Trios in Canon, op.62, pf trio; Concertino, D, op.63, vn, pf; 3 Pf Trios, op.64; Trio, op.139, fl, vc, hp; solo vn pieces; many solo kbd works

Arrs.: Rheinberger: Mass, a

MSS in Connecticut College; *US-Bp*, *Wc*

RICHARD ALDRICH (with STEPHEN LEDBETTER)/R

Coeuroy, André [Bélime, Jean] (*b* Dijon, 24 Feb 1891; *d* Chaumont, Haute-Marne, 8 Nov 1976). French critic and writer on music. He studied at the lycée and the conservatory in Dijon, and then in Paris at the Lycée Louis-le-Grand and the Ecole Normale Supérieure (1911–14) where he showed exceptional ability in philology and linguistics and took his degree in German. He also had harmony and counterpoint lessons in Leipzig with Max Reger (1910) and studied philology at Munich University (1912–13). In 1920 he founded the *Revue musicale* with Henry Prunières; he was its editor-in-chief until 1937. During this time he also founded and directed the series La Musique Moderne and Les Maîtres de la Musique Ancienne et Moderne and worked as a music critic for daily newspapers as well as many French and foreign music journals. He was secretary-general of the International Society for Intellectual Cooperation and director of its music section (1929–39); he also lectured at Harvard University (1930–31) and in Europe (1930–40). In his writings he stressed the relevance of connections between music studies and philology; he was an early supporter of Les Six and of Varèse, and a sponsor of Jeune France. He also published many translations, mainly from German (notably Fontane, Goethe, Heine, E.T.A. Hoffmann and Sieburg).

WRITINGS

La musique française moderne (Paris, 1922)

La Tosca de Puccini: étude historique et critique, analyse musicale (Paris, 1922)

La Walkyrie de R. Wagner (Paris, 1922)

Musique et littérature: études de musique et de littérature comparées (Paris, 1923)

Weber (Paris, 1925, 2/1953)

'La musique religieuse', *Cinquante ans de musique française de 1874 a 1925*, ii, ed. L. Rohozinski (Paris, 1925), 139–74

with A. Schaeffner: *Le jazz* (Paris, 1926/*R*)

Panorama de la musique contemporaine (Paris, 1928, 11/1930)

Appels d'Orphée: nouvelles études de musique et de littérature comparées (Paris, 1929)

with G. Clarence: *Le phonographe* (Paris, 1929)

with J. Mercier: *Panorama de la Radio* (Paris, 1930)

with R. Jardiller: *Histoire de la musique avec l'aide du disque* (Paris, 1931)

La musique et le peuple en France (Paris, 1941)
Histoire générale du jazz (Paris, 1942)
Les lieder de Schubert (Paris, 1948)
Robert Schumann (Paris, 1950)
Chopin (Paris, 1951)
La musique et ses formes (Paris, 1951)
with C. Rostand: *Les chefs d'oeuvre de la musique de chambre* (Paris, 1952)
Dictionnaire critique de la musique ancienne et moderne (Paris, 1956)
Wagner et l'esprit romantique (Paris, 1965)

YVONNE TIÉNOT/JEAN GRIBENSKI

Coferati, Matteo (*b* Florence, 8 July 1638; *d* Florence, 16 Jan 1703). Italian composer, teacher, music editor, theorist, organist and singer. He spent his entire life as a priest in Florence. On 1 August 1663 he was appointed chaplain at the cathedral, S Maria del Fiore, where he was also active as an organist and singer. He was particularly admired as a teacher, and it was this above all that determined the nature of his publications; the numerous reprints particularly of *Il cantore addottrinato* and *Scolare addottrinato* bear witness to the popularity of his methods. In these two manuals he sought to establish rules for the effective composition and performance of church music, contributing, according to his contemporaries, to the codification of the 'true rule of ecclesiastical singing'. However, he is better remembered for his *Corona di sacre canzoni* and *Colletta di laude spirituali*, which have great importance for the final phase in the history of the *laude spirituali*. The two volumes, which solved the problem of a lack of books of *laudi* for Florentine congregations, contain about 140 melodies, ranging from the lightest popular tunes to highly sophisticated art melodies, to which Coferati fitted sacred texts (for incipits of the contents of the two volumes see d'Ancona and Alaleona respectively). For all their characteristic simplicity, Coferati's collections of *laudi* display great variety of tempo, rhythm and progression, evidence of the mixed, folk provenance of the material. The great value of his work therefore lies in the reconstructions carried out on a legacy of traditional music, transmitted orally for more than two centuries. Without Coferati, many of the melodies, including instrumental dances, vocal pieces and dance songs, which date from the 15th and 16th centuries, might never have survived.

WORKS

Corona di sacre canzoni, o laude spirituali di più divoti autori (Florence, 1675[4])
Colletta di laude spirituali . . . per aggiungersi al libro intitolato Corona di sacre canzoni (Florence, 1706)
Officium defunctorum cum suo cantu et psalmi poenitentiales cum Litaniis, precibus, et orationibus (Florence, 1727)

THEORETICAL WORKS

Il cantore addottrinato, ovvero regole del canto corale (Florence, 1682)
Manuale degli invitatorj co' suoi salmi da cantarsi nelle ore canoniche (Florence, 1691)
Scolare addottrinato nelle regole più necessarie del canto fermo, estratte dal Cantore (Florence, 1726)

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A. d'Ancona: *La poesia popolare italiana* (Livorno, 1878, 2/1906/*R*), 497ff
D. Alaleona: 'Le laudi spirituali italiane nei secoli XVI e XVII e il loro rapporto coi canti profani', *RMI*, xvi (1909), 1–54
F. Ghisi: 'L'"aria di maggio" et le travestissement spirituel de la poésie musicale profane en Italie', *Musique et poésie au XVIe siècle: Paris 1953*, 265–74
F. Ghisi: 'Antiche canzoni popolari nella "Corona di sacre laudi" di Matteo Coferati (1689)', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 69–81
O. Mischiati: 'Per una bibliografia delle fonti stampate della lauda (1563–1746)', *NA*, new ser., iv (1986), 203–26
D. Fabris: 'Voix et instruments pour la musique de danse: à propos des *airs pour chanter et danser* dans les tabulatures italiannes de luth', *Le concert des voix et des instruments à la Renaissance: Tours 1991*, 389–422

ARGIA BERTINI/GIULIA ANNA ROMANA VENEZIANO

Coffey, Charles (*b* Ireland, late 17th century; *d* London, 13 May 1745). Irish playwright and librettist. He appears to have been treated with some consideration by theatre managers, and frequently had a benefit. His fifth ballad opera, *The Devil to Pay* (ed. A.H. Scouten and L. Hughes, *Ten English Farces*, Austin, 1948), failed in its full-length form (Drury Lane, 6 August 1731) because the audience thought Lady Loverule's gluttonous chaplain was in bad taste, but when cut to a one-act afterpiece it was, after *The Beggar's Opera*, the most successful ballad opera of the century. The music was arranged by SEEDO, and in Nell Jobson, the surly cobbler's wife, Mrs Kitty Clive found her favourite role. The plot tells how bad-tempered Lady Loverule and sweet-tempered Nell are suddenly exchanged in their marital beds by the magic powers of a 'doctor', who is furious at being refused lodging late at night in both their houses. Collaborating with John Mottley, Coffey based his libretto on *The Devil of a Wife* (1686) by Thomas Jevon, who in turn may have been helped by Thomas Shadwell. This ballad opera was transformed into many genres: an influential German Singspiel by J.C. Standfuss, *Der Teufel ist Los* (1752); a French *opéra comique* by François Philidor, *Le Diable à Quatre* (1756); a ballet by Adolphe Adam (1845); and an English opera by Michael Balfe, *The Devil's In It* (1852).

Of Coffey's eight ballad operas (most of which are published in facsimile in W.H. Rubsamen: *The Ballad Opera*, New York, 1974, iii, x, xi, xv, xxii) the following were published with their tunes: *The Beggar's Wedding* (Little Theatre, Haymarket, 29 May 1729; earlier in Dublin); *The Female Parson* (Little Theatre, Haymarket, 27 April 1730); *The Boarding School* (Drury Lane, 29 January 1733); and *The Merry Cobler* (Drury Lane, 6 May 1735). The last was an unsuccessful sequel to *The Devil to Pay*.

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FiskeETM
W.J. Lawrence: 'Early Irish Ballad Opera and Comic Opera', *MQ*, viii (1922), 397–412
W.H. Rubsamen, ed.: *The Ballad Opera*, iii, x, xi, xv, xxii (New York, 1974)
E.W. White: *A History of English Opera* (London, 1983)

ROGER FISKE/LINDA TROOST

Cogan [Coogan], **Philip** (*b* ?Cork, *c*1748; *d* Dublin, 3 Feb 1833). Irish composer, pianist and organist. Nothing is known of his youth beyond the fact that he was a member of the choir of St Finbarr's Cathedral in Cork, first as a choirboy, later as a lay vicar. In 1772 he appears to have moved to Dublin, where he was appointed a stipendiary in the choir of Christ Church Cathedral, a post he soon resigned. In 1780 he was appointed organist at St Patrick's Cathedral, and held this post until 1810. During this period he frequently appeared in the theatre, directing operatic music from the keyboard or as a solo organist or pianist at instrumental concerts. He was consequently reprimanded for neglecting his duties at the cathedral. His obituary in *Freeman's Journal* (8 February 1833) stated that 'from his extreme natural taste and great knowledge of thorough-bass, counterpoint and composition he obtained his degree of music doctor'. There is

however no trace of his name in the records of the University of Dublin and, though he was usually referred to as 'Dr Cogan', most of his publications are ascribed to 'Mr Cogan'.

He acquired a distinguished reputation as a keyboard player, composer and teacher; his pupils included Michael Kelly, W.M.Y. Rooke and Thomas Moore. Kelly described his execution as 'astonishing' and referred to him as 'an hospitable worthy fellow highly esteemed by all his connexions'. Numerous contemporary comments refer to his skill in fugal extemporization, and the dedications of his works to patrons and friends such as the Duchess of Leinster, Mrs La Touche (of the wealthy banking family who supported many musical enterprises) and others indicate that he was accepted in Dublin society as a cultured and distinguished man. He was a founder-member of the Irish Musical Fund Society (an organization for the relief of distressed musicians) and was vice-president when it was incorporated by Act of the Irish Parliament in 1794. He performed regularly at the annual commemoration of Handel, organized as a benefit for this society, drawing such adulatory comments from the critics as 'he is so long known not only to be the first performer but the greatest composer in this kingdom' (*Freeman's Journal*, 21–3 May 1789).

Cogan's earliest composition seems to have been incidental music for the pantomime *The Rape of Proserpine* (Dublin, 9 February 1776), followed by the comic opera *The Ruling Passion* (English Opera House, 1778). He also collaborated with Stevenson in providing music for *The Contract* (Smock Alley Theatre, 1782) in which 'the adapted airs are some of the most admired Compositions of Giordani &c' (*Hibernian Journal*, 8–10 May 1782). None of Cogan's stage music is extant, though some of his published songs may have been composed for the theatre. He was at his best as a composer for the keyboard, and the gradual transition throughout his works from harpsichord style to a full realization of the sonority of the piano is marked with the assured writing of an experienced and expert executant. Features of his style are short, fragmentary phrases and a love of ornaments, and his best works, which include the piano concerto op.6 and the piano sonatas opp.7 and 8, exhibit quite daring harmonies for his time. His music was widely published and sold throughout the United Kingdom, and compares well with that of many better-known composers of the period. Many of the variations on airs and dances popular during this time were incorporated as movements in his sonatas.

WORKS

STAGE

music lost

The Rape of Proserpine (pantomime), Dublin, 9 Feb 1776

The Ruling Passion (comic op, L. McNally), Dublin, English Opera House, 24 Feb 1778

The Contract (comic op, R. Houlton), Dublin, Smock Alley, 14 May 1782, collab. J. Stevenson, T. Giordani and Laurent; as The Double Stratagem, Dublin, English Opera House, 1784

INSTRUMENTAL

Edition: *Complete Works for Piano Solo by Philip Cogan*, ed. E. Barry, LPS, viii (1984)

op.

— A Favorite Lesson and Rondo ... of the favorite air of The Dargle, hpd/pf (Dublin, 1780)

[1] Six Sonatas, hpd/pf, 5 with vn acc. (London, 1782); finale of no.1 as Cogan's Favorite Rondo, C (Dublin, 1783); finale of no.6 as Cogan's Celebrated Variations to Push about the Jorum (Dublin, *c*1785) and Cogan's Favorite Rondo, A (Dublin, *c*1800); 2nd movt of no.6 as Mr Cogan's Capital Sonata with the Favorite Air of Colin, pf (Dublin, 1783)

2 Six Grand Sonatas (d, B♭, A, E♭, C, C), pf/hpd, 5 with vn acc. (London, 1784), ded. Lady Earlsfort; no.4 as Sonata dedicated to Lady Clonmell (Dublin, after 1789)

4 Three Favorite Sonatas, pf/hpd (London, 1787), ded. Miss Woodward; no.3 as La chasse (Dublin, *c*1800)

5 Concerto, pf, C (Edinburgh, 1790)

6 Concerto, pf, E♭ (London, ?1790–95)

7 Three Sonatas, pf/hpd (Dublin, *c*1794–8), ded. the Hon. Mrs Walpole

8 Three Sonatas, pf (London, 1799), ded. Clementi

— Linen Hall Quick Step, Quick March and Slow March (Dublin, *c*1800); by M.G. Giornovichi, arr. pf, fl/vn by Cogan

— Ground for Beginners (Dublin, *c*1810), lost

— Overture, mentioned in *Freeman's Journal* (8 April 1816), not pubd

— Sonata, pf, vn (London, 1818), ded. Miss Blake

11 Sonata, pf (Dublin, ?before 1819), lost

VOCAL

In April when primroses, song (London, *c*1789)

The Chace on our Huntresses, 1v, 2 vn, b (London, *c*1789)

The Lady and the Gipsy, song (Dublin, *c*1811), text by E. Lysaght

Glee, mentioned in *Freeman's Journal* (15 May 1800), not pubd

To God our never failing strength, 4vv, pf, in Melodia sacra (Dublin, 1814)

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T. de Valera: 'Philip Cogan (1750–1833), Pianist and Composer', *Dublin Historical Record*, xxxix (1985), 2–12

M. Fahy: *Philip Cogan: Piano Concerto in C, Opus 5* (MA thesis, St Patrick's College, Maynooth, 1995)

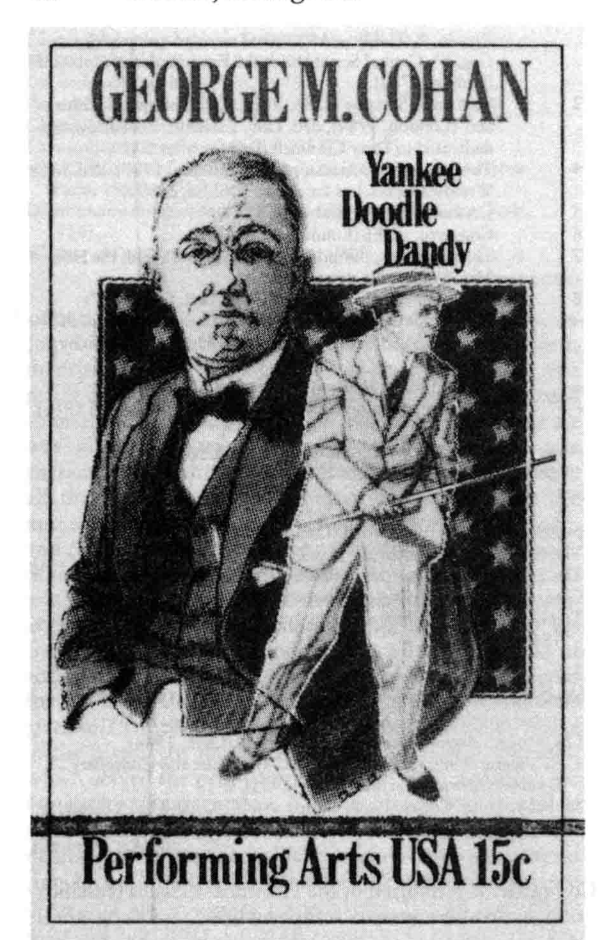
BRIAN BOYDELL

Cog rattle. A term used in the Hornbostel-Sachs classification, as an alternative to 'scraped wheels', for a cog wheel; it is mounted on an axle which serves as handle, and sounded by a tongue fixed in a frame which is free to turn on the handle and which strikes the teeth of the wheel successively when the rattle is whirled. Such instruments, besides being used (for example) by crowds at football matches, have been used by night watchmen, in church ceremonial at Easter time and in certain Eastern Orthodox monasteries. *See* RATCHET and SCRAPER.

□

Cohan, George M(ichael) (*b* Providence, RI, 3/4 July 1878; *d* New York, 5 Nov 1942). American songwriter, performer and producer. From boyhood he toured in New England and the Midwest with his parents and sister in an act called the Four Cohans, which by 1900 had become one of the leading performances on the vaudeville circuit. He played violin in the pit orchestra when he was nine and began writing sketches for the family act when he was 11 and songs when he was 13. During the 1890s he assumed a swaggering walk, brash speech and rapid delivery, forming an image of a song-and-dance man that later became archetypal. In 1901 he extended his vaudeville sketch *The Governor's Son* into a full-length musical show, and in 1903 did the same with *Running for Office*: both were moderately successful items in the family's repertory.

Cohan's first original musical comedy was *Little Johnny Jones* (1904), for which he wrote the book, lyrics and music, and in which he took the leading part. The fast-moving plot was a vehicle for elaborately choreographed dances, flag-waving parades and songs that included



George M. Cohan: commemorative postage-stamp, designed by Jim Sharpe and issued by the US Postal Service, 3 July 1978

'Yankee Doodle Boy' and 'Give my regards to Broadway'. In contrast with contemporary Broadway operetta the subject matter and characters were American, the speech vernacular, and the songwriting direct and easily memorable. He continued to write and, sometimes, to appear in musical comedies until the 1920s. Although the limited range of expression of these works restricted the inroads they made into the current vogue for operetta and, later, spectacular revue, they helped greatly to establish the taste for an essentially American style of musical comedy that was taken up most notably by Jerome Kern.

From 1904 to 1920 Cohan was in partnership with Sam H. Harris, producing musical comedies, revues and straight plays by Cohan as well as occasionally by other writers. They also formed their own publishing company and acquired interests in several theatres in New York. The partnership ended when Cohan opposed the ultimately successful unionization of actors, but Cohan continued to produce alone. As an actor he also gave distinguished performances in Eugene O'Neill's *Ah, Wilderness!* (1934) and the political satire *I'd Rather be Right* (1937) by Rodgers and Hart.

Cohan wrote more than 500 songs, of which *Over there* (1917) was the most popular morale song for two world wars. It is for this and a few other spirited, slangy and patriotic songs that he is chiefly remembered, helped by the film *Yankee Doodle Dandy* (1942) and the Broadway musical *George M!* (1968), which were based on his life and used many of his songs. Cohan was an untrained musician, who professed only to write songs in the standard format of introduction, two verses and chorus, with simple harmonies and undemanding vocal range. However, his significance in bringing vaudeville elements into the mainstream musical theatre to establish the essentially American brand of fast-moving musical comedy was profound.

WORKS

Musicals and revues; words by Cohan; all dates are those of first New York performance

The Governor's Son, Savoy, 25 Feb 1901
Running for Office, 14th Street, 27 April 1903; rev. as The Honeymooners, Aerial Gardens, 3 June 1907
Little Johnny Jones, Liberty, 7 Nov 1904 [incl. Yankee Doodle Boy, Give my regards to Broadway; films, 1923, 1930]
Forty-five Minutes from Broadway, New Amsterdam, 1 Jan 1906 [incl. 45 Minutes from Broadway, Mary's a Grand Old Name, So Long, Mary]
George Washington, Jr., Herald Square, 12 Feb 1906 [incl. You're a Grand Old Flag, All Aboard for Broadway]
The Talk of New York, Knickerbocker, 3 Dec 1907
Fifty Miles from Boston, Garrick, 1 Feb 1908 [incl. Harrigan]
The Yankee Prince, Knickerbocker, 20 April 1908
The American Idea, New York, 5 Oct 1908
The Man who Owns Broadway, New York, 11 Oct 1909 [incl. There's Something About a Uniform]
The Little Millionaire, George M. Cohan, 25 Sept 1911
Hello, Broadway!, Astor, 25 Dec 1914
The Cohan Revue, Astor, 9 Feb 1916
The Cohan Revue of 1918, collab. I. Berlin, New Amsterdam, 31 Dec 1917
The Voice of McConnell, Manhattan Opera, 25 Dec 1918
The Royal Vagabond, collab. A. Goetzl, Cohan and Harris, 17 Feb 1919
Little Nellie Kelly, Liberty, 13 Nov 1922 [film, 1940]
The Rise of Rosie O'Grady, Liberty, 25 Dec 1923
The Merry Malones, Erlanger, 26 Sept 1927
Billie, Erlanger, 1 Oct 1928
*c*500 songs, incl. Why Did Nellie Leave her Home?, 1893; Venus, My Shining Love, 1894; Hot Tamale Alley, 1895; I Guess I'll Have to Telegraph My Baby, 1898; Over There, 1917

Principal publisher: Marks

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RONALD BYRNSIDE/ANDREW LAMB

Cohen, Albert (*b* New York, 16 Nov 1929). American musicologist. He studied the violin at the Juilliard School under Ronald Murat, then enrolled at New York University, where he worked with Curt Sachs and Gustave Reese. He received the PhD in 1959 with a dissertation on the development of the 17th-century instrumental fantasia. After teaching theory and musicology at the University of Michigan (1960–70), he was appointed professor of music at SUNY in 1970. In 1973 he was appointed professor of music at Stanford University and was department chairman from 1973 to 1987.

Cohen specializes in the music and theory of the 17th and early 18th centuries, particularly in France. He has combined his scholarly interest in the performing practice of this period with performances on the violin and viol, both as a soloist and with chamber groups. His studies of French documents and treatises from the second half of the 17th century have resulted in a number of articles and translations of theoretical writings which explore not only the general concepts of music at that time but also such areas as vocal ornamentation in the *air de cour*.

WRITINGS

The Evolution of the Fantasia and Works in Related Styles in the Seventeenth-Century Instrumental Ensemble Music of France and the Low Countries (diss., New York U., 1959)
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'René Ouvrard (1624–1694) and the Beginnings of French Baroque Theory', *IMSCR XI: Copenhagen 1972*, 336–41
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'Jehan Titelouze as Music Theorist', *Festa Musicologica: Essays in Honor of George J. Buelow*, ed. T.J. Mathiesen and B.V. Rivera (Stuyvesant, NY, 1995), 391–406

PAULA MORGAN

Cohen, Arnaldo (*b* Rio de Janeiro, 22 April 1948). Brazilian pianist of Russian-Jewish extraction. He studied with Jacques Klein (a student of William Kapell) in Rio de Janeiro and later with Bruno Seidlhofer and Dieter Weber in Vienna. In 1972 he won first prize in the Busoni International Competition and made his début at the Wigmore Hall, London. Wary of instant acclaim, however, he declined Deutsche Grammophon's offer of a contract and in 1976 returned to Brazil, where he gave concerts and taught maths and physics. A decisive change of direction came in 1981, when he replaced Martha Argerich at a concert in the Netherlands; his success in Bach's First Partita, Chopin's Four Ballades and Prokofiev's Seventh Sonata prompted his return to Europe. Cohen's distinctive elegance and dynamism create their own ambience, especially in the music of Liszt, several of whose works, including the rarely heard *Grande fantaisie sur Les Huguenots*, he has recorded to acclaim. From 1988 to 1992 he performed with the Amadeus Piano Trio, and in 1992 he was appointed a fellow at the RNCM.

BRYCE MORRISON

Cohen, Harriet (*b* London, 2 Dec 1895; *d* London, 13 Nov 1967). English pianist. She studied at the RAM (1912–17) and at the Matthay School, where she also taught. Small hands limited her repertory, but she quickly made a reputation as a Bach player and as a persuasive advocate for the English music of her time. She played at the Salzburg Contemporary Music Festival in 1924, at the Coolidge Festival, Chicago, in 1930 and gave the first performance of Vaughan Williams's Concerto, dedicated to her, in 1933. She injured her right hand in 1948 and played one-handed until 1951; but her injury was never completely cured and in 1960 she reluctantly retired. She was made a CBE in 1938, a Freeman of the City of London in 1954, and received many honours from other countries. The Harriet Cohen International Music Prizes were founded by Bax and others in 1951.

Cohen was chosen by Elgar to record his Piano Quintet, and she made many first recordings of music by Bax, her intimate friend, most of whose piano works, including a left-hand Concertante, were composed for her. In 1932 twelve leading British composers published transcriptions in *A Bach Book for Harriet Cohen*. She herself published some Bach transcriptions and a small book on interpretation, *Music's Handmaid* (London, 1936, 2/1950), while her memoirs, *A Bundle of Time* (London, 1969), are valuable for letters from friends eminent in all walks of life.

FRANK DAWES

Cohen, Joel (Israel) (*b* Providence, RI, 23 May 1942). American conductor and lutenist. After studying composition and musicology at Brown University and Harvard University, he worked with Nadia Boulanger on theory and composition (1965–7). Returning to the USA, in 1968 he became director of the Boston Camerata, formed in 1954. Under Cohen's direction the instrumental ensemble was augmented by a chamber chorus so that its repertory could embrace a wider variety of medieval, Renaissance and Baroque works. Since 1975 the Camerata has regularly offered workshops in the USA and France, and has made a number of recordings. Cohen is also active in France, as a producer of early music programmes on television and radio as well as conductor and continuo lutenist at major music festivals. An imaginative and resourceful musician, Cohen has lectured at universities and conservatories in the USA on the performance of early music.

WRITINGS

Reprise: the Extraordinary Revival of Early Music (Boston, 1985)

HOWARD SCHOTT

Cohen, Leonard (Norman) (*b* Montreal, 21 Sept 1934). Canadian singer-songwriter, poet and novelist. Born into a middle-class family, he grew up steeped in Jewish tradition and lore. Having studied at McGill University, he began reading poetry in jazz clubs in the 1950s. Cohen's writing developed significantly in the 1960s, first in London and then on the Greek island of Hydra. During this period he produced both poetry and the novel *Beautiful Losers* (Toronto, 1961). Despite acclaim and a growing following, he could not make a living and, inspired by Bob Dylan, he turned to song, moving to New York. There he met Judy Collins who included Cohen's *Suzanne* on her album *In My Life* (Elek., 1966); it was the first of many Cohen songs to be included in her repertory. The following year she introduced him at his first major concert and in late 1968 he released his first album, *Songs of Leonard Cohen*, on Columbia records. Like his second, *Songs from a Room* (Col., 1969), it was more successful in the UK than the US. Both enhanced his reputation as a poet, and *Selected Poems 1956–8* (Toronto, 1968) found an international audience. Unlike Dylan, the first angry young man of the jukebox, Cohen did not rage against the status quo. Rather, his literary and formal poems accepted that life was sordid and that love, random and never possessive, offered transcendence.

In the years since he has pursued both careers. His singing style – a hypnotic monotone – has remained unchanged but he has experimented musically, even collaborating with Phil Spector on *Death of a Ladies' Man* (Col., 1977). In 1994 he was named Songwriter of the Year at Canada's Juno Awards.

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LIZ THOMSON

Cohen, Raymond (Hyman) (*b* Manchester, 27 July 1919). English violinist. He had his first lessons from his father (he is no relation of Louis Cohen) and then entered the RMCM, winning the Brodsky Scholarship at 14. The following year he joined the Hallé Orchestra as its youngest ever member. In 1939 he played three concertos with that orchestra in one programme and in 1945 he won the first Carl Flesch Contest. His repertory of Classical, Romantic and modern concertos was large. He also played sonatas, first with Franz Reizenstein and, from 1958, with his wife, Anthya Rael. He gave the first performance of Rubbra's Second Sonata with the composer. He led the RPO from 1959 to 1965. He produced a crisp, brilliant tone from his 1703 Stradivari.

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WATSON FORBES/R

Cohen, Robert (*b* London, 15 June 1959). English cellist. He studied with William Pleeth from 1969 to 1976, and also with Jacqueline du Pré, Navarra and Rostropovich. He won the Suggia Prize five times (1967–71), and in 1980 won the UNESCO International Competition. He made his concerto début at the age of 12 at the Royal Festival Hall, and his recital début at the Wigmore Hall in 1976. In 1978 he was invited to the Tanglewood Festival, where he was awarded the Piatigorsky Prize. Cohen made recital débuts in New York, Los Angeles and Washington, DC, in 1979, and that year toured the USA and Europe. He has subsequently appeared as a soloist with major orchestras and conductors, and in recitals with Peter Donohoe and Elizabeth Burley. He played Schubert's String Quintet with the Amadeus Quartet in Berlin and London, and also recorded the work with them; his other recordings include the Bach suites, and the Elgar Concerto with the LSO under Norman Del Mar, for which he was awarded a silver disc. Cohen plays with faultless technique, a sonorous tone and musical integrity. He gives masterclasses internationally, and in 1996 was appointed visiting professor at the RAM. He plays a David Tecchler cello of 1723, the 'ex-Roser'.

MARGARET CAMPBELL

Cohn, Arthur (*b* Philadelphia, PA, 6 Nov 1910; *d* New York, 15 Feb 1998). American composer, conductor and writer on music. He studied at the Combs Conservatory of Music, Philadelphia, and the University of Pennsylvania before entering the Juilliard Graduate School, where he studied the violin with Sascha Jacobinoff and composition with Rubin Goldmark. As a violinist he founded the Dorian Quartet and the Stringart Quartet, ensembles specializing in contemporary music, in the 1930s. From 1934 to 1952 he was director of the Fleisher Music Collection at the Free Library of Philadelphia, also serving as head of the library's music division (1946–52). He was executive director of the Settlement School, Philadelphia (1952–6), and head of the Symphonic and Foreign Departments at Mills Music, New York (1956-66), before becoming director of 'serious music' at MCA Music, New York (1966–72). In 1972 he took up the same post at Carl Fischer, retaining it until his death. For many years he was conductor of the Haddonfield (New Jersey) SO.

In addition to his active career on radio and television, Cohn lectured widely in the USA, especially at the Berkshire Music Center. He was critic for the *American Record Guide, Musical Courier*, and the *Rochester Times-Union*. He received 20 ASCAP awards (1962 to 1982) and a Letter of Distinction (1994) from the AMC in recognition of his work promoting contemporary music. His works show a natural grasp of instrumentation, expressive lyricism and a colourful sense of harmony.

WORKS

52 works, incl. 5 str qts, 1928–45, no.1 transcr. str orch as 4 Preludes, no.4 transcr. str orch as Histrionics; 5 Nature Studies, orch, 1932; Suite, e, vn, pf, 1932; Music for Brass Insts, 4 tpt, 3 trbn, 1935; Retrospections, str orch, 1935; Machine Music, 2 pf, 1937; The Pot-Bellied Gods (R. Abramson), Bar, str qt, 1937; Suite, va, orch, 1937; Music for Ancient Insts, 5 'antique insts', orch, 1938; 4 Sym. Documents, 1939; Preludes, pf, 1939; Conc., 5 ancient insts, orch, 1940; The 12 (Russian), nar, str qt, 1940; Fl Conc., 1941; Declamation and Toccata, Hebraic Study, bn/(bn, pf), 1944; Variations, cl, sax, str, 1945; Music for Bn, 1947; Quotations in Perc, 103 perc, 6 pfmrs, 1958; Kaddish, orch, 1964; Perc Conc., 1970

MSS in *US-NYp*, *Wc*

Principal publishers: Belwin-Mills, Elkan-Vogel, MCA

WRITINGS

The Collector's Twentieth-Century Music in the Western Hemisphere (Philadelphia and New York, 1961/*R*)
Twentieth-Century Music in Western Europe (Philadelphia and New York, 1965/*R*)

Recorded Classical Music (New York, 1981)
The Literature of Chamber Music (Chapel Hill, NC, 1998)

JAMES G. ROY, JR./R

Coignet, Horace (*b* Lyons, 13 May 1735; *d* Lyons, 29 Aug 1821). French amateur violinist, singer and composer. He was active in Lyons as a pattern-designer and dealer in embroidered goods, as an official clerk and as musical director of the city (from 1794 or 1795). After the Revolution he became music instructor to the Duchesse d'Aumont in Paris (at the same time serving as corresponding member of the Lyons Academy), and later returned to Lyons, where he served on the directorial board of the conservatory. He was known as a gifted violinist, and composed harpsichord pieces, romances, a set of *Trois duos concertants de violon et fugues* (Paris, n.d.), a revolutionary hymn for the Rousseau celebrations at Lyons (14 October 1794) and some theatrical music (including an *opéra comique*, *Le médecin de l'amour*, and an overture to La Harpe's *Mélanie*). His only extant music, however, is that for which he is most famous, the instrumental interludes to Rousseau's melodrama *Pygmalion*. These were composed in 1770, shortly after Coignet had met Rousseau in Lyons and impressed him with the score to his *Le médecin de l'amour*. The work was premièred privately in Lyons in May of that same year; it was an instantaneous success, and soon became known throughout Europe. Coignet, in a letter to the *Mercure de France* (January 1771), protested against the widespread attribution of the score to Rousseau, and claimed that of the 26 *ritournelles* he was responsible for all but two – the Andante of the overture and the following piece depicting the sculptor's completion of the statue. Coignet's score was very popular during the first years of the long, successful history of this work. It was retained by popular demand for the first public performance in Paris (Comédie-Française, 30 October 1775), despite the conductor Baudron's attempts to rewrite the score himself. But the music was replaced in performances outside France (by Benda, Asplmayr, Cimador and others), and by 1780 the Comédie-Française was presenting the piece with new music by Baudron. Later attempts to show the unauthenticity of Coignet's music, and to establish a second setting wholly by Rousseau (see Istel), have been largely discredited. Coignet's own account of his relations with Rousseau was published posthumously in 1822.

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ROGER J.V. COTTE

Coin, Christophe (*b* Caen, 26 Jan 1958). French cellist, viol player and conductor. He studied music in Caen and the cello under André Navarra in Paris, where he won a *premier prix* at the Conservatoire in 1974. He continued his studies with Nikolaus Harnoncourt in Vienna and Jordi Savall in Basle. He has played with the Vienna Concentus Musicus, Hesperion XX and the Academy of Ancient Music, and founded his own group, Ensemble Mosaïques, in 1984. It was dissolved in 1985, when he invited the leaders of its string section to form the Quatuor Mosaïques. In 1991 Coin was appointed musical director of the Ensemble Baroque de Limoges. His fine technique and insight into music of the Baroque and Classical periods have made a significant contribution to the revival of interest in historically aware performance practice in France. His recordings include acclaimed performances of Haydn string quartets with the Quatuor Mosaïques, concertos and sonatas by Vivaldi, the cello concertos of Haydn and Schumann, and, as director, cantatas by Bach, French vocal music of the 17th and 18th centuries and Nerba's zarzuela *Viento es la dicha de Amor*.

NICHOLAS ANDERSON

Coipeau, Charles. *See* DASSOUCY, CHARLES.

Colachon. *See* MANDORA; not to be confused with COLASCIONE.

Colaço Osorio-Swaab, Reine (*b* Amsterdam, 16 Jan 1881; *d* Amsterdam, 14 April 1971). Dutch composer. She began composing after the death of her husband in 1923. She studied with Henk Badings and later often consulted him. In the 1920s and 30s she wrote many songs, setting poems by Jacques Perk, Paul Verlaine, R.M. Rilke and Stefan George. She was much attracted to the religious philosopher Martin Buber, translating into Dutch his *De legende van de Baalsjèm* (1927). In 1947 she wrote her first work for narrator and instrumental accompaniment, *De tocht door de hemelen*, based on a text by Buber. The 1950s saw nine more works including a narrator, mainly settings of biblical texts. In 1939 she began writing chamber music for various instruments. *Monument* (1944), six coplas for soprano and piano, was written to commemorate the death of her son at Dachau in 1944. Although she retained classical forms, such as the sonata and suite form, her style is predominantly atonal, often sharply dissonant and angular. At the same time she was adept at placing short, Impressionistic, pentatonic passages in these atonal works. An example is the *Dramatische ouverture* (1953), which is based on an ABA′ form and closes with an epilogue for flute solo. *Vier korte stukken* for flute and piano (1958) is neo-classical in the titles of its movements (prelude, minuet, and air and gigue), but is again basically atonal.

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(*selective list*)

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Principal publishers: Broekmans en Van Poppel, Donemus

HELEN METZELAAR

Colaianni [Cola Ianno], **Giuseppe** (*b* Bari; *fl* 16th century–early 17th century). Italian composer. A pupil of Stefano Felis, he was *maestro di cappella* of Bari Cathedral in 1603 when he published at Venice his *Primo libro de madrigali a cinque voci*. Two of these madrigals were included in an anthology (RISM 1616[10]), and are very attractive. The two-part ricercare by him (1686[5]) may be the piece which, according to Gerber (*Lexikon*), appeared in Giovanni de Antiquis's *Primo libro a due voci* (Venice, 1585), of which there is now no trace.

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COLIN TIMMS

Colart le Boutellier (*fl* 1240–60). French trouvère. His period of activity may be dated by reference to the trouvères with whom he was associated. The coat of arms in *F-Pn* fr.12615 suggests that he was a member of the Boutillier family belonging to the lesser nobility of Arras; since these arms are lacking in *F-Pn* fr.844, however, it is more probable that he belonged to one of the Arras bourgeois families of the same name. Whether Robert le Boutellier, judge of a jeu-parti between Gillebert de Berneville and Thomas Herier, was a relative of Colart is unknown. Colart exchanged his jeu-parti (*Guillaume, trop est perdus*) with Guillaume li Vinier, probably the Maître Guillaume to whom he dedicated *Aucunes gens m'ont mout repris* and *Quant voi le tens del tout renouveler*. *Ne puis laissier* was sent to Jehan Bretel, and *Je n'ai pas droite* to Phelippot Verdière. *Je ne sai tant merci crier* is dedicated to Jehan de Nuevile who in turn sent a song (R.962) to Colart. Other trouvères who apparently dedicated works to Colart include Gillebert de Berneville, Henri Amion and Guibert Kaukesel.

Among the 13 chansons by Colart, six are isometric; four more are primarily so, but end with one or two lines of different lengths. *J'avoie lessié*, *Li beaus tens* and *Ne puis laissier* are more complex in construction. He employed bar form consistently, and often drew material from the *pedes* in the cauda. In the jeu-parti the second phrase is presented in no less than six modifications including two with changed cadences. Most melodies display a strong sense of tonal centre and reveal Colart's preference for G modes. Many are moderately florid and irregular in rhythmic construction. None survives in mensural notation. In *Amours et bone esperance* the regular patterns of ligature disposition suggest the possibility of second mode for large portions. There are similar though weaker hints in the construction of *Ce qu'on aprent en enfance*.

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J'avoie lessié de chanter, R.822
Je n'ai pas droite ochoison, R.1875 [model for: Anon., 'Se j'ai du monde la flour', R.1983]
Je ne sai tant merci crier, R.839
Li beaus tens d'esté, R.444
Loiaus amours et desiriers de joie, R.1730 [model for Anon., 'Grant talent ai qu'a chanter', R.114 (no music); contrafactum: Chastelain de Couci, 'La douce vois du rossignol salvage', R.40 in *GB-Lbl* Eg.274], ed. in Gennrich, 415
Merveil moi que de chanter, R.794
Ne puis laissier que je ne chant, R.314a
Onques mais en mon vivant, R.369
Quant voi le tens del tout renouveler, R.891

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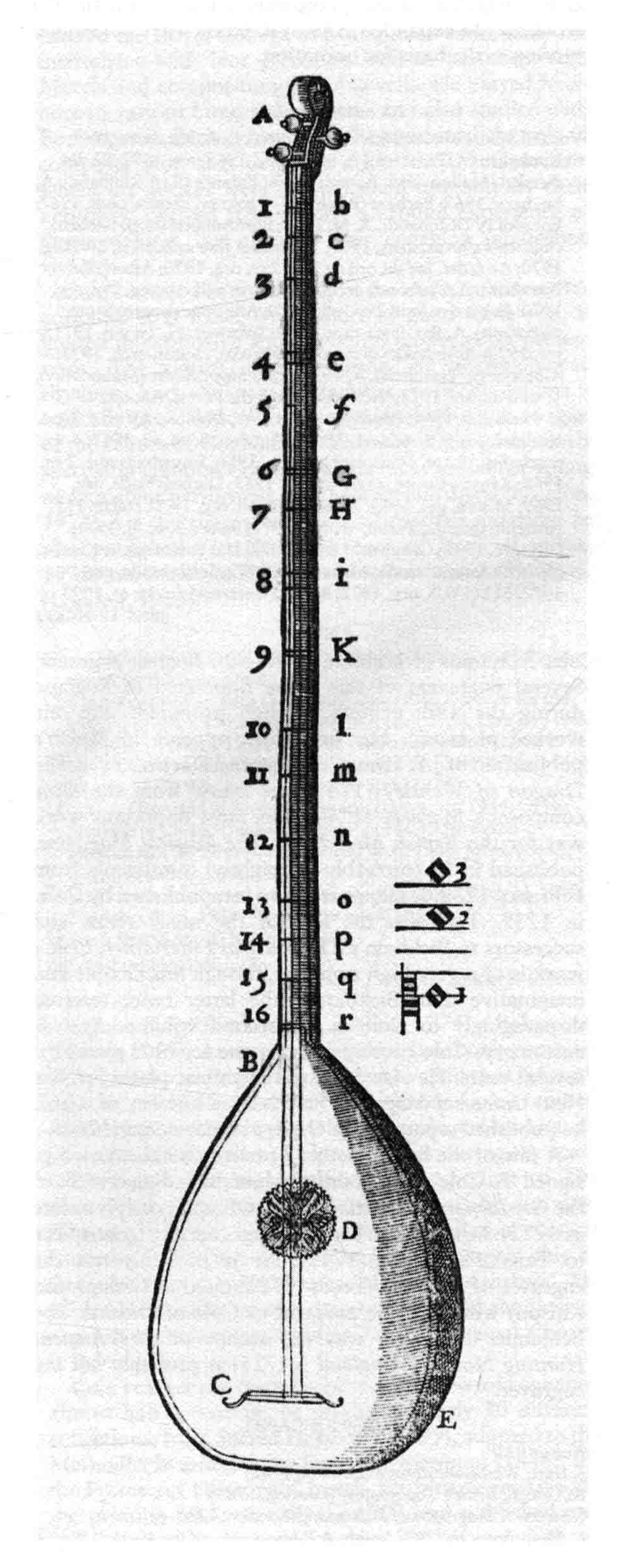
THEODORE KARP

Colascione. A long-necked lute deriving from the Middle Eastern ṬANBŪR, which was absorbed into Italian popular music beginning in Naples around the middle of the 16th century and from thence spread to other European countries. It is characterized by a small body and a long,



1. *Colascione player: drawing by Pietro Longhi, pen and brown ink, mid-18th century*

narrow neck with 16 to 24 frets, usually carrying two or three strings of metal or gut which are plucked with a plectrum. Early descriptions and illustrations are given by Mersenne (1636–7), Kircher (1650) and Bonanni (1776); a Turkish provenance is often adduced. Bonanni wrote that 'it has either two or three very long strings, and the very small body produces a raucous sound'. According to Mersenne, the strings of the bichord were tuned a 5th apart; for the three-string colascione he gave the re-entrant tuning *c′–c″–g″*. According to Mersenne's drawing (fig.2) the frets were not arranged chromatically.



2. *Colascione, with the pitches to which its strings should be tuned: woodcut from Mersenne's 'Harmonie universelle' (1636–7)*

Surviving instruments – the earliest is dated 1535 – are of varying dimensions, from a total length of 56·5 cm to 190 cm (see Fryklund). The smaller type, tuned an octave higher and referred to as *colasciontino*, was often played in duet with the colascione or the guitar, and in this fashion the instrument was introduced into northern Europe by two pairs of touring brothers, Colla and Merchi. A manuscript with six Sonatas for *colasciontino* by Domenico Colla is preserved in Dresden (*D-Dl*). While visiting Naples (1770), Burney noted both forms of colascione accompanying voices, together with a violin or mandolin. He described a vivid style of playing, with fast-moving passage-work and surprising skills in modulation.

An impression of an improvisational style over a drone bass is rendered in a piece entitled *Colascione* in *Libro IV d'intavolatura di chitarrone* (1640) by G.G. Kapsperger, and in two 17th-century works for keyboard ('Colascione', MS, *I-Rvat* Chigi Q.IV.28, f.41; 'A colascione', MS, *P-BRp* 964, f.228) described by Silbiger (1980).

Considerable confusion has been caused by the use of the terms *Calichon*, *Gallichon* etc. by 18th-century German writers for the newly developed six-course instrument also known as MANDORA, which was by then in common use as a continuo and solo instrument. Although Mersenne translates *colascione* as *colachon*, the two instruments should be clearly distinguished. When the Colla brothers were touring Europe in the 1760s and 70s, the *colascione* and *colasciontino* were regarded as novelties, quite unrelated to German colichons and mandoras.

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DIETER KIRSCH

Colasse, Pascal. *See* COLLASSE, PASCAL.

Colautti, Arturo (*b* Zara, 9 Oct 1851; *d* Rome, 9 Nov 1914). Italian writer and librettist. His later works praise the Irredentist movement which urged Italy's intervention against Austria in World War I due to territorial disputes on the north-east border. In the sphere of music theatre, Colautti supplied opera librettos with an essentially naturalistic flavour for a variety of composers; the most

successful were *Fedora* (Giordano, 1898) and *Adriana Lecouvreur* (Cilea, 1902). His poems were also set, by F.P. Tosti.

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RAFFAELE POZZI

Colbran, Isabella [Isabel] **(Angela)** (*b* Madrid, 2 Feb 1785; *d* Castenaso, Bologna, 7 Oct 1845). Spanish soprano. After study with Francisco Pareja, Marinelli and Crescentini, she made her concert début in Paris (1801) and her stage début in Spain (1806), and the following year came to Italy, where she sang at Bologna; a contemporary account (quoted in Weinstock) gave her compass then as almost three octaves, from *g* to *e‴*. In 1808–9 she sang in the premières of Giuseppe Nicolini's *Coriolano*, Vincenzo Federici's *Ifigenia* and Vincenzo Lavigna's *Orcamo* at La Scala, Milan, and in 1811 she was engaged for Naples by the impresario Barbaia, whose mistress she became; she remained there for over a decade. A highly dramatic singer who excelled in tragedy, especially in Spontini's *La vestale* and Mayr's *Medea in Corinto*, she strongly influenced the operas that Rossini composed for Naples. *Elisabetta, regina d'Inghilterra* (1815), *Otello* (1816), *Armida* (1817), *Mosè in Egitto*, *Ricciardo e Zoraide* (1818), *Ermione*, *La donna del lago* (1819), *Maometto II* (1820) and *Zelmira* (1822) all contained parts written to display her special vocal and dramatic gifts. Colbran and Rossini, who had lived together for some years, were married at Castenaso on 15 March 1822, on their way to Vienna. *Semiramide*, the final opera that he composed for her, was produced at La Fenice, Venice, in 1823. The following year she accompanied Rossini to London and, after a disastrous appearance as Zelmira, retired from the stage. By then, her voice was in decline and her intonation had grown insecure; in her prime, from 1807 to about 1820, she was greatly admired in Italy for the brilliance and power of her voice and the command of her stage presence. In 1836 she was legally separated from the composer, but continued to live with Rossini's father until her death. She composed four volumes of songs.

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A. Brisson: 'Gli amori di Rossini', *Bollettino del primo centenario Rossiniano* no.13 (1892), 97
G. Radiciotti: *Gioacchino Rossini: vita documentata* (Tivoli, 1927–9)
G.H. Johnstone: *Rossini and some Forgotten Nightingales* (London, 1934)
H. Weinstock: *Rossini: a Biography* (New York, 1968)

ELIZABETH FORBES

Colding-Jørgensen, Henrik (*b* Århus, 21 March 1944). Danish composer. He studied at Copenhagen University with Riis (singing) and with Maegaard and Thybo (theory) and at the Copenhagen Conservatory with Aksel Andersen (organ), graduating in 1967 as an organist and teacher. In addition he took composition lessons with Holmboe (1964–5). Part of his creative activity has been in connection with his work as a church musician (since 1975 he has worked as an organist and choirmaster) and as a teacher at the Odense Conservatory. More important, however, are the concert works in which he has followed Holmboe and, to a certain extent, Stravinsky in developing a thoroughly structured, non-serial music. The germ of a work may be expanded in many different ways, sometimes serving as the basis for quotation.

WORKS
(*selective list*)

Vocal: Lapidariske landskaber (Malinovsky), A, Bar, insts, 1965; Konkyljen (A. Pedersen), A, insts, tape, 1965, rev. 1972; På din taerskel (Malinovsky), A, orch, 1966; Enfance III (A.Rimbaud), A, hn, harp, 1967; Barbare (Rimbaud), 6 solo vv, chorus, orch, 1967; Enfance IV (Rimbaud), A, pf, 1968; Forårsmaleri (H.-J. Nielsen), children's chorus, insts, 1969; Vor herres Jesu mindefest, 2vv, org, 1970; Ak fader, lad dit ord og ånd, 2vv, org, 1970; Albert (K. Bjarnholt), A, T, chorus, orch, 1970; Vaer velkommen, 2vv, org, 1970: Et barn er født, 2vv, org, 1970; Alle mine departementer (Bjarnholt), A, Bar, insts, tape, 1971; Intermezze I, 1v, gui, 1971, rev. 1972; At smaekke døren op (Pedersen), chorus, orch, 1971; 4 Albertsange (Bjarnholt), A, 1971; Altid noget Andet (Malinovsky), T, va d'amore, 1973; Victoria through the Forest, A, orch, 1975

Inst: 4 haiku, fl, 1964; Divertimento, 8 insts, 1964; Str Qt no.1 'Con sentimo', 1965; Sym. no.1, 1965; 2 lamenti, fl, vn, vc, 1967; 4 praeludier, cl, tpt, glock, elec gui, org, 1968; Sinusrhapsodie, 2 vc, 1968; Avnstrup suite, a rec, vn, gui, 1969; Logbogsblade, org, 1969; Mourn, gui, 1969; 21 salmeforspil, org, 1970, collab. H.F. Nørfeldt; Intrada, 2 trbn, vc, org, 1971; Suite à 2, vc, fl, 1971; Cello, vc, 1972; Gruppen, 5 insts, 1972; Das emanzipierte Klavier, pf, 1972; Intermezzo II, 2 trbn, perc, 1972; Solo grande, perc, 1972; MAGNUS, org, 1972; Krystal metamorfose, str qt, 1993

JENS BRINCKER

Cole, Benjamin (*fl* London, 1740–60). English engraver. Several engravers of this name flourished in England during the 18th century, though probably only one worked at music. His first work appears in Walsh's publication of J.F. Lampe's *Songs and Duetto's in ... The Dragon of Wantley* (1738) and music from the same composer's *Margery* (1740). His most important work was for the *British Melody, or The Musical Magazine*, published in 15 (probably fortnightly) instalments from February 1738. It reappeared as a set, published by Cole, in 1739. This was the first of the many rivals and successors to Bickham's *The Musical Entertainer*. Cole's work is of a very high standard, though less flexible and imaginative than Bickham's; the latter twice referred disparagingly to Cole in his second volume. As was customary, Cole continued to reissue separate plates for several years. He also engraved the music plates for *The New Universal Magazine* (1751–9), a number of which he published separately as *Orpheus Britannicus* (1760).

A few of the large number of non-musical engravings signed 'B. Cole' are certainly by him, including a series in the *Gentleman's Magazine* (1755–61, and possibly as late as 1772): he may have been the engraver of a frontispiece to Tans'ur's *Works* (1748). He is probably not the engraver of a view of Leeds (1724; cited in *Grove5* and Kidson) which can be assigned to Cole of Oxford. The Benjamin Cole who was the author of *The Ancient Hunting Notes of England* (*c*1725) is probably not the engraver.

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C. Humphries and W.C.Smith: *A Bibliography of the Musical Works Published by John Walsh, 1721–1766* (London, 1968)

STANLEY BOORMAN

Cole, Hugo (*b* London, 6 July 1917; *d* London, 2 March 1995). English composer and critic. He was educated at Winchester and King's College, Cambridge, where he read natural sciences. Already an accomplished cellist, he entered the Royal College of Music in 1944 to study the instrument with Ivor James as well as harmony with Morris and composition with Howells. He played freelance in various London orchestras and also studied with Boulanger in Paris. From 1964 he combined the role of composer with that of music critic for *The Guardian*, where his notices were distinguished not only by their authority, derived from a long all-round experience of music-making, but also by their engaging intellectual vivacity.

Cole's music has something of the same quality as his criticism. It is fresh, never short of good ideas and, if limited in expressive and structural scope, never pretentious. The clarity of his writing, its uncomplicated rhythms, and the general familiarity of his idiom – basically neo-classical and recognizably English in spite of the echoes of Copland – have made him a particularly successful composer of operas and other pieces for young and amateur performers. His *Sounds and Signs* (London, 1974) is a discriminating study of modern notation; he also published *The Changing Face of Music* (London, 1978) and *Malcolm Arnold: an Introduction to his Music* (London, 1989).

WORKS

Ops: The Tunnel (3, Cole), 1959; The Falcon (chbr op, 1, N. Platt, after G. Boccaccio), 1968

Children's ops: Asses' Ears (3 scenes, Cole), 1950; A Statue for the Mayor (3, Cole), 1952; Persephone (3, Cole), 1955; Flax into Gold (3 scenes, C. Storr), 1957; The Fair Traders (3 scenes, Cole), 1971

Orch: Conc., fl, va, str, 1953; Conc., hn, chbr orch, 1954; Black Lion Dances, 1962; Winter Meetings, chbr orch, 1975

Choral: A Company of Fools (J. Kirkup), chorus, str, 1954; Of the Nativitie of Christ (Dunbar), double chorus, 1956; Baron Munchausen (R. Foster), Bar, chorus, orch, 1963; Jonah (Cole), spkr, Bar, chorus, orch, 1965

Chbr: Divertimento, wind qnt, str qt, db, 1950; Trio, fl, cl, pf, 1950; Capriccio, fl, pf, 1955; Serenade, 9 wind, 1965

Songs: 6 Sitwell Songs, S/T, pf, 1950

Principal publisher: Novello

GERALD LARNER

Cole, John (bap. Tewkesbury, 24 June 1774; *d* Baltimore, 17 Aug 1855). American composer, tunebook compiler and publisher of English birth. He moved to the USA with his family in 1785 and settled in Baltimore. Cole's reputed attendance there at singing schools conducted by Andrew Law, Thomas Atwill and Ishmael Spicer during the years 1789–92 has not been verified. In the preface to *The Devotional Harmony* (1814), he wrote of his training: 'The authour has never had what is called a musical education … he is a self taught genius, scarcely able to finger his own compositions on a keyed instrument'. He nevertheless seems at one time to have held the post of organist and choirmaster of St Paul's Episcopal Church in Baltimore.

Cole's career as a compiler of sacred tunebooks spanned almost half a century; he produced nearly 30 different collections, from *Sacred Harmony* (1799), adapted to the Methodist hymnbook, to *Laudate Dominum* (1846), for the Protestant Episcopal Church. He became involved in the printing trade as early as 1802 and published and printed several of these works himself, as well as composing some of the pieces that appeared in them. During the war of 1812 he served in the Maryland military, apparently acting as leader of a militia band in which he played clarinet. He taught at at least one singing school in Baltimore in 1819. In 1822 he opened a music shop, and from then until 1839 worked as a publisher, specializing in secular sheet music, of which, by the late 1820s, he was Baltimore's leading purveyor.

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A.P. Britton, I.Lowens and R. Crawford: *American Sacred Imprints 1698–1810: a Bibliography* (Worcester, MA, 1990)

RICHARD CRAWFORD

Cole, Maggie (*b* Nyack, NY, 20 March 1952). American harpsichordist and fortepianist. She studied the piano with Jho Waxman in Nyack and Louis Hildebrand in Geneva and the harpsichord with Miriam Duncan in Wisconsin and, after her move to the UK in 1974, with Mary Potts, Jill Severs and Kenneth Gilbert. As well as performing as a soloist, specializing in the music of Bach, Scarlatti and the French *clavecinistes*, she has appeared with many of the leading early music chamber ensembles and orchestras. She has also championed 20th-century works for the harpsichord by Falla, Poulenc, Gerhard, Dutilleux, Ligeti and others. Cole's performances reveal an effective blend of thoughtful preparation, controlled rhythmic vitality and linear clarity. Her recordings include Bach's Goldberg Variations, sonatas by Scarlatti and Soler, and Poulenc's *Concert champêtre*.

NICHOLAS ANDERSON

Cole, Nat 'King' [Coles, Nathaniel Adams] (*b* Montgomery, AL, 17 March 1917; *d* Santa Monica, CA, 15 Feb 1965). American popular singer and jazz pianist. His family moved to Chicago when he was four, and by the age of 12 he was playing the organ and singing in the church where his father was pastor. Cole left Chicago in 1936 to lead a band in a revival of Eubie Blake's revue *Shuffle Along*. The following year he formed a trio in Los Angeles with Oscar Moore (guitar) and Wesley Prince (double bass). The group's instrumentation proved influential: Art Tatum adopted a similar trio format in 1943, as did Oscar Peterson and Ahmad Jamal during the early 1950s. Cole retained his trio (with some changes of personnel) until 1951.

Among Cole's jazz recordings were four masterpieces in 1942 with Lester Young; *Indiana*, *Body and Soul*, *I can't get started* and *Tea for Two* (all 1942, Philo) document Cole's impeccable jazz credentials. The King Cole Trio sometimes sang in unison on their early recordings, but in 1943 Cole had a national hit with his solo song *Straighten up and fly right* (Cap.). His immaculate diction and liquid vocal style made his recordings accessible to white audiences and launched his career as a popular singer. From this point he gradually appeared less often with his trio, though from 1944 to 1946 he gave concerts and recorded with Jazz at the Philharmonic. He was one of the first black jazz artists to have his own weekly radio show (1948–9).

His hit recording *The Christmas Song* (1946, Cap.) was the first of his solo vocal recordings to be accompanied by a studio orchestra, and marked the start of his rise as an internationally acclaimed popular singer, with a smooth and mellifluous style that was both emotive and

sophisticated. Further successes included his versions of *Nature Boy*, which became a no.1 hit in the USA, and *Mona Lisa*, which featured an arrangement by Nelson Riddle; he later recorded with arrangements by Gordon Jenkins and Billy May. In 1956–7 he had a weekly show as a soloist on American television and until 1965 toured widely, performing in supper clubs, theatres and concert halls. He also appeared in several films including *From Here to Eternity* (1953), and *St Louis Blues* (1958), in which he portrayed W.C. Handy.

His daughter Natalie Cole (*b* Los Angeles, 6 Feb 1950) is a leading pop singer. From her first release, *This will be* (1975), she has achieved several US no.1 hits, in both pop and soul styles. Her album *Everlasting* (Manhattan, 1987) yielded the hit singles 'Pink Cadillac', 'I Live for your Love' and 'Jump Start', while for the album *Unforgettable ... With Love* (Elek., 1991) she reworked one of her father's most famous recordings, 'Unforgettable', as a duet between them both, subsequently winning Grammy awards for Best Album and Best Song.

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L. Gourse: *Unforgettable: the Life and Mystique of Nat King Cole* (New York, 1991)
K. Teubig: *Straighten up and Fly Right: a Chronology and Discography of Nat 'King' Cole* (Westport, CT, 1994)

BILL DOBBINS, RICHARD WANG/R

Cole, Orlando (Timothy) (*b* Philadelphia, 16 Aug 1908). American cellist. He studied with Felix Salmond at the Curtis Institute in Philadelphia from 1925 to 1932, making his New York début in 1929 while still a student. He was a founder-member of the Curtis String Quartet, with whom he played from 1930 to 1980; in 1935, the quartet gave a series of concerts in London in honour of King George V's Silver Jubilee. Cole's London solo recital début was at the Aeolian Hall in 1936. He was appointed to the faculty of the Curtis Institute in 1938, serving for many years as Salmond's assistant, and in 1943 was one of the founders of the New School of Music in Philadelphia. He also gave masterclasses in the USA, Europe and the Far East. Cole took part in the première of Barber's Cello Sonata in New York in 1932, and with the Curtis gave the first US performance of Barber's String Quartet in Philadelphia in 1937; the quartet also gave the première of Barber's *Dover Beach* (1933) and made a recording with the composer as solo singer. His playing was rich and mellow in tone and innately musical. He played a Domenico Montagnana cello, the 'Sleeping Beauty', dated 1739 and previously owned by Piatigorsky. (*CampbellGC*)

MARGARET CAMPBELL

Cole, (Frances) Ulric (*b* New York, 9 Sept 1905; *d* Bridgeport, CT, 21 May 1992). American composer, teacher and editor. She studied with Homer Grunn in Los Angeles. In 1922 she toured the midwestern Chautauqua circuit as a pianist. She studied composition with Goetschius (1922–3), Rubin Goldmark (1924–7, with fellowships from the Juilliard Graduate School) and Boulanger (1927); piano with Boyle and Lhévinne. Dissatisfied with teaching and with the reception of her music, she worked on the editorial staff of *Time* magazine from 1945 until 1952. Later she travelled widely, living for several years on Tahiti and Vanuatu.

Her elegant music, which uses the pandiatonic harmonic vocabulary of its time, is marked by its neo-classical, symmetrical form and its rhythmic forcefulness. The Piano Quintet and the Violin Sonata no.1 both won awards from the Society for the Publication of American Music. Her orchestral works have been performed by the symphony orchestras of Cincinnati, Rochester, Scranton and Sydney.

WORKS
(*selective list*)

Orch: Pf Conc., 1928; Divertimento, pf, str, 1931; 2 Sketches, str, 1938; Pf Conc., 1941; Nevada, 1947; Sunlight Channel, 1948
Chbr: sonatas, vn, pf, 1927, 1928; Suite, vn, vc, pf, 1930; str qts, 1932, 1934; Pf Qnt, 1936
Pf: Above the Clouds, 1924; Prelude and Fugue, 1924; Tunes & Sketches in Black & White, 1927; Purple Shadows, 1928; 3 Vignettes, 1936; 3 Metropolitones, 1940; Man-About Town, 2 pf, 1942

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CATHERINE PARSONS SMITH

Cole, William (*b* Witnesham, Suffolk, 2 Nov 1737; *d* Colchester, 10 May 1824). English composer. He was the son of a dissenting farmer and may have been educated at the Green Sleeve School, attached to the Tacket Street Independent Church in Ipswich. In 1765 he became master of the Independent Charity School in Colchester and began to develop a land-surveying practice in the Colchester area. He also developed scientific interests, publishing *Observations and Conjectures on the Nature and Properties of Light, and on the Theory of Comets* (Colchester, 1777); his *Conversations in Algebra* (London, 1818) were 'designed for those who have not the advantage of a tutor, as well as for the use of students in schools'. His compositions were mainly a by-product of his activities as a psalmody teacher. He published: *The Psalmodists Exercise, or A Set of Psalm Tunes & Anthems* (Ipswich and London, 1766); an apparently lost sequel *Divine Hymns* (Colchester, 1775); *A Morning and Evening Service . . . together with Six Anthems in Score* (London, 1793) and *A View of Modern Psalmody* (Colchester and London, 1819). The last was 'an attempt to reform the practice of singing in the Worship of God' and is a valuable source of information about the performance of parish church music. An anthem by him was published as late as 1856 by E.J. Westrop in *The Antiphonal*. His only foray into secular music seems to have been *Peace, an Ode* (London, ?1803), a competent choral and orchestral setting in a sub-Handelian idiom of verse by the Suffolk rustic poet Robert Bloomfield.

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JOHN BENSUSAN-BUTT, PETER HOLMAN

Colebault, Jacques. *See* JACQUET OF MANTUA.

Coleman [Colman], **Charles** (*d* London, bur. 8 July 1664). English composer, singer, lutenist and viol player, probably the father of EDWARD COLEMAN. The description of him as 'antient' in the burial records of St Andrew's, Holborn, suggests that he was born probably well before 1600. He sang Hymen in Robert White's masque *Cupid's Banishment*, given at Greenwich on 4 May 1617. At the funeral of James I in 1625 he was listed as one of the 'consorte' (lutes and voices), but the date of his original appointment is not known. He performed as both instrumentalist and singer in Shirley's masque *The Triumph of Peace* (1634) and provided music for *The King and Queen's Entertainment at Richmond* presented by the six-year-old Prince Charles on 12 September 1636.

He had a house at Richmond, where for a time John Hutchinson (whose music master he was) lived. According to Lucy Hutchinson:

> the man being a skilful composer in music, the King's musicians often met at his house to practise new airs and prepare them for the King; and divers of the gentlemen and ladies that were affected with music, came thither to hear; others that were not took that pretense to entertain themselves with the company.

Perhaps as a result of Colonel Hutchinson's influence with the parliamentarians, the committee appointed in 1651 to reform the University of Cambridge recommended Coleman for the MusD degree, which he took on 2 July that year. John Playford listed him in *A Musicall Banquet* (London, 1651) among London music teachers 'For the Voyce or Viole'. He wrote some of the instrumental music for Davenant's *First Dayes Entertainment at Rutland-House* (1656) and *The Siege of Rhodes* (1656). Coleman also contributed the musical entries to Edward Phillips's dictionary, *New World of English Words* (1658/*R*).

At the Restoration Coleman set Shirley's *Ode upon the Happy Return of King Charles II to his Languishing Nations*, dated 29 May 1660, the king's birthday and the day he entered London in triumph. In due course he was reappointed to the King's Musick as musician 'for the viall, among the lutes and voices' at a salary of £40 p.a. with £20 for strings and £16 2s. 6d. livery annually; he was succeeded in this place by his son Charles (bap. 27 Feb 1620; *d* 1694). On the death of Henry Lawes in 1662, Coleman was appointed 'composer in his Majesty's private music for voices'.

Coleman's songs are interesting and show more modern characteristics than those of Henry Lawes, especially with regard to tonality. (A good example is 'Wake my Adonis, do not die', from Cartwright's *The Lady Errant*, one of seven songs in MB, xxxiii, 1971.) His five- and six-part fantasies, which were never published, date from before 1625. The numerous instrumental airs in 2, 3 and 4 parts are mostly arranged in suites and reveal Coleman as one of the most prolific and capable contemporaries of John Jenkins, whose contrapuntal mastery and harmonic richness he lacked, though he was perhaps his equal in lighter genres.

WORKS

for more details about the instrumental music see DoddI

17 songs, 1652[8], 1652[9], 1653[7], 1659[5], 1669[5], *GB-Lbl, Llp, US-NYp*
Ode upon the Happy Return of King Charles II to his Languishing Nations (J. Shirley), king's birthday and Restoration, 1660, music lost
275 airs, a 2–4, 1651[6], 1655[5], 1662[8], 1666[4], *GB-Lbl, Ob, Och, US-NH, NYp*
26 airs, lyra viol, 1651[6], 1652[7], 1661[4], 1669[6], 1682[9], *F-Pn, GB-Cu, Lbl, Mp, Ob, US-LAuc, NH*
Music for the King and Queen's Entertainment at Richmond, 1636; First Dayes Entertainment at Rutland-House (W. Davenant), 1656; The Siege of Rhodes (Davenant), 1656
5 fantasies, a 6, *GB-Ob, Och*
Fantasy, a 5, *IRL-Dm, GB-Ob, Och*, extract pr. in Meyer
Fantasy, 2 b viol, *Ckc*
Divisions on a ground, b viol, *US-NYp*

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AshbeeR, i, iii, v, viii; *BDA; BDECM*, 271–3; *MeyerECM*, 196–7; *SpinkES*, 115–18
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993), 252–3

IAN SPINK

Coleman, Cy [Kaufman, Seymour] (*b* New York, 14 June 1929). American composer and pianist. The son of Russian immigrants, he began to play the piano at the age of four, and performed recitals at the Steinway and Carnegie halls by seven. He studied counterpoint and orchestration at the New York College of Music and developed a serious interest in jazz, within a few years performing in New York nightclubs with his trio and starting a long recording career as a jazz pianist. A collaboration with the lyricist Joseph Allan McCarthy yielded several song hits between 1952 and 1956, including *Why try to change me now?*, *I'm gonna laugh you right out of my life* and *Tin Pan Alley*, the last of which appeared in Coleman's first Broadway venture, the revue *John Murray Anderson's Almanac* (1953). By the late 1950s he had produced an impressive list of song standards with lyricist Carolyn Leigh, which included *Witchcraft, I walk a little faster* and *The best is yet to come*. After failed auditions for *Gypsy* and *Skyscraper*, Coleman and Leigh were engaged to compose *Wildcat* (1960), their first Broadway score. A star vehicle for television comedienne Lucille Ball, it is now remembered primarily for the first of several striking Coleman marches in 6/8 metre, 'Hey, look me over'; later 6/8 marches include 'Pass me by' from the film *Father Goose* (1964) and the lesser-known 'One Brick at a Time' from *Barnum*. The second collaboration with Leigh, the satirical *Little Me* (1962), with a widely praised Coleman score and book by Neil Simon, starred another television comedian, Sid Caesar, in seven disparate roles. Although it closed after 257 performances on Broadway and failed in its revivals with the comedians James, Coco (1982) and Martin Short (1999), it proved popular in its London début with the comedian Bruce Forsyth (1964) and in revival with Russ Abbott (1984).

In 1966 Coleman joined veteran film and Broadway lyricist Dorothy Fields for *Sweet Charity*, adapted by Simon from Fellini's film about a prostitute, *Nights of Cabiria*. The show, which featured some of Coleman's most celebrated songs ('Big Spender' and 'If my friends could see me now') was a modest popular success and three years later became the only film version of a Coleman musical to date. A second collaboration with Fields followed with *Seesaw* (1973). After Fields's death in 1974, Coleman collaborated over the next 15 years with various librettists and lyricists, most notably with Michael Stewart for *I Love My Wife* (1977) and *Barnum* (1980), Betty Comden and Adolph Green for *On the Twentieth Century* (1978) and *The Will Rogers Follies* (1991), and Larry Gelbart and David Zippel for *City of*

Angels (1989). While none of these musicals was among the greatest popular successes of the time, only *On the Twentieth Century* ran for fewer than 850 performances.

I Love My Wife, a gentle satire of mate-swapping, featured self-consciously non-integrated songs and may be the first musical in which the orchestral players participated and commented on the proceedings. In *On the Twentieth Century* a fading producer-director's farcical attempt to sign his former lover, now a big star, to his next film, prompted Coleman to abandon his predilection for jazz and demonstrate his musical range with a strong classical score that verges on the operatic. After *Barnum*, a musical based on the career of the 19th-century showman and impresario, Coleman experienced a fallow period that culminated in the devastating failure, *Welcome to the Club*, which lasted only 12 performances in April 1989. Shortly thereafter, however, in one of Broadway's most remarkable creative comebacks, Coleman returned in December 1989 with *City of Angels*, a clever and original self-referential hybrid of classic detective films of the 1940s, with a period score, perhaps the finest of his career. In the next season the *Will Rogers Follies*, a musical revue based on the career of the famous political humourist, cowboy and showman, brought Coleman his second consecutive Tony Award. *The Life* (1997), a musical about the lives and frustrated hopes of prostitutes and their pimps on Times Square in the 1980s, earned critical accolades for the performers as well as praise for Coleman's score, which included 'The Oldest Profession' and 'My Body'.

WORKS
(*selective list*)

STAGE

unless otherwise stated, all are musicals and dates are those of first New York performance; where different, writers shown as (lyricist; book author)

Wildcat (C. Leigh; N.R. Nash), orchd R. Ginzler and S. Ramin, Alvin, 16 Dec 1960 [incl. Give a little whistle, Hey, look me over!, What takes my fancy, You've come home]

Little Me (Leigh; N. Simon, after P. Dennis), orchd R. Burns, Lunt-Fontanne, 17 Nov 1962 [incl. I've got your number, Little Me, The Other Side of the Tracks, Real Live Girl; addl material 1982, incl. Don't ask a lady, I wanna be yours]

Sweet Charity (Leigh; Simon, after F. Fellini, T. Pinelli and E. Flaiano: *Nights of Cabiria*), orchd Burns, Palace, 19 Jan 1966 [incl. Big Spender, If my friends could see me now, I'm a brass band, The Rhythm of Life, Where am I going?; film 1969, incl. My Personal Property]

Seesaw (D. Fields; M. Bennett, after W. Gibson: *Two for the Seesaw*), orchd L. Fallon, Uris, 18 Mar 1973 [incl. It's not where you start, Nobody does it like me, Poor Everybody Else, Seesaw]

I Love My Wife (M. Stewart, after L. Rego), orchd C. Coleman, Ethel Barrymore, 17 April 1977 [incl. Ev'rybody today is turning on, Hey there, good times, I love my wife, Someone Wonderful I Missed]

On the Twentieth Century (B. Comden and A. Green, after B. Hecht and C. MacArthur: Twentieth Century), orchd H. Kay, St James, 19 Feb 1978 [incl. Our Private World, She's a nut, Véronique]

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Barnum (Stewart; M. Bramble), orchd Kay, St James, 20 April 1980 [incl. Bigger isn't better, The Colors of my Life, Come follow the band, There is a sucker born ev'ry minute]; film (television) 1986

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City of Angels (D. Zippel; L. Gelbart), orchd B. Byers, Virginia Theater, 11 Dec 1989 [incl. Funny, With Every Breath I Take, You can always count on me, You're nothing without me)

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Contribs. to revue: John Murray Anderson's Almanac, 1953; Ziegfeld Follies of 1956 [incl. The lady is indisposed]; Demi-Dozen, 1958 [incl. You fascinate me so]; Medium Rare, 1960;

Straws in the Wind, 1975; Hellzapoppin'!, 1976

Incid. music: Compulsion (Leigh), 1957; Keep It in the Family (D. Fields), 1967

FILM AND TELEVISION

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GEOFFREY BLOCK

Coleman, Edward (*b* London, bap. 27 April 1622; *d* Greenwich, 29 Aug 1669). English tenor and composer, probably the son of CHARLES COLEMAN. John Playford, in *A Musicall Banquet* (London, 1651), listed him among London music teachers 'For the Voyce or Viole', and he is named as the composer of the well-known 'The glories of our birth [blood] and state', from Shirley's *The Contention of Ajax and Ulysses* (?1653). In Davenant's opera *The Siege of Rhodes* (1656) he took the part of Alphonso, while his wife, Catherine, sang Ianthe and thus – it has been claimed – made theatrical history by being one of the first women to appear on the public stage in England.

At the Restoration, Coleman was admitted to the king's 'private musicke for voises' (19 June 1660), and he was one of the Gentlemen of the Chapel Royal at the king's coronation on 23 April 1661. Of his voice and character Pepys wrote (30 October 1665): 'Coleman's voice is quite spoiled, and when he begins to be drunk he is excellent company, but afterward troublesome and impertinent'. He also described him as 'a very rogue for women as any in the world' (23 December 1667), which made Pepys apprehensive about the attention Coleman paid his own wife. Of Catherine Coleman's voice he wrote that although she sang well 'her voice is decayed as to strength

but mighty sweet though soft' (31 October 1665). Some songs by Edward Coleman are in volumes of *Select [Musicall] Ayres and Dialogues* (RISM 1653[7]–1669[5]) and *The Musical Companion* (1667[6]–1673[4]); two are printed in a modern edition (MB, xxxiii, 1971). (*AshbeeR*, i, v, viii; *BDA*; *BDECM*; *SpinkES*)

IAN SPINK

Coleman, Ellen (*b* London, *c*1886; *d* London, 5 Feb 1973). English composer. She was privately educated and was composing sonatas at the age of 14; it was only in 1921 that she began to take composition lessons, studying with Collingwood. She travelled widely and formed lifelong friendships with such notable musicians as Backhaus, Chaliapin and Landowska, and mounted three concerts of her works at the Salle Pleyel-Chopin in Paris, in 1937–8, each of which was extensively reviewed; at the second, on 31 March 1938, attended by André Gide, Landowska introduced the music and Marcelle de Lacour was among the performers.

Of Coleman's two operas, *The Walled Garden*, in one act, was twice broadcast by the BBC. She also wrote two masses, one of which (1928) was performed at Fribourg Cathedral; chamber music, for a variety of instruments, including a pair of ondes martenot; and over 300 songs. The work that brought her greatest acknowledgment was the Cello Sonata in A minor, which was recorded, and published in London by Augener in 1937. Also published by Augener were *Swansong* (1935), a cycle of five songs to texts by Robert Nichols, and several piano pieces. Her *Poems and Pictures* for piano were published in Boston. Although Coleman's musical language, frequently based on 'white-note' modality, and the emotional range of her utterance may be rather constricted, her works often reveal a lyrical charm and captivating directness. Her archive is housed at City University, London, and some of her correspondence survives in the British Library.

RHIAN SAMUEL

Coleman, Michael (*b* Knockgrania, Killavil, Co. Sligo, Ireland, 1891; *d* New York, 4 Jan 1945). Irish fiddle player and stepdancer. Michael Coleman's fiddle playing belongs to the rich tradition of southern Sligo and adjoining parts of Roscommon and Mayo, particularly around Doocastle, Bunnanadden and Killavil. His father, James Coleman, a smallholder, played the flute at home and his elder brother Jim Coleman (*b* 1883) played the fiddle. Coleman began to play at five or six years old and was influenced by his brother as well as local fiddlers such as Kipeen Scanlan, Jamesy Gannon, Philip O'Beirne and John O'Dowd. He learnt to stepdance from the dancing teachers John Tuohy and Charlie Dolan (uncle of the famous fiddle player Jimmy Morrison).

Coleman tried to find work in the north of England in 1914 but later in the year sailed for New York. In 1917 he married an immigrant from Co. Monaghan and had one daughter. After a provincial vaudeville tour on the Keith Theatre circuit, Coleman returned to New York where his extensive recording career began. Advances in recording technology enabling the fiddle's tone to be faithfully captured on disc coincided in the late 1920s with the height of Coleman's playing. His performances of highly embellished melodies at dazzling tempos with faultless rhythm were widely disseminated. Coleman was not only a virtuoso player but produced spontaneous complex variations, particularly when playing reels.

Coleman's influence was huge. He enlarged the audience for Irish traditional music and affected its development in several ways. He instigated a pan-Irish fiddle style which found wide acceptance throughout Ireland and in Irish communities in the US and Canada; stylistic traits from the Sligo area became widespread through a host of imitators; and he initiated a process of musical cross-fertilization (elements of Sligo style became mixed with those of Clare and Donegal). In addition, he moved from the traditional context of playing for dancing to playing in concerts for a listening audience, prefiguring bands such as the Chieftains, the Bothy Band, De Danann and Planxty.

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CAROLE PEGG

Coleman, Ornette (*b* Fort Worth, TX, 19 March 1930). American jazz alto saxophonist and composer.

1. Life. 2. Musical style.

1. Life. He began playing alto saxophone at the age of 14, and developed a style influenced predominantly by Charlie Parker. His early professional work with a variety of South-western rhythm and blues and carnival bands, however, seems to have been in a more traditional idiom. In 1948 he moved to New Orleans and worked mostly at non-musical jobs. By 1950 he had returned to Fort Worth, after which he went to Los Angeles with Pee Wee Crayton's rhythm and blues band. Wherever he tried to introduce some of his more personal and innovative ideas, he met with hostility, both from audiences and from musicians. While working as a lift operator in Los Angeles, he studied (on his own) harmony and theory textbooks, and gradually evolved a radically new concept and style, seemingly from a combination of musical intuition, born of South-western country blues and folk forms, and his misreadings – or highly personal interpretations – of the theoretical texts.

While working sporadically in some of the more obscure clubs in Los Angeles, Coleman eventually came to the attention of two double bass players – firstly Red Mitchell and later Percy Heath of the Modern Jazz Quartet. Coleman's first studio recording (for Contemporary in 1958) reveals that his style and sound were, in essence, fully formed at that time. At the instigation of John Lewis, Coleman (and his trumpet-playing partner Don Cherry) attended the Lenox (Massachusetts) School of Jazz in 1959. There followed engagements at the Five Spot in New York and recordings for Atlantic (1959) entitled *The Shape of Jazz to Come* (which included his compositions 'Lonely Woman' and 'Congeniality') and *Change of the Century* (with 'Ramblin' and 'Free'). These recordings, which occasioned worldwide controversy, revealed Coleman performing in a style freed from most of the conventions of modern jazz. His recording *Free Jazz* (Atl., 1960) for double jazz quartet, a 37-minute sustained collective improvisation, was undoubtedly the single most important influence on avant-garde jazz in the ensuing decade.

In 1962 Coleman retired temporarily from performing in public, primarily to teach himself trumpet and violin.



Ornette Coleman

His unorthodox treatment of these instruments on his return to public life in 1965 provoked even more controversy and led to numerous denunciations of his work by a number of influential black American jazz musicians, including Miles Davis and Charles Mingus. However, Coleman was well received in Europe during his first tour there in 1965, giving a major impetus to the burgeoning European avant-garde jazz movement. In the mid- and late 1960s he also became interested in extended, through-composed works for larger ensembles, and produced among other pieces *Forms and Sounds for Wind Quintet*(1965, recorded in England by the Virtuoso Ensemble, 1965, Pol.) and *Skies of America*, a 21-movement suite for symphony orchestra (1972, Col.).
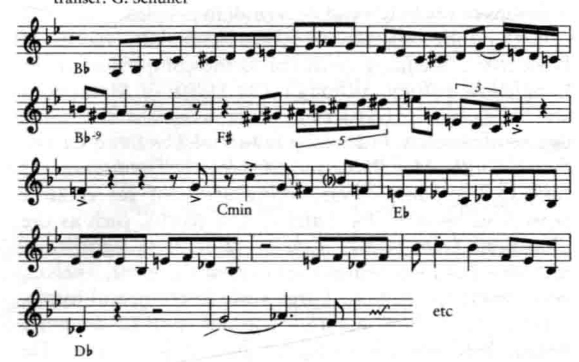
By the early 1970s Coleman's influence had waned considerably, while John Coltrane's dominance of saxophone styles had correspondingly spread. As Coleman turned increasingly to more abstract and mechanical compositional techniques (as in *Skies of America*), his playing lost some of its earlier emotional intensity and rhythmic vitality. But a visit to Morocco in 1972 and the gradual influence (especially rhythmic) of certain rock, funk and fusion styles seemed to have revitalized his ensemble performances, a direction clearly discernible in Coleman's powerful electric band Prime Time founded in 1975. In the 1980s the group performed and recorded as a septet, with two guitarists, two bass guitarists and two drummers, all amplified, though in 1988 Coleman reverted to one drummer, his son Denardo. Prime Time's repertory draws on the various musical styles that have influenced Coleman (including Moroccan music, jazz-rock and free-jazz improvisation). Coleman's own playing, however, a fascinating and basically inimitable amalgam of blues and modal, atonal and microtonal music, remains unchanged.

The recording *Song X* (1985, Geffen) and a tour (1986), both made with Pat Metheny, brought Coleman and his music a degree of attention he had not enjoyed for some years. A film, *Ornette: Made in America*, directed by Shirley Clarke and compiled from footage made in the 1960s and the early 1980s, was released in 1984, and two concerts entitled 'Ornette Coleman Celebration' took place at the Weill Recital Hall at Carnegie Hall in 1987; the works performed were *Notes Talking*, for solo mandolin (1986), *The Sacred Mind of Johnny Dolphin*, for chamber ensemble (1984), *Time Design*, for amplified string quartet and electric drum set (1983), *Trinity*, for solo violin (1986) and *In Honor of NASA and Planetary Soloist*, for oboe, english horn, *mukhavīnā* and string quartet (1986). In 1987 Coleman recorded the double album *In All Languages* (Caravan of Dreams), one disc featuring a reunion of his free-jazz quartet and the other presenting Prime Time; several titles are performed by both ensembles, each interpreting Coleman's compositions in its own radically distinctive way. His *Skies of America* was performed in Poland and Germany by the Polish National Orchestra in December 1992 and his multimedia composition *Tone Dialing* received its world première in San Francisco in November 1994.

2. Musical style. Coleman's music is conceived essentially as an ensemble music; founded on traditional roots, it makes consistent use of spontaneous collective interplay at the most intimate and intricate levels. This accounts for its extraordinary unpredictability, freedom and flexibility. Coleman's improvisations are highly mobile in tonality, rhythmic continuity and form; they liberated the jazz solo from both an adherence to predetermined harmonic 'changes' and a subservience to melodic variation. They also abandon traditional chorus and phrase structure, reinterpreting jazz rhythm, beat and swing along freer, non-symmetrical lines. Although it appeared to many to be incoherent and atonal, Coleman's playing was (and remains) essentially modal in concept, rooted in older, simpler black folk idioms – in particular a raw blues feeling. His wailing saxophone sound (produced in his early years on a plastic instrument) is never far removed from the plaintive human voice of black-American musical folklore. This essentially lyric approach, best heard on 'Lonely Woman' (1959) and 'Sex Spy' (on the album *Soapsuds*, 1977, AH), is linked to his 'horizontal' concept of improvisation, a tendency explored earlier by such players as Lester Young and Miles Davis. Released from a strict adherence to harmonic functions and conventional form and phrase patterns, Coleman's solos are intrinsically linear, evolving in a sometimes fragmented musical discourse (ex.1). His improvisations at fast tempos are marked by flurries of notes, or gliding, swooping and at times bursting phrases, played with great intensity and conviction. Occasionally his work seems burdened by the overuse of sequential patterning. But it is the strength of conviction of his playing (especially when aided by like-minded colleagues such as Cherry, the double bass player Charlie Haden and the drummer Billy Higgins) that produces a sense of the inevitable in Coleman's art.

Technically Coleman plays as much 'from his fingers' as by ear, an approach frequently resulting in non-tempered intonation and unique tone-colours. These effects are even more noticeable in his less convincing performances on trumpet and violin, although even on

Ex.1 Coleman's second 'chorus' from *Congeniality* (1959, Atl.); transcr. G. Schuller



these instruments Coleman can sometimes produce compelling improvisations by sheer instinct and musical energy.

Since the 1980s Coleman has espoused a theory which he calls 'harmolodic'. It is apparently based on the reiteration in varied clefs and 'keys' of the same musical materials (lines, themes, melodies), thus producing a simplistic organum-like 'polyphony', principally in unrelieved parallel motion. It is not clear, however, how this theory functions in Coleman's own improvisatory style. He is also noted for his use of obscure, often contradictory, epigrams. Some observers see in these the 'philosophical' analogues to his musical theories and concepts. Similarly, his notation of his own compositions – of which he has written several hundred – is imprecise, gestural and in a sense graphic, leaving the performer free to give individual and differing interpretations. Coleman has opened up unprecedented musical vistas for jazz, the wider implications of which have not yet been fully explored – least of all by his many lesser imitators.

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GUNTHER SCHULLER

Coleman, Steve (*b* Chicago, 20 Sept 1956). American jazz alto saxophonist and bandleader. While at school he briefly played the violin before switching to the alto saxophone. He recalled that later, during a period at Illinois Wesleyan University, Charlie Parker and the soul saxophonist Maceo Parker were strong influences, but it is clear from his recordings of the mid-1980s that fellow black jazz musician Ornette Coleman must also have figured prominently in the formation of his style. Coleman left Chicago in 1978, moving to New York. He worked in the orchestras of Thad Jones and Mel Lewis, Sam Rivers and Cecil Taylor, and also performed and recorded with David Murray, the singer Abbey Lincoln, Dave Holland (of whose group he was a member for several years in the mid- to late 1980s), Bob Brookmeyer, the trombonist Slide Hampton and others. Coleman formed his own group, Five Elements, in 1981 to present a new style that operated under the rubric M-BASE, a cooperative institution he co-founded around 1984. Concurrently from 1985 to 1991 he taught at Banff Centre for the Arts, Canada. In 1994 he formed a sextet, Renegade Way, touring Europe the following year. He also presented a series of grassroots workshops and concerts around Oakland, California in 1994 and in 1996 with his ensemble the Metrics. Early in 1996 he travelled to Matanzas, Cuba, to study the Yoruba tradition. He performed at the Havana Jazz Festival and recorded with musicians and dancers, including the group AfroCuba de Matanzas; the effort was preserved on film.

Working with Holland and as a leader, Coleman has been a leading exponent of the incorporation of odd metres into jazz in a manner that is far more sophisticated and subtle than were the pioneering efforts of Dave Brubeck in the 1950s and Don Ellis in the 1960s. Even more significant are his efforts with M-BASE and as a leader to create an amalgamation of free jazz, soul funk and hip hop as exemplified by *Curves of Life* (1995, RCA/Novus).

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GARY W. KENNEDY, BARRY KERNFELD

Colenda. *See* KOLĘDA.

Coler, Martin. *See* KÖLER, MARTIN.

Coleridge-Taylor, Samuel [Taylor, Samuel Coleridge] (*b* London, 15 Aug 1875; *d* Croydon, 1 Sept 1912). English composer. He was the illegitimate child of Daniel Hugh Taylor, a doctor and native of Sierra Leone, and Alice Hare Martin, an Englishwoman. He grew up in Croydon with his mother after his father returned to Africa. It has been suggested that Samuel may have enjoyed support from a member of the Coleridge family (see Butterworth, 1989), but the evidence for this proposition is extremely slender. He studied the violin with Joseph Beckwith and singing in the choir of St George's Presbyterian Church from the age of ten. After his voice broke he sang alto in the parish choir of St Mary Magdalene, Addiscombe. In 1890 he entered the RCM as a violin student; his first important composition, a *Te Deum*, dates from this year. Novello published one of his anthems, *In thee, O Lord*, in 1891, and four more in 1892. That year he began to study composition with Stanford, and was awarded an open scholarship for composition at the college in March 1893. Frequent public performances of his music followed: a chamber concert in Croydon on 9 October 1893 included his Piano Quintet, part of his Clarinet Sonata, and three of his songs, with the composer at the piano, and between 1894 and 1897 some of his latest works were heard at the RCM, notably the Nonet, the Clarinet Quintet, *Five Fantasiestücke* for string quartet, the first three movements of the Symphony in A minor, and the

String Quartet in D minor. In 1895 and 1896 he won the Lesley Alexander composition prize. His contemporaries at the RCM included Dunhill, Vaughan Williams, Holst, Ireland and Bridge, although his closest peer relationship was forged with William Hurlstone.

He left the RCM in 1897, and in the following year received his first commission, from the Three Choirs Festival. He had received much help and advice from A.J. Jaeger, through whom his music became known to Elgar; it was Elgar who recommended Coleridge-Taylor for the festival commission, and the result, the Ballade in A minor for orchestra, was well received at its first performance. Two months later Stanford conducted the first performance of *Hiawatha's Wedding Feast* at the RCM. This cantata, on which the composer's fame now largely rests, soon became widely acclaimed in England and the USA; Jaeger even referred to it as 'the biggest success Novellos had since Elijah'. Many festival commissions followed, including the *Overture to The Song of Hiawatha*, *The Death of Minnehaha*, *Hiawatha's Departure*, and a number of cantatas, of which *A Tale of Old Japan* is perhaps the finest. None of these later works, however, was as enthusiastically received as *Hiawatha*. Coleridge-Taylor's other chief field of composition was incidental music, commissioned by Herbert Beerbohm Tree for His Majesty's Theatre; he provided music for four plays by Stephen Phillips (*Herod*, *Ulysses*, *Nero* and *Faust*), as well as for *Othello*and Alfred Noyes's *The Forest of Wild Thyme*.

In addition to composing, Coleridge-Taylor was an excellent conductor of catholic tastes and, according to Carl Stoeckel, was described in 1910 by New York orchestral players as the 'black Mahler'. He was permanent conductor of the Handel Society from 1904 until his death, of the Westmorland Festival from 1901 to 1904, and of many choral and orchestral societies. He also undertook much teaching in and around Croydon, and was appointed professor of composition at Trinity College of Music, London, in 1903, and at the GSM in 1910. He made three successful visits to the USA, in 1904 and 1906 at the invitation of the Coleridge-Taylor Choral Society, founded in Washington, DC, in 1901 for black singers, and in 1910 at the invitation of Carl Stoeckel for the Litchfield Festival, Connecticut. His early death from pneumonia seems to have been partly a result of overwork, and his passing was widely lamented.

As a student at the RCM, Coleridge-Taylor had exhibited extraordinary promise as a composer. The assured technique and stylistic panache of his chamber works drew praise from Stanford who, greatly admiring the Clarinet Quintet, showed it to Joachim. The Clarinet Quintet reveals the extent to which he had imbibed the Brahmsian core of Stanford's teaching, but the rhythmic vitality, harmonic colour and melodic invention (which betrays a strong modal character) confirm the influence of his idol Dvořák. These characteristics quickly found a natural affinity with the poetry of Longfellow, who was greatly popular at the time, and audiences were attracted to the novelty of his trochaic rhythms, not to mention the 'funny names' which the composer himself admitted first drew him to the *Song of Hiawatha*. The cult of the exotic was then at its height, and the romantic appeal of the Amerindian powerful. In Coleridge-Taylor it became entangled with his endeavour to express his African identity, which he did, following Dvořák's example, by modelling some of his works on negro subjects and melodies of the black and Amerindian peoples.

High public expectations following the huge success of *Hiawatha's Wedding Feast* led to the completion of the Longfellow trilogy, although *The Death of Minnehaha* and *Hiawatha's Departure* never achieved the same degree of renown. Indeed the failure of *The Blind Girl of Castél-Cuillé*, *Meg Blane* and particularly *The Atonement* suggested a conspicuous falling away of his creative powers in his late 20s. Later choral works, such as the 'Bon-Bon' Suite and *A Tale of Old Japan* signalled a recovery, but his one attempt at full-scale opera, *Thelma*, never came to fruition. Large-scale instrumental forms, handled with such assurance in his student chamber works, held less attraction for him in later years. He produced an extensively reworked concerto for the American violinist Maud Powell at the end of his life, but his most convincing essay was the *Symphonic Variations on an African Air*, which displays his considerable aptitude and partiality for variation form. Shorter orchestral works such as the Ballade in A minor and *The Song of Hiawatha* also evince a sense of breadth, but it is as a miniaturist, in the fine settings of Elizabeth Barrett Browning's sonnets *The Soul's Expression* or even more so in the province of light music, such as *The Forest of Wild Thyme* or *The Bamboula*, that he excelled.

Coleridge-Taylor saw it as his mission in life to help establish the dignity of the black man. He was greatly influenced by the black American poet P.L. Dunbar (some of whose poems he set), by the Fisk Jubilee Singers of Nashville, by W.E.B. Du Bois, Frederick Douglass, Booker T. Washington and others, whose works he studied zealously. After meeting Dunbar in 1897 his awareness of his heritage grew rapidly, leading to such works as the *African Romances* (1897), the operatic romance *Dream Lovers* (1898), the *African Suite* (1898) and *Toussaint l'ouverture* (1901), a musical illustration of the 18th-century slave who led the liberation of Haiti. Many musicians in the USA looked on him as a beneficent influence. H.T. Burleigh frequently sang for him in the USA and probably shared many of his ideas. He suffered many rebuffs on account of his colour and at one time contemplated emigrating to the USA. Above all, though, he was known as a man of great dignity and patience.

On 30 December 1899 Coleridge-Taylor married Jessie Walmisley, a fellow RCM student and a cousin of T.A. Walmisley. Their son Hiawatha (*b* Croydon, 15 Oct 1900; *d* London, 20 Jan 1980) and daughter Avril [Gwendolen] (*b* South Norwood, 8 March 1903; *d* 21 Dec 1998) followed musical careers, the former as a conductor of his father's ballet music in the staged performances of *Hiawatha*at the Albert Hall, the first of which took place on 19 May 1924, and the latter as a conductor and a composer of songs, partsongs, instrumental solos, orchestral arrangements and larger works, including a Piano Concerto in F minor, *Sussex Landscape*, *The Hills*, *To April*, *In Memoriam R.A.F.* and *Golden Wedding Ballet Suite* for orchestra, and *Wyndore*and *Historical Episode* for chorus and orchestra. She adopted the name Avril in place of Gwendolen, and has also written under pseudonyms.

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MSS in GB-Lbl, Lcm, US-NYpm

QH – *London, Queen's Hall*

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79 Othello (incid music, W. Shakespeare), 1910–11, *US-Bp**, orch suite (1909): Dance, Children's Intermezzo, Funeral March, The Willow Song, Military March
— St Agnes Eve (incid music), 1912, partial pf score ed. A. Lotter (1922): 3 Tableaux
— The Clown and the Columbine (melodrama after H.C. Andersen), reciter, vn, vc, pf, unpubd

CHORAL AND VOCAL

all with orchestra

some also published with piano accompaniment

7 Zara's Ear-Rings (Lockhart), rhapsody, solo v, 1895, unpubd
30 Scenes from 'The Song of Hiawatha' (cant., H.W. Longfellow): 1 Hiawatha's Wedding Feast, T, 4vv, London, RCM, 11 Nov 1898, *US-Bp*; 2 The Death of Minnehaha, S, Bar, 4vv, Hanley, 26 Oct 1899; 3 Overture, Norwich, 6 Oct 1899; 4 Hiawatha's Departure, S, T, Bar, 4vv, London, Albert Hall, 22 March 1900 [no. 1 incl. Onaway! awake, beloved; no.4 incl. Spring had come and Hiawatha's Vision: all 3 pubd separately]
42 The Soul's Expression (E.B. Browning), 4 sonnets, A, Hereford, 13 Sept 1900: The Soul's Expression, Tears, Grief, Comfort
43 The Blind Girl of Castél-Cuillé (cant., Longfellow), S, Bar, 4vv, Leeds, 9 Oct 1901, vs (1901)
48 Meg Blane (R. Buchanan), rhapsody, Mez, 4vv, Sheffield, 3 Oct 1902, vs (1902), incl. epilogue Lord hearken to me
53 The Atonement (sacred cant., A. Parsons), S, Mez, A, T, Bar, 4vv, Hereford, 10 Sept 1903, vs (1903)
54 5 Choral Ballads (Longfellow), Bar, 4vv, Norwich, 25 Oct 1905, vs (Leipzig, 1904): Beside the ungathered rice he lay, She dwells by great Kenhawa's side, Loud he sang the psalm of David, The Quadroon Girl, In dark fens of dismal swamp
61 Kubla Khan (S.T. Coleridge), rhapsody, Mez, 4vv, QH, 1906, vs (1905)
65 Endymion's Dream (cant., C.R.B. Barrett), S, T, 4vv, Brighton, 4 Feb 1910, vs (1910)
68 'Bon-Bon' Suite (cant., T. Moore), Bar, 4vv, vs (1909): The Magic Mirror, The Fairy Boat, To Rosa, Love and Hymen, The Watchman, Say, what shall we dance?
76 A Tale of Old Japan (cant., A. Noyes), S, A, T, Bar, 4vv, QH, 6 Dec 1911, vs (1911)
81 2 Songs, 1v: Waiting; Red o' the Dawn (Noyes) (1920)

ORCHESTRAL

many also arranged for piano or violin, piano

4 Ballade, d, vn (1895)
8 Sym., a, London, St James's Hall, 6 March 1896, unpubd
14 Legende, from Conzertstück, vn (1897)
22 4 Characteristic Waltzes (1899): Valse bohémienne, Valse rustique, Valse de la reine, Valse mauresque
33 Ballade, a, Gloucester, 14 Sept 1898 (1899)
39 Romance, G, vn, ?1899
40 Solemn Prelude, Worcester, 13 Sept 1899
41/1 [4] Scenes from an Everyday Romance, suite, QH, 24 May 1900: e, G, b, e
44 Idyll, Gloucester, 11 Sept 1901
46 Toussaint l'ouverture, QH, 26 Oct 1901
47/2 Hemo Dance, scherzo, 1902
51 Ethiopia Saluting the Colours, march, pf 4 hands score (1902)
52 Four Noveletten, str, tambourine, triangle (1903): A, C, a, D
63 Symphonic Variations on an African Air, QH, 14 June 1906 (1906)
— Fantasiestück, A, vc, New Brighton, 7 July 1907, unpubd
— A Lovely Little Dream, str, hmn, ?1909
75 The Bamboula, rhapsodic dance, Norfolk, CT, 2 June 1910 (1911)
77 Petite suite de concert (1911): La caprice de Nanette, Demande et reponse, Un sonnet d'amour, La tarantel'e fretillante
80 Vn Conc., g, Norfolk, CT, June 1912, pf score ed. W.J. Read (1912)
82/1 Hiawatha (ballet), 1912, arr. and orchd P.E. Fletcher, London, 19 May 1924: The Wooing, The Marriage Feast, Bird Scene, Conjurer's Scene, The Departure, Reunion
82/2 Minnehaha, suite: Laughing Water, The Pursuit, Love Song, The Homecoming
— From the Prairie, rhapsody, Norfolk, CT, 1914

CHAMBER

1 Pf Qnt, g, *c*1893, unpubd
— Cl Sonata, f, *c*1893, unpubd
2 Nonet, f, pf, vn, va, vc, db, ob, cl, hn, bn, 1893, unpubd
3 Suite de [4] pièces, vn, pf/org, 1893: Pastorale, Cavatina, Barcarolle, Contemplation
— Pf Trio, e, 1893, unpubd
— Sonata, c, pf, ?1893
5 [5] Fantasiestücke, str qt, 1895 (1922): Prelude, Serenade, Humoreske, Minuet, Dance
9 2 Romantic Pieces, vn, pf, ?1895: Lament, Merrymaking
10 Cl Qnt, f♯ (Leipzig, 1895)
13 Str Qt, d, 1896, unpubd
16 [3] Hiawathan Sketches, vn, pf, 1896: A Tale, A Song, A Dance
19 2 Moorish Tone-Pictures, pf (1897): Andalla, Zarifa
19/1 2 Oriental Waltzes, pf (1905)
20 Gipsy Suite, 4 pieces, vn, pf (1897): Lament and Tambourine, A Gipsy Song, A Gipsy Dance, Waltz
23 Valse Caprice, vn, pf (1898)
28 Vn Sonata, d, ?1898, ed. A. Sammons (1917)
31 Humoresques, pf, 1897: D, g, A
— 3 Short Pieces, org (1898): Melody, Elegy, Arietta
35 African Suite, pf (1898): 1 Introduction, 2 A Negro Love Song, 3 A Valse, 4 Dance nègre [no.4 originally for pf, str qt]
38 3 Silhouettes, pf, 1897: Valse, Tambourine, Lament
41/2 Nourmahal's Song and Dance, pf (1900)
55 Moorish Dance, pf (1904)
56 [3] Cameos, pf (1904): F, d, G
58 4 African Dances, vn, pf (1904): g, F, A, d
59/1 24 Negro Melodies, pf (Boston, MA, 1905), transcr.: 1 At the dawn of day, 2 The stones are very hard, 3 Take Nabandji, 4 They will not lend me a child, 5 Song of Conquest, 6 Warrior's Song, 7 Oloba, 8 The Bamboula, 9 The angels changed my name, 10 Deep River, 11 Didn't my Lord deliver Daniel?, 12 Don't be weary, traveller, 13 Going up, 14 I'm troubled in mind, 15 I was way down a-yonder, 16 Let us cheer the weary traveller, 17 Many thousand gone, 18 My Lord delivered Daniel, 19 Oh, he raise a poor Lazarus, 20 Pilgrim's Song, 21 Run, Mary, run, 22 Sometimes I feel like a motherless child, 23 Steal away, 24 Wade in the water
59/2 Romance, vn, pf (1904)
64 [4] Scènes de ballet, pf (1906): C, A, A♭, B♭
66 [5] Forest Scenes, pf (1907): The lone forest maiden, The phantom lover arrives, The phantom tells his tale of longing, Erstwhile they ride – the forest maiden acknowledges her love, Now proudly they journey together toward the great city
— Papillon, pf (1908)
71 Three-fours, Valse Suite, pf (1909): a, A♭, g, D, E♭, c
73 Ballade, c, vn, pf, Leeds, 29 Oct 1907

— Variations on an Original Theme, vc, Croydon, 30 Nov 1907, unpubd
— 2 Impromptus, pf (1911): A, b
78 3 Impromptus, org (1913): F, C, a
— Variations, b, vc, pf (1918)
— Interlude, org

SONGS, PARTSONGS, CHORUSES
1 voice, piano unless otherwise stated

12 [5] Southern Love Songs (1896): My Love, Tears, Minguillo, If thou art sleeping maiden, Oh! my lonely pillow
15 Land of the Sun, partsong, 4vv (1897)
17 [7] African Romances (P.L. Dunbar) (1897): An African Love Song, A Prayer, A Starry Night, Dawn, Ballad, Over the Hills, How shall I woo thee?
19/2 [6] Little Songs for Little Folks (1898): Sea-Shells, A Rest by the Way, A Battle in the Snow, A Parting Wish, A Sweet Little Doll, Baby Land
21 2 Partsongs, 3 female vv (?1898): We strew these opiate flowers, How they so softly rest
24 In Memoriam, 3 rhapsodies, low v (1898): Earth fades! heaven breaks on me (R. Browning), Substitution (E. Browning), Weep not, beloved friends (Chiabrera, trans.)
29 3 Songs (W. Wordsworth, R. Burns) (?1898): Lucy, Mary, Jessy
37 6 Songs (1899): You'll love me yet, Canoe Song, A blood-red ring hung round the moon, Sweet evenings come and go love, As the moon's soft splendour, Elëanore
45 6 American Lyrics, low v (E.W. Wilcox, J.G. Whittier, W. Whitman) (1903): O thou mine other stronger part, O praise me not, Her love, The dark eye has left us, O ship that saileth, Beat beat drums
50 3 Song-poems (T. Moore) (1905): Dreaming for Ever, The Young Indian Maid, Beauty and Song
57 6 Sorrow Songs (C. Rossetti), 1904: Oh what comes over the sea, When I am dead my dearest, Oh roses for the flush of youth, She sat and sang alway, Unmindful of the roses, Too late for love
67 3 Partsongs, 4vv (1905): All my stars forsake me, Dead on the Sierras, The Fair of Almachara
69 Sea Drift (T.B. Aldrich), choral rhapsody, 8vv, 1908
— 5 Fairy Ballads (K. Easmon) (1909): Sweet Baby Butterfly, Alone with Mother, Big Lady Moon, The Stars, Fairy Roses
— [5] Songs of Sun and Shade (M. Radclyffe-Hall) (1911): You lay so still in the sunshine, Thou hast bewitched me beloved, The Rainbow Child, Thou art risen my beloved, This is the island of gardens
— 2 Songs (C. Rossetti, S. Naidu), 1v, pf/orch (1909)
— 2 Songs (E.R. Stephenson, F. Hart) (1916)
— 3 Songs of Heine

*c*20 partsongs pubd separately
over 40 songs pubd separately and MS

SACRED

— TeD, 4vv, org, 1890
— 8 anthems: Break forth into joy (1892), By the waters of Babylon (1899), In thee, O Lord (1891), Lift up your heads (1892), Now late on the Sabbath day (1901), O ye that love the Lord (1892), The Lord is my strength (1892), What hast thou given me (1905)
18 Morning and Evening Service, F (1899)

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'Mr Coleridge-Taylor', *MT*, l (1909), 153–8
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STEPHEN BANFIELD/JEREMY DIBBLE

Colerus, David. *See* KÖLER, DAVID.

Coles, George. *See under* STEBBINS, GEORGE C.

Cölestin (Ger.). *See* PANTALON STOP.

Colette, Marie-Noël (*b* Cysoing, nr Lille, 8 Jan 1939). French musicologist. After studying at the Sorbonne, where she graduated in philosophy in 1966, she studied musical palaeography with J. Vezin, Solange Corbin and Michel Huglo. In 1967 she was appointed lecturer at the musicological seminars of Corbin (1967–73) and Lesure (from 1973) at the Ecole Pratique des Hautes Etudes, and in 1974 she submitted her dissertation, prepared under the supervision of Corbin, entitled *Le Processional de St-Hilaire-le-Grand à Poitiers (XVIe siècle)*. She began teaching musical palaeography at the Lyons Conservatoire in 1988, and in 1990 became a senior research lecturer at the Ecole Pratique des Hautes Etudes seminar on medieval musical palaeography. She was the first secretary-general (1988–91) and then chairman (1991–5) of the Société Française de Musicologie.

An encounter with Dom Cardine gave Colette the idea of an interpretation of Gregorian chant based on the rhythmical indications of 10th-century manuscripts. It was proposals that she first put forward in Corbin's seminars that led to her founding, with Anne-Marie Deschamps, the Ensemble Venance Fortunat in 1974. Alongside her work on palaeography she has undertaken research on interpretation with the singers Dominique Vellard (from the Ensemble Gilles Binchois) and Brigitte Lesne (from the Ensemble Discantus), and with the Centre de Musique Médiévale in Paris. Her work on the analysis of medieval music, which draws on manuscript sources and interpretation, is also connected with the modal discoveries of Jean Claire and the teaching of music in oral traditions. Her publications are chiefly on questions of the composition, and the oral and written tradition of medieval music.

WRITINGS

'Le Processional de St-Hilaire-le-Grand à Poitiers (XVIe siècle)', *Bulletin de la Société des Antiquaires de l'Ouest et des Musées de Poitiers*, xv (1979), 93–141, 165–221
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'La notation du demi-ton dans le manuscrit Paris, B.N. Lat. 1139 et dans quelques manuscrits du Sud de la France', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 297–312
'De l'image du chant au Moyen Age', *Musiques, signes, images: liber amicorum François Lesure*, ed. J.-M. Fauquet (Geneva, 1988), 75–82
'Le "Salve Regina" en Aquitaine au XIIème siècle', *Cantus Planus IV: Pécs 1990*, 521–47
'Le choix de Si et Mi dans les graduels aquitains, XI-XIIème siècles', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2268–96
'Indications rythmiques dans les neumes et direction mélodique', *RdM*, lxxviii (1992), 201–35
'Le Graduel-Antiphonaire, Albi, Bibliothèque Municipale 44: une notation protoaquitaine rythmique', '"O Gloria sanctorum": quel choix de formules mélodiques?', *Cantus Planus V: Eger 1993*, 117–39, 711–43
ed., with J.-C. Jolivet: Guido d'Arezzo: *Micrologus* (Paris, 1993)

'Grégorien et vieux-romain: deux méthodes différentes de collectage de mélodies traditionelles?', *Laborare fratres in unum: Festschrift Laszlo Dobszay zum 60. Geburtstag*, ed. J. Szendrei and D. Hiley (Hildesheim, 1995), 37–52
'Des introïts témoins de psalmodie archaïque', *Requirentes modos musicos: mélanges offerts à Dom Jean Claire*, ed. D. Saulnier (Solesmes, 1995), 165–78
'Un graduel-antiphonaire-responsorial noté sauvé de l'oubli (Palimpseste Paris, BNF, Grec 2631), *RdM*, lxxxiii (1997), 65–79
'"Modus, tropus, tonus": tropes d'introïts et théories modales' *EG*, xxv (1997), 63–95
'La Semaine Sainte à Paris à l'époque baroque', *Plain-chant et liturgie en France au XVIIe siècle*, ed. J. Duron (Paris, 1997), 187–215
'Des modes archaïques dans les musiques de tradition orale', *EG*, xxvii (1999), 165–84
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JEAN GRIBENSKI

Coletti [Colletti], **Agostino Bonaventura** (*b* Lucca, *c*1675; *d* Venice, 1752). Italian composer. He was first an organist in Lucca. By 1669 he was in Venice, as testified by a letter to G.A. Perti (*I-Bc*) in which he asked to be admitted to the Bologna Accademia Filarmonica; further correspondence and the frontispiece of his op.1 show that he was accepted as a member. In 1703 he auditioned, unsuccessfully, for the post of *maestro di cappella* of Pistoia Cathedral. In Venice he was made third organist of S Marco on 9 December 1714, second organist on 21 May 1736 (with a salary of 200 ducats) as well as assistant *maestro di cappella*, and later first organist until his death. Beginning in 1699 Coletti composed four serenatas for political elections in Lucca, the Tasche. His operatic career began with *Paride in Ida*, given in Parma in 1696 and repeated in Venice at S Angelo in 1706. Two further operas were performed in Venice in 1707, *Ifiginia* and a revival of *Prassitele in Gnido*. His oratorio *Isacco figura del redentore*, given at the Oratorio di S Filippo Neri (S Maria della Fava) on 1 January 1741 in Venice, was repeated the same year at S Maria Corteorlandini, Lucca.

The 12 cantatas of Coletti's op.1 show a standard formal scheme: recitative and aria alternate, there are always three arias (usually in da capo form and beginning with a 'motto' phrase in imitation), and the vocal part often has *fioriture*. Coletti could handle both voice and continuo competently, and the music often reflects the spirit of the text; the style is dramatic (the direction 'Affettuoso' appears frequently), and there is much interplay between voice and continuo.

WORKS

Operas, music lost; libs in *I-Vnm*: Paride in Ida (F. Mazzari), Parma, Ducale, 1696, collab. C. Manza; Prassitele in Gnido (A. Aureli), Rovigo, Monfredini, 1700; Ifiginia (Aureli, after P. Riva), Venice, S Angelo, carn. 1707
Serenatas, all for Lucca, Tasche political elections, music lost: Bruto e Cassio (?C. Contarini), 11 Dec 1699; Muzio Scevola, 15 Dec 1723; Codro re d'Atene (N. de'Nobili and C. Bernardini), 11 Dec 1726; Timoleonte, cittadino di Corinto (S. Mansi and G.V. Bottini), 14 Dec 1729
Oratorios, music lost: L'Innocenza difesa in S. Giov. d'Iddio (D. Melani), Florence, S Maria dell'Umilità, 1704; Isacco figura del redentore (P. Metastasio), Venice, S Maria della Fava, 1 Jan 1741
Armonici tributi [12 cant.], S/A, bc, op.1 (Lucca, 1699)
Mass, 2vv, *Vnm*

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CAROLYN GIANTURCO

Coletti, Filippo (*b* Anagni, 11 May 1811; *d* Anagni, 13 June 1894). Italian baritone. He studied at Real Collegio di Musica in Naples, making a successful début at the Teatro del Fondo (1834) in Rossini's *Il turco in Italia*. His talents attracted the attention of Laporte, impresario of Her Majesty's Theatre, London, who in 1840 engaged him to replace the popular favourite Tamburini, thereby provoking a riot vividly described by R.H. Barham in one of his *Ingoldsby Legends*. Returning defeated to Naples, Coletti created the roles of Lusignano in Donizetti's *Caterina Cornaro* (1844) and Gusmano in Verdi's *Alzira* (1845). The following year he was re-engaged at Her Majesty's by Laporte's successor, Lumley, where he played Francesco in Verdi's *I masnadieri*. For the next four seasons he remained the leading Italian baritone on the London stage, being especially admired as the Doge in Verdi's *I due Foscari*. It was for him that Verdi lowered the part of Germont in the definitive version of *La traviata*, in whose first performance he took part at the Teatro Benedetto, Venice (1854). His last creation of importance was the title role of Mercadante's *Pelagio* at the Teatro S Carlo, Naples (1857), given at a time when Verdi was seriously considering him for the name part of the *Re Lear* that he never wrote. Coletti retired from the stage in 1869; in 1880 he published a treatise, *La scuola di canto italiano*, in Rome. Although he undertook comic roles, it was as a 'baritono nobile' that Coletti excelled. Chorley praised him as 'an expressive, sound singer of the modern school'; to Carlyle he seemed 'a man of deep and ardent sensibility ... originally an almost poetic soul'.

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HAROLD ROSENTHAL/JULIAN BUDDEN

Colgan [Colgon], **James** (*b* ?Dublin, *c*1710; *d* Dublin, 1772). Irish singer, composer and organist. Reputedly a fine bass singer, his name was frequently mentioned as a special attraction at Dublin concerts during the 1740s, though he was not, apparently, a soloist at the first performance of *Messiah*. He was a member of the choir of St Patrick's Cathedral, becoming a half vicar-choral in 1743, and full vicar in 1745, holding the post until his death. From 1740 to 1754 he was organist of St Peter's, Dublin. A few songs and a duet by Colgan survive in the Joly Collection (*IRL-Dn*).

BRIAN BOYDELL

Colgrass, Michael (Charles) (*b* Chicago, 22 April 1932). American composer and percussionist. He graduated from the University of Illinois (BMus 1956), and studied composition with Milhaud, Riegger and Foss, among others. The recipient of many grants, fellowships and commissions, he is particularly well known for his orchestral and percussion works. From 1956 to 1967 he was a freelance solo percussionist with various New York groups including the New York PO, Dizzy Gillespie's band, and the Columbia SO. In 1978 he won the Pulitzer

Prize for his percussion and orchestra piece *Déjà vu*. In 1974 he settled in Toronto.

Colgrass has an uncanny ability to write accessible music that simultaneously challenges the intellect and stirs the emotions. His highly personal compositional technique draws on a diversity of styles, reflecting his widespread interests, and involves a free-flowing mixture of tonal and atonal harmonic language. Early compositions of the 1950s and 60s follow strict serial techniques and reflect the influence of his teachers, most notably Riegger and Ben Weber. Colgrass broke with serialism in the mid-1960s with his orchestral piece *As Quiet As*. References to various jazz styles are found in many of his works, especially *Light Spirit* and *Déjà vu*. In later works, such as *Letter from Mozart* (1976) and *The Schubert Birds* (1989), Colgrass works out his fascination with paraphrase, employing music by composers of the 18th–20th centuries as a basis for thematic material, subjecting it to various permutations and distortions. His vocal music is defined by its verbal clarity, which is perhaps at its most effective in his music theatre pieces, such as *Virgil's Dream* (1967).

WORKS
(*selective list*)

Stage (texts by Colgrass): Virgil's Dream (music theatre, 1), 1967, Brighton, 1967; Nightingale Inc. (comic op, 1), 1971, Champaign, IL, 1975; Something's Gonna Happen (children's musical, 1), 1978, Toronto, 1978

Orch: As Quiet As, 1966; Auras, hp, orch, 1973; Concertmasters, 3 vn, orch, 1975; Letter from Mozart, 1976; Memento, 2 pf, orch, 1982; Chaconne, va, orch; Delta, cl, vn, perc, orch, 1979; Demon, amp pf, orch, tape, radio, 1984; The Schubert Birds, 1989; Snow Walker, org, orch, 1990; Arctic Dreams, band, 1991

Perc: 3 Brothers, 9 perc, 1951; Perc Music, 4 perc, 1953; Variations, 4 drums, va, 1957; Fantasy Variations, solo perc, 6 perc, 1960; Divertimento, 8 drums, pf, str, 1961; Rhapsodic Fantasy, 15 drums, orch, 1965; Déjà vu, 4 perc, orch, 1977

Other inst: Light Spirit, fl, va, gui, perc, 1963; Wolf, vc, 1975; Flashbacks, 5 brass, 1978; Tales of Power, pf, 1980; Metamusic, pf, 1981; Winds of Nagual, ww ens, 1985; Strangers, variations, cl, va, pf, 1986; Folklines, str qt, 1987

Vocal (texts by Colgrass unless otherwise stated): The Earth's a Baked Apple, chorus, orch, 1969; New People, Mez, va, pf, 1969; Image of Man, 4 solo vv, chorus, orch, 1974; Theatre of the Universe, solo vv, chorus, orch, 1975; Best Wishes USA, 4 solo vv, double chorus, 2 jazz bands, folk insts, orch, 1976; Night of the Raccoon (S. Takashima), S, a fl, perc, hp, elec pf, cel, 1978; other works

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JAMES P. CASSARO

Colijns, Jean-Baptiste. *See* COLYNS, JEAN-BAPTISTE.

Colin, Guilielmo. *See* GOLIN, GUILIELMO.

Colin, Pierre (*fl* 1538–72). French composer. He was Master of the Choirboys (*c*1539–61) and organist (1562–*c*1569) at St Lazare Cathedral in Autun; he was also active as a priest and chaplain there from 1539 to about 1572. In 1832 Fétis summarized some account books for the chapel of François I's daughters (*F-Pn* fr.7853) in which a Gilbert Colin, called Chamault, is listed as a clerk and chaplain from 1521 until his retirement in 1536. In the *Biographie universelle* Fétis confused this man with Pierre Colin – an identification not supported by the music publications, which name only Pierre Colin (or simply Colin), not Gilbert (or Pierre-Gilbert) Colin.

Most of Colin's 26 masses are parody works based on material from his own motets and psalms, as well as from motets by Richafort, Certon and others; some of the masses were recopied in manuscripts in Italy (*I-TVd* 19, *Bsp* A.XLVIII) and Spain (*E-Tc* 27). The ten *Magnificat* settings (of the even-numbered verses) use the plainsong formulae as their structural basis. Among his best works are the 36 motets, most of which are constructed in a series of overlapping points of imitation. In his early works duets contrast with chordal sections, whereas later pieces are characterized by a fuller, more continuous texture. Nevertheless they reflect Colin's concern with textual clarity. In the prologue to his *Liturgicon musicarum* he explained that he had constructed the music so that the text might be easily understood, for 'our souls are fed on the inmost part of the text'. Although poor Latin accentuation occasionally occurs, the declamation is generally successful because of Colin's subtle sense of timing, texture control and felicitous choice of melodic figures. Six of the eight chansons commonly attributed to him were printed by Attaingnant, who gave only the composer's surname; all are in a light, basically homophonic style, with some text-painting and imitative textures. Through his sacred works, Colin made a significant contribution to French music in the generation of composers after Josquin.

WORKS

SACRED

Liber octo missarum … moduli quos motettos usitatiori nomine vulgus vocat … parthenica cantica in laudem illibatae virginis conscripta (quae … Magnificat inscribuntur) octo sunt, singulaque proprio tono distinguuntur, 4–6vv (Lyons, 1542)

Liber tertius missae sex, 4vv (Venice, 1544)

Les 50 pseaulmes de David traduictz par Clement Marot … en chant non vulgaire; mais plus convenable aux instrumens, 4vv (Paris, 1550)

Liturgicon musicarum 12 missarum (Lyons, 1554 [lost], 2/1556)

Missa, ad imitationem moduli 'Confitemini', 4vv (Paris, 1556)

Missa, ad imitationem moduli 'In me transierunt', 4vv (Paris, 1556)

Missa, ad imitationem moduli 'Surgens Jesus', 4vv (Paris, 1556)

Modulorum (quos vulgo motecta vocant), liber I, 4–6vv (Paris, 1562)

Modulorum … liber II (Paris, 1562)

Les sept pseaumes penitentiaux de David, traduits en rithme françoise, par Clement Marot, 4vv (Paris, 1564)

Messe, 4vv (Venice, 1580)

2 masses, 1547[2]; Missa 'Salus nostra', 4vv, in Missae duodecim (Paris, 1554) [later repr. separately]; 2 masses repr. from earlier edns in 1590[2]

1 Magnificat, 1547[2]; 3 Magnificat settings, 1553[3] [2 repr. from Liber octo missarum]

15 motets, 1539[11], 1542[5], 1542[7], 1551[1], 1553[8], 1555[13], 1555[14]

SECULAR

7 chansons, 1538[12], 1541[5], 1543[7], 1545[12], 1549[19], 1550[12]; 1 in Le parangon des chansons, XIIe livre (Lyons, 1543) [unnamed; attrib. P. Colin in *Catalogue de la bibliothèque de F.J. Fétis* (Brussels, 1877)]: 2 ed. in PÄMw, xxiii (1899/*R*), 1 ed. in RRMR, xxxviii (1981)

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WILLIAM C. LENGEFELD

Colin de Blamont, François. *See* COLLIN DE BLAMONT, FRANÇOIS.

Colini [Collini], **Filippo** (*b* Rome, 21 Oct 1811; *d* ? May 1863). Italian baritone. In both contemporary and modern sources he is sometimes confused with Virgilio Collini or Filippo Coletti. He studied with Camillo Angiolini at the Collegio Romano from 1819 to 1827, where he sang in the choir. His first concert appearance was in 1831. Early in 1835 he appeared at the opera house in Fabriano, and during the autumn made his début at the Teatro Valle, Rome. Thereafter he was engaged at major Italian theatres in Palermo (1838–41, 1852–4), Naples (1841–2, 1848, 1855–7), Genoa (1842–3, 1854–5), Milan (1844–5) and Rome (1844, 1845–6, 1848–9, 1849–50), among others, and in Paris and Vienna.

During his early career his repertory consisted mainly of works by Donizetti, especially *Torquato Tasso*; later he concentrated on Verdi's operas, in particular *Nabucco*, *Ernani* and *Luisa Miller*. He sang Luigi XIV in the première of Campana's *Luisa di Francia* (1844), Severo in Donizetti's *Poliuto* (1848) and Inquaro in Eugenio Terziani's *Alfredo* (1852), and he created roles in three Verdi operas: Giacomo in *Giovanna d'Arco* (1845), Rolando in *La battaglia di Legnano* (1849) and Stankar in *Stiffelio* (1850). The gracefulness, flexibility and delicacy of his high baritone voice is said to have compensated for his meagre interpretational abilities.

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ROBERTA MONTEMORRA MARVIN

Colin Muset. *See* MUSET, COLIN.

Coliseum. London theatre, home since 1968 of the English National Opera (Sadlers' Wells Opera until 1974). *See* LONDON, §IV, 3.

Colista, Lelio (*b* Rome, 13 Jan 1629; *d* Rome, 13 Oct 1680). Italian lutenist, guitarist and composer. His father was Pietro Colista from L'Aquila, who became an official in the Vatican Library and then *Riformatore* at Rome University. Nothing is known of Lelio's musical training. His father's high connections may have aided his rapid rise to fame; in 1650 Kircher described him (in *Musurgia universalis*) as 'verè Romanae Urbis Orpheus'. Under the patronage of the Chigi papacy, Colista quickly gained preferment, being listed in the *ruolo della famiglia* of Alexander VII from 1656, and in 1660 he succeeded to the lucrative sinecure of *Custode delle pittore* at the *Cappella Sistina*, a post he held until his death. He served at some of the main churches in Rome, notably for the lavish patronal festivals at S Luigi dei Francesi in 1658–9 and 1673–5. From 1660 he appeared annually for the series of Lenten Oratorios produced by the Arciconfraternità del SS Crocifisso at S Marcello. In 1661 and 1667 he was nominated as temporary *maestro di cappella* for these occasions, composing two oratorios (now lost). As a sign of singular appreciation for these duties his fee was augmented by a gift of a pair of gloves filled with donations from the audience. In 1664 he was among the entourage of 200 accompanying Cardinal Chigi on his unsuccessful diplomatic mission to the court of Louis XIV.

Colista was much in demand for the private gatherings of the aristocracy: Kircher describes a performance of one of his trio sonatas at an academy; and on 17 January 1661, at the chapel of the Spanish ambassador, Robert Southwell records that 'the theorbo man Lelio Colista played rare volenteryes'. He married Margarita Petrignani in 1669 and several of their children became musicians. During the Holy Year of 1675 he participated in 14 oratorios at S Giovanni dei Francesi, associating with the most illustrious musicians of the day – Pasquini, Bernabei, Melani, Stradella, Lonati, and his kinsman, Mannelli. On 3 February he formed part of the instrumental concertino and 'Il Bolognese' (Corelli) is listed in the concerto grosso. Colista's influence on the young Corelli is beyond doubt. Not only was Colista one of the most renowned musicians of his day, he was also an astute businessman who by clever financial transactions amassed a considerable fortune, enabling him to live in the Via del Corso, the most fashionable part of Rome, and maintain a retinue of servants.

Except for a few pieces printed as examples by Kircher, none of Colista's compositions was published during his lifetime. The surviving manuscripts present almost insuperable problems of dating and attribution. Priority should perhaps be given to sources of Roman provenance, which cast doubt on the authenticity of various English manuscripts that have been misascribed in modern editions. For example, the 'sonata' by 'the famous, Lelio Calista' quoted by Purcell in Playford's *Introduction to the Skill of Musick* (1694) is attributed to Lonati in the Italian sources; the dance suites in Trinity College, Dublin, are in fact from G.B. Vitali's op.4; and there is no evidence that the sonata headed 'N.N. Romano' in a Bolognese anthology of 1680 is by Colista.

Colista's output is mainly instrumental. In comparison with his younger contemporaries, Lonati and Stradella, his *Simfonie* appear technically undemanding, but several contain bass patterns for the improvisation of solos. Each composition comprises four to six movements often linked by thematic cross-reference. Apart from the elaborate fugal movements or *canzone*, these substantial compositions are notable for the large number of binary dances, an indication of the patent lack of success of papal strictures against 'profane' melodies in church.

WORKS

catalogue of MS and printed sources in Wessely-Kropik (1961), 113–18, of which nos.11, 20, 23, 34, 35 and 36 are by C.A. Lonati and others are questionable; to the list of MSS should be added I-MOe, Rvat, US-Cu

5 cantatas: 1, ATB, 2 vn, bc; 1, SST, bc; 1, SS, 2 vn, bc; 2, S, bc
3 arias, S, bc
24 simfonie (sonate) a 3
3 sonate da camera a tre
5 duet sonatas: 4, vn, b viol (all inc.); 1, vn, b viol, bc
6 symphonias: 1, 4 lutes; 1, gui, 2 lutes, 2 theorbos, hp; 1, gui, lute, 2 theorbos, hp; 1, gui, lute, theorbo, hp; 1, gui, lute, theorbo; 1, lute, theorbo
2 allemandas, 2 sarabands, 1 courante, 1 passacaille, gui
3 sonate, possibly for 2 insts, of which only the melodic b pt survives
3 sonatas, org

Lost: 2 oratorios, Rome, 1661, 1667

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PETER ALLSOP

Colizzi [Collizzi], **Johann(es) Andreas** [Jean; Giovanni Andrea Kauchlitz] (*b* Grudim, Bohemia, ?*c*1740; *fl* 1765–*c*1790). Composer and keyboard player, possibly of Italian origin. He lived at Leiden from at least 1767, when a song anthology to which he contributed appeared, and married there in 1772. The interest implied by the title of his op.1 is also reflected in that of his opera (date and place of performance unknown). He is said to have been a keyboard virtuoso. In the 1770s he seems to have moved to The Hague, where he taught Princess Louise of Orange. His *Dissertatio philosophica de sono* (Leiden, 1774) is a short but erudite treatise.

WORKS

op.	
1	Quattro concerti barbari, dedicati al Gran' Sole di Natchez, sulle rive del Missisipi, 2 vn, va, b (Leiden, n.d.)
2	Quattro concerti, 2 vn, va, b (Leiden, n.d.)
3	Trois sonates, hpd/pf, acc. vn (The Hague, n.d.)
4	Trois sonates, hpd/pf, acc. va (The Hague, n.d.)
4	Sei divertimenti, 2 vn, vc (n.p., ?1785)
5	Six sonatines, hpd/pf, acc. vn (The Hague, *c*1785)
6	Deux concerts, hpd/pf, orch (The Hague, n.d.)
7	Six sonatines, hpd/pf (3 for 4 hands), acc. vn (The Hague, n.d.)
8	Six sonatines, hpd/pf, acc. vn (The Hague and Amsterdam, ?1785)
9	Concerto, hpd/pf, orch (The Hague and Amsterdam, n.d.)
11	Three Duetto's, hpd/pf 4 hands, acc. vn (The Hague and Amsterdam, ?1790)
—	Marche, several insts (The Hague, n.d.) [perf. 8 Feb 1775]
—	Concerto, hpd/pf, orch (The Hague, n.d.)

Le français chez les hurons (op), lost; rondo (The Hague and Amsterdam, n.d.)

Airs etc., arr. various insts, pubd London and The Hague; songs in Bataefsche veldvreugd (Leiden, 1767); Zangwijzen van stichtelijke gezangen (Amsterdam, n.d.); 12 ariettes italiane (The Hague, n.d.); Recueil de chansons (Nuremberg, ?1765); see also *EitnerQ*

□

Coll, Antonio Martín y. *See* MARTÍN Y COLL, ANTONIO.

Colla, Giuseppe (*b* Parma, 4 Aug 1731; *d* Parma, 16 March 1806). Italian composer. According to Pelicelli, he was born on 4 August 1739, though this is unlikely. After musical studies, probably in his native city (according to Della Porta), he launched his career in 1760 at Mannheim, contributing six arias to Jommelli's *Caio Fabrizio*. As a result he was invited to write an opera for the Teatro Ducale in Milan (*Adriano in Siria*, 1762). According to a letter he sent to Padre Martini (18 May 1764) he was due to leave for Genoa to compose an opera for that city, but there is no evidence that he did so. In an earlier letter to Martini (31 January 1760) he reported that he was giving harpsichord lessons at the court of Duke Ferdinand of Parma. He was appointed *maestro di cappella* there in January 1766 and from 1780 until his death was also director of the Teatro Ducale. He taught the duke and, after 1785, his son Prince Ludovico.

Colla had a long liaison with the celebrated soprano LUCREZIA AGUIARI, who sang his operas and little else in many northern Italian cities between 1769 and 1780. Despite some brilliant, demanding arias for her (and for a few other singers) much of his music is of average quality. The couple also visited Paris and London, where they appeared at the Pantheon Theatre during the 1775–7 seasons. Burney wrote that 'she sung hardly any other Music while she was here than her husband's, Signor Colla, which, though often good, was not of the original and varied cast which could supply the place of every other master, ancient and modern'. Burney's daughter Fanny described Colla as a 'tall, thin, spirited Italian full of fire & not wanting in Grimace' but also 'a mighty Reasoner' (letters of 1 and 2 March 1775).

Little of the sacred music that Fétis claimed Colla wrote can be found today. On the other hand, scenographic drawings in pen and acquarelle by the Galliari brothers for *Andromeda* (1771, Turin) and *Didone* (1773, Turin) have been discovered (in *GB-Lv*, *I-Ms*, *Tmc*, the Pinacoteca, Bologna, and the Pogliaghi Collection, near Varese; for illustration of *Didone* *see* OPERA SERIA, §3, fig.3). Most of his operas survive in scores copied for the library of King José of Portugal, now in the Palácio Nacional da Ajuda, Lisbon. Fétis cautioned that this composer should not be confused with another Giuseppe Colla of early 19th-century Milan, whose works Ricordi published. 23 autograph letters from Colla to Martini (dating from 1757 to 1783, and all but one sent from Parma) are preserved in the conservatory library in Bologna: Martini cites Colla in 12 extant letters to others.

WORKS

OPERAS

all opere serie

6 arias in N. Jommelli's Caio Fabrizio (M. Verazi), Mannheim, Hof, 4 Nov 1760, *D-Bsb*

Adriano in Siria (P. Metastasio), Milan, Regio Ducal, 31 Dec 1762, arias *I-Nc*, *P-La* (2 copies)

Tigrane (F. Silvani), Parma, Ducale, carn. 1767, arias *I-PAc*

Enea in Cartagine (G.M. Orengo), Turin, Regio, 26 Dec 1769, *Tf*, *P-La* (1 complete copy, 1 of Act 2)

Vologeso (A. Zeno), Venice, S Benedetto, 24 May 1770, *La*

L'eroe cinese (Metastasio), Genoa, S Agostino, 8 Aug 1771, arias *I-Gl*, *MAav*

Andromeda (V.A. Cigna-Santi), Turin, Regio, 26 Dec 1771, *D-Bsb*, *I-Tf*, *P-La* (1 complete copy, 1 of Act 3), *S-Skma* (excerpts)

Didone abbandonata (Metastasio), Turin, Regio, carn. 1773, *I-Tf*, *P-La* (2 copies), arias *D-BFb*, *MH*, *I-Gl*, *Tci*

Tolomeo (L. Salvoni), Milan, Regio Ducal, 26 Dec 1773, *F-Pn*, *P-La*, 1 aria *GB-Lbl*

Sicotencal (C. Olivieri), Pavia, Quattro Signori, spr. 1776

CANTATAS AND OCCASIONAL WORKS

Odo il pianto (cant.), Parma, Ducale, Aug 1757, *D-Rtt*, *S-Skma*

Licida e Mopso (pastorale, 3), Colorno, 21 July 1769, *A-Wn*

Eco e Narciso (componimento drammatico), Parma, Corte, late Aug 1769

Uranio ed Erasitea (favola pastorale, 3, E. Panellenio [J.A. Sanvitale]), Parma, Ducale, Aug 1773

I geni amici (cant., A. Cerati), Parma, 20 Jan 1789

OTHER WORKS

Adelaide, regina d'Italia e poi imperatrice (tragicommedia), pasticcio, Turin, Grugliasco, aut. 1777

Sinfonias, *CH-SO*, *I-Tf*

Antiphon, 4vv, 1757, *I-Baf**; Sanctus angelicum, *CH-E*; Te Joseph celebrent, A, str, *CH-E*

Arias and duets, *CH-SAf, D-Dl, I-Fc, Gl, MAav, Mc*, PAc, Tf, S-Skma*
Lost: Bn Conc., 1758; Ester (orat), 1780s

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SVEN HANSELL, REBECCA GREEN

Collaborative compositions. Musical compositions or sets of works written by two or more composers in collaboration. Works to be discussed under this heading do not include such genres as the operatic pasticcio, in which the component items were originally written for quite different occasions (*see* PASTICCIO). Nor do they include such works as Mozart's Requiem and Puccini's *Turandot*, which were left incomplete and later finished by another hand, or pieces such as the Bach–Gounod *Ave Maria* and the Bach–Busoni Chaconne, in which one composer has reworked the music of another at a much later date (*see* ARRANGEMENT).

Possibly the oldest type of collective work resulting from a collaboration between contemporaries is the anthology of self-contained pieces that together form a tribute to a patron or illustrious personage. The invention of music printing provided a stimulus to the writing of such anthologies, and the 16th century furnished several examples. One of them, entitled *Trionfo di musica* (RISM 1579[3]), brought together pieces written for the marriage between the Grand Duke Francesco de' Medici and Bianca Cappello. It opens with an *Epitalamio* consisting of a sonnet and a sestina, each strophe of which was set by a different composer (Andrea Gabrieli, Bellavere, Merulo, Donato, Orazio Vecchi and Tiburtio Massaino). A similar anthology, *Corona di dodici sonetti* (1586[10]), was written in honour of the grand duchess by 11 composers, including Palestrina and Marenzio, who are represented also in the better-known *Il trionfo di Dori* (1592[11]), prepared by a wealthy patron of music, Leonardo Sanudo, as a gift for his bride. It was with this publication as a model that Morley as editor and Thomas East as publisher issued *The Triumphes of Oriana* (1601[16]), a volume of madrigals in praise of Elizabeth I to which 23 English composers contributed. This in turn served as a model for *A Garland for the Queen*, a collection of partsongs by ten composers in celebration of the coronation of Elizabeth II in 1953.

The most important collaborative compositions of the 17th and 18th centuries were stage works, particularly masques and operas. Such collective works were quite common in England, where the pasticcio also flourished. In 1633 William Lawes and Simon Ives collaborated in composing the music for James Shirley's masque *The Triumph of Peace*; the Lawes brothers worked together on Davenant's masque *The Triumphs of the Prince d'Amour* (1636); and among English operas collectively composed were *The Siege of Rhodes* (1656, with music by Henry Lawes, Cooke, Locke, Charles Coleman and George Hudson) and *The Duenna* (1775), in which Thomas Linley, father and son, collaborated to produce a pastiche opera. It is worth pointing out that in these and most other collaborative ventures in music each composer was allotted his own share of the text; collective works in which the identity of the composer is submerged in the collaboration are rare.

Examples also exist of full-length Italian operas with each of the three acts written by a different composer. Such a collaboration might result from the need to produce an opera in a shorter time than usual, or merely from the whim of a Maecenas. Cardinal Pamphili's motive for entrusting his libretto *La Santa Genuinda* to three different composers in 1694 seems to have been to unite talents from Rome (G.L. Lulier), Naples (Alessandro Scarlatti) and Venice (C.F. Pollarolo). Such a venture could serve also to fan the flames of rivalry, as was the case with *Muzio Scevola* (1721) with music by Filippo Amadei, Giovanni Bononcini and Handel, though it seems unlikely that this opera was actually designed as a contest. The collaborative opera, like the pasticcio, fell into disfavour after about 1800; among the few 19th-century examples is the opera-ballet, *Mlada*, commissioned in 1872 from Borodin, Cui, Musorgsky and Rimsky-Korsakov. Like any other collaborative venture, a collective work depends for its completion on the goodwill and reliability of all concerned, and *Mlada* was not the only such work to remain unperformed. A similar fate befell the composite Requiem planned by Verdi in memory of Rossini. Verdi's own contribution, the 'Libera me', was written in 1868–9 and later used in his Requiem for Alessandro Manzoni (1874).

Just as the acts of an opera might be shared between different composers, so in the 19th century might the three or four movements of an instrumental work. Among the best-known examples of such collaboration is the violin sonata by Brahms, Schumann and Albert Dietrich, written in 1853 as a tribute to the violinist Joseph Joachim and known as the F–A–E Sonata after Joachim's motto, 'Frei aber einsam' ('Free but solitary'). That the use of a musical motto could reduce the danger of formal diffuseness inherent in such works was recognized in the string quartet that Rimsky-Korsakov, Lyadov, Borodin and Glazunov wrote for the publisher Belyayev in 1886. This is unified by a motto, B–La–F (= B♭–A–F), suggested by the name of the dedicatee. Other composite chamber works associated with Belyayev were the *Jour de fête* quartet by Lyadov, Glazunov and Rimsky-Korsakov (1887) and *Les vendredis*, a series of miscellaneous pieces by several composers.

Heterogeneity of style and method matters less in a set of variations, where the given theme invites variety of treatment while ensuring some measure of unity. Not surprisingly, therefore, variation form has been used quite frequently for collective compositions (*see* VARIATIONS, §§6, 7). An early and famous example is the set of variations on his own waltz theme that the Viennese publisher Anton Diabelli commissioned from about 50 of the leading musicians in Austria. Schubert and Liszt were among the contributors, and Beethoven responded with 33 variations that were published separately in 1823.

Other 19th-century variations sets include the well-known *Hexameron* (1837) by Liszt, Thalberg, Pixis, Herz, Czerny and Chopin on a theme from Bellini's *I puritani*. Glazunov, Lyadov, Rimsky-Korsakov and others wrote piano variations on a Russian folktune in 1900, and later 20th-century examples include the variations for voice and piano on *Cadet Roussel* by Bax, Bridge, Goossens and Ireland (1918). A rather more unusual collaboration resulted in the orchestral suite *Mont Juic* (1936–7), to which Lennox Berkeley and Britten each contributed two movements based on Catalan dance tunes.

MALCOLM BOYD

Collaer, Paul (*b* Boom, 8 June 1891; *d* Brussels, 10 Dec 1989). Belgian musicologist, pianist and conductor. As a prizewinner of Mechelen Conservatory, he began to appear as a pianist in 1911. In 1919 he obtained the doctorate in natural sciences at Brussels and became a professor at the Mechelen Atheneum. He founded the Pro Arte concerts at Brussels in 1921, with the principal intention of promoting the performance and appreciation of contemporary music. As director of the Flemish music service of Belgian Radio (1937–53) he was able to champion new music all the more effectively, though at the same time he also contributed to the rediscovery of figures such as Cavalieri, Cesti and Monteverdi. During World War I he applied himself to ethnomusicology and from 1953 was instrumental in organizing the annual international Colloques de Wégimont. He was also president of the scientific council of the International Institute for Comparative Music Studies in Berlin and was successful in obtaining support from UNESCO for the creation of the Department of Ethnomusicology at the Musée Royal de l'Afrique Centrale in Tervuren, near Brussels.

Many years of experience as an executant musician, personal contact with composers and his leading position in the radio organization combined to give Collaer a panoramic view of contemporary music which is reflected in his authoritative writings.

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

Collage. A term borrowed from the visual arts, where it refers to the act of pasting diverse objects, fragments or clippings on to a background, or to the work of art that results. Musical collage is the juxtaposition of multiple quotations, styles or textures so that each element maintains its individuality and the elements are perceived as excerpted from many sources and arranged together, rather than sharing common origins. Other words used for this effect include 'montage', 'assemblage' and 'bricolage'. The term 'collage' has been applied to music with a variety of meanings, mostly to describe 20th-century works that borrow musical material from multiple sources.

Collage is distinct from QUODLIBET, MEDLEY, POTPOURRI, CENTONIZATION and other traditional procedures in that the diverse elements do not fit smoothly together. The wit of a quodlibet derives in large part from the incongruity of hearing in smooth counterpoint or quick succession tunes that one would not have thought to link together, and the pleasure of a medley lies in the smooth joining of familiar melodies that seem to belong together. Elements in a collage often differ in key, timbre, texture, metre or tempo, and lack of fit is an important factor in preserving the individuality of each and conveying the impression of a diverse assemblage.

Rare precedents for collage can be found in music before 1900. The second movement of Biber's programmatic ensemble sonata *Battalia* (1673) represents soldiers before a battle by means of a quodlibet of eight folksongs in five different keys, which enter at different times and clash in casual dissonance. The Act 1 finale of Mozart's *Don Giovanni* (1787) has three onstage bands playing a minuet, contredanse and waltz simultaneously. Strauss suggested reminiscence in *Ein Heldenleben* (1897–8) by interweaving in counterpoint recollections of themes from his own works. Passages in Mahler's symphonies juxtapose references to folksongs, dances, marches and other popular genres, which some critics have described as collage. In each example, the combination of simultaneous yet distinct streams of music is used to suggest several simultaneous events, whether in real life, imagination or memory.

The first fully developed collages occur in a handful of works by Charles Ives (although he did not use the term). Typically, there is a primary musical layer, often based on borrowed material, to which are added fragments and variants of as many as two dozen other tunes, each linked to the primary layer or to each other through melodic or rhythmic resemblance, similarity of genre or character or extra-musical association. The effect resembles the involuntary leaps of memory or dreams, as one thought gives rise to another through association. It is perfectly suited to pieces based on remembered or imagined events, such as the barn dance in *Washington's Birthday* (*c*1915–17) and the public holiday celebration in *The Fourth of July* (*c*1914–18), the dream scenarios of *Putnam's Camp* (*c*1914–20, the second movement of *Three Places in New England*) and, in the Fourth Symphony, the second

movement (*c*1916–23) and the transcendent spiritual experience of the finale (*c*1915–24).

Although most of Ives's collages were first performed and published between 1927 and 1937, they remained without successors until the 1950s and 1960s, when they had become more widely known. By that time other influences were also in play, including dadaist mixtures of divergent styles or chance events, a rising interest in musical quotation and the new technology of tape recording. *Musique concrète* – composed by combining existing sounds on tape through splicing and dubbing (*see* ELECTRO-ACOUSTIC MUSIC) – is in its procedures an almost exact parallel to collage in the visual arts; when the sound sources include recorded music, as in Cage's *Imaginary Landscape no. 5* (1952) and Stockhausen's *Gesang der Jünglinge* (1955–6), the effect can be characterized as musical collage.

Bernd Alois Zimmermann composed several works that use collage, a term he did much to popularize. His opera *Die Soldaten* (1957–65) uses superimposed streams of music from diverse historical periods, quoting jazz, Bach chorales and Gregorian chant, to suggest the simultaneity of past, present and future. His orchestral *Musique pour les soupers du roi Ubu* (1962–6) is composed entirely of borrowed material, with familiar themes from Baroque and contemporary music appearing amid Renaissance dances. George Rochberg sought to convey 'the many-layered density of human existence' in *Contra mortem et tempus* and *Music for the Magic Theater* (both 1965) by juxtaposing his own music with material quoted or derived from earlier composers. Stockhausen sought to represent the coming together of all people in universal harmony by combining music from around the world in *Telemusik* (1966) and *Hymnen* (1966–7). But not all works from the 1960s and later that use borrowed material can be said to use collage; those that draw on relatively few sources, or carefully integrate the borrowed material into a new context, lack the sense of multiple disparate elements that characterizes collage (*see* BORROWING, §13).

The best known collage, and perhaps the most complex, is the third movement of Berio's *Sinfonia* (1968–9). Ironically, Berio resisted the term 'collage' for this work, preferring to describe the multiple quotations as markers for various points in the history of music. The movement presents the entire third movement of Mahler's Second Symphony, with some parts of the texture and several whole passages deleted or modified, and overlays it with direct or altered quotations from over 100 musical works across a wide range of epochs and styles from Bach to Boulez, Stockhausen, Globokar and Berio himself. Each quotation is associated with the Mahler work or with the texts that are spoken or sung over the music, resulting in a vast, dream-like network of interconnected literary and musical ideas. The main text is Samuel Beckett's *The Unnamable*, a first-person narrative of the time after death, suggesting that the movement represents a post-mortem stream-of-consciousness undergoing progressive decay.

While Ives and Berio used collage with programmatic implications, it has also been used to deconstruct traditional assumptions about music. Kagel's *Ludwig van* (1969–70) extracts individual lines from Beethoven's works and reassembles them in new temporal combinations, destroying their original syntax and raising questions about composition, authorship, style, expression, musical continuity and the musical work itself. Cage's *HPSCHD* (1967–9), composed in collaboration with Lejaren Hiller, includes a collage of fragments drawn from Mozart, Beethoven, Chopin, Schumann, Gottschalk, Busoni, Cage and Hiller and arranged for seven harpsichord soloists using chance operations; these seven solos are played simultaneously with tape music, coloured lights, slides and film to create a multimedia collective happening in which individual lines and personalities are subsumed. His *Europeras 1 & 2* (1987) combine, through chance procedures, elements from a wide variety of European operas performed by soloists without a conductor, resulting in an indeterminate collage that provides a witty commentary on the genre of opera by avoiding all intentional musical or dramatic effects.

Other composers to use collage include R. Murray Schafer, Arvo Pärt, Helmut Lachenmann, Frank Zappa, Laurie Anderson and John Zorn. Collage also appears in popular music, particularly since the advent of digital sampling. *Night of the Living Baseheads* (1988) by the rap group Public Enemy includes over 30 samples of music, speech or sounds, each of which adds to the song's message through the associations it evokes. Here, and in other songs, the many and rapid references to other music suggest the fast pace and competing voices of contemporary society.

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J. PETER BURKHOLDER

Collan, Karl (*b* Iisalmi, 3 Jan 1828; *d* Helsinki, 12 Sept 1871). Finnish composer. He studied linguistics and literature at the University of Helsinki, collected and

published Finnish folksongs (*Valituita Suomalaisia Kansan-Lauluja*, 1854–5), wrote a dissertation on Serbian folk poetry (1860) and translated the Finnish national epic, the *Kalevala*, into Swedish (1864–8). He was lecturer in German at the University of Helsinki from 1859 to 1866, when he became the university's chief librarian. A self-taught composer, Collan published eight collections of songs with piano accompaniment (1847–71) and wrote some choruses and piano pieces. His favourite poets were Zachis Topelius (*Wasa marsch*, *Sylvias julvisa*) and J.L. Runeberg (*Fåfäng önskan*, *Torpflickan*); but several of his best songs, such as *Ihr Bildnis* (Heine), *Gruss* and *Waldeinsamkeit* (Eichendorff), are settings of German poets and recall Schubert's lieder in style. His songs have been published in Documenta Musicae Fennicae, xvi–xvii, Helsinki, 1976–9.

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ILKKA ORAMO

Colla parte (It.: 'with the part'). An indication to play the same part as another (written-out) part, or to keep in tempo with another (flexibly performed) part. If the other part is vocal, the term *colla voce* (It.: 'with the voice') may be used.

Collard, Catherine (*b* Paris, 11 Aug 1947; *d* Paris, 9 Oct 1993). French pianist. She studied at the Paris Conservatoire, winning a *premier prix* in the class of Yvonne Lefébure in 1964 and completing her studies in the *cycle de perfectionnement* with Yvonne Loriod. She also received a *premier prix* in chamber music in the class of Jean Hubeau. In 1969 she won first prize in both the Debussy and the Messiaen competitions, and these were followed by prizes in the Busoni, Casella and Viotti competitions. She maintained an active international career as a soloist and chamber musician, often performing and recording with the violinist Régis Pasquier, the contralto Nathalie Stutzmann and the pianist Anne Queffélec. Her solo recordings include strong, poetic accounts of many works of Schumann, especially the F♯ minor Sonata and the *Davidsbündlertänze*, as well as numerous sonatas of Haydn, the complete preludes of Debussy and the *Archipel IV* of André Boucourechliev, which is dedicated to her.

CHARLES TIMBRELL

Collard, Edward [Edmond] (*fl* *c*1595–1599). English lutenist and composer. He was appointed one of the musicians for the lute, in place of John Johnson, on 4 June 1598, four years after Johnson's death. He appears to have received no salary until a warrant was issued on 7 June 1599 for 15 months' payment. No further entries appear in the Audit Office Declared Accounts, but whether Collard died or retired is not known. The dedication of a pavan to Anthony Mildmay before the latter was knighted in 1596 suggests that Collard had begun to compose some few years before the date of his appointment at court. His works, though few, are of a high quality. (For further discussion see J.M. Ward: *Music for Elizabethan Lutes*, Oxford, 1992)

WORKS

all for lute

A Galyard, *GB-Lbl* Eg.2046

As I went to Wallsingam, *Cu* Dd.2.11., Weld MS (Lord Forester's private collection), *Cu* Add.3056; ed. B. Jeffery, *Elizabethan Popular Music* (London, 1966)

[Variations on Hugh Aston's ground], *Cu* Dd.5.78, Dd.2.11

[Go from my window], *Cu* Dd.9.33; ed. B. Jeffrey, *Elizabethan Popular Music* (London, 1966)

Mr Ant[hony] Mildmaies Pavan and Galliard, *Cu* Dd.5.78

Paven, *Cu* Dd.5.78

[Pavan], *Cu* Dd.9.33

The Maye Galliard, *Cu* Dd.5.78, Weld MS (Lord Forester's private collection)

DIANA POULTON

Collard, Jean-Philippe (*b* Mareuil-sur-Ay, 27 Jan 1948). French pianist. His early studies were in Epernay and then at the Paris Conservatoire, where he received a *premier prix* in the class of Aline van Barentzen in 1964. He then studied privately with Pierre Sancan and won the national competition of the Guilde française des artistes solistes (1968), the Georges Cziffra Competition (1970) and three prizes in the Marguerite Long-Jacques Thibaud Competition (1969). Since his Paris début in 1973 he has performed with all the world's major orchestras and recorded a vast repertory, including the complete solo works of Ravel, the major works of Fauré and all the concertos of Rachmaninoff, Saint-Saëns and Ravel. His natural but unobtrusive virtuosity and his refined sense of colour have made him an ideal interpreter of the French repertory as well as of much of Schumann. He is also a highly accomplished chamber musician and has performed and recorded regularly with the violinist Augustin Dumay and the cellist Fréderic Lodéon, as well as with the pianist Michel Béroff.

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CHARLES TIMBRELL

Collard & Collard. English firm of piano makers. The firm was descended from the business established by James Longman in 1767, which changed partners over the years and became Longman & Broderip and later Clementi & Co.; the cumulative ink serial numbers in Collard & Collard square pianos continue Clementi's serial numbers. It was Frederick William Collard (bap. Wiveliscombe, 21 June 1772; *d* London, 31 Jan 1860) who directed the business as senior partner after Clementi's death in 1832. His brother William Frederick Collard (bap. Wiveliscombe, 25 Aug 1776; *d* Folkestone, 11 Oct 1866) – to whom Clementi had written from abroad: 'Now, young Collard, you have a good pair of ears, see that the tone is pure and true' – was a specialist in piano tone production. In 1821 he patented the 'harmonic swell' (*see* CLEMENTI). When W.F. Collard retired in 1842, F.W. Collard, then sole proprietor, took into partnership his two nephews Frederick William Collard (bap. 23 Feb 1795; *d* ?1879) and Charles Lukey Collard (bap. 12 Jan 1807; *d* Bournemouth, 9 Dec 1891). The younger F.W. Collard retired in 1859.

In 1851 the firm opened a new, almost circular (for maximum light), factory consisting of 22 sections, with a separate process taking place on each of the five floors. Materials were stored in the centre and work took place

round the perimeter. By this time the firm was second only to Broadwood in production, making about 1500 instruments a year. At the Great Exhibition of 1851 Collard exhibited a 'square semi-grand': a six-and-a-half-octave square piano with exactly the same action as a 'semi-grand' (a grand somewhat smaller than a concert instrument). Two 'microchordons' or small cottage pianos in pine and rosewood cases were displayed as examples of good workmanship at 'moderate' prices.

This was the beginning of a generation of prosperity for the firm. The factory was extended, and by 1896, when Collard absorbed the Kirkman piano business, it employed 500 skilled men. The firm, however, was slow to adopt the latest piano technology such as cast-iron frames, overstringing and the most advanced actions. In 1888 John Clementi Collard (1844–1918), son of C.L. Collard, attacked overstringing as an inferior acoustical system used by good makers 'only when they were compelled to do so by demand, which is limited'.

In 1929 the Chappell Piano Co. took over Collard and in 1971 production ceased. All Collard records were destroyed in a fire in 1964.

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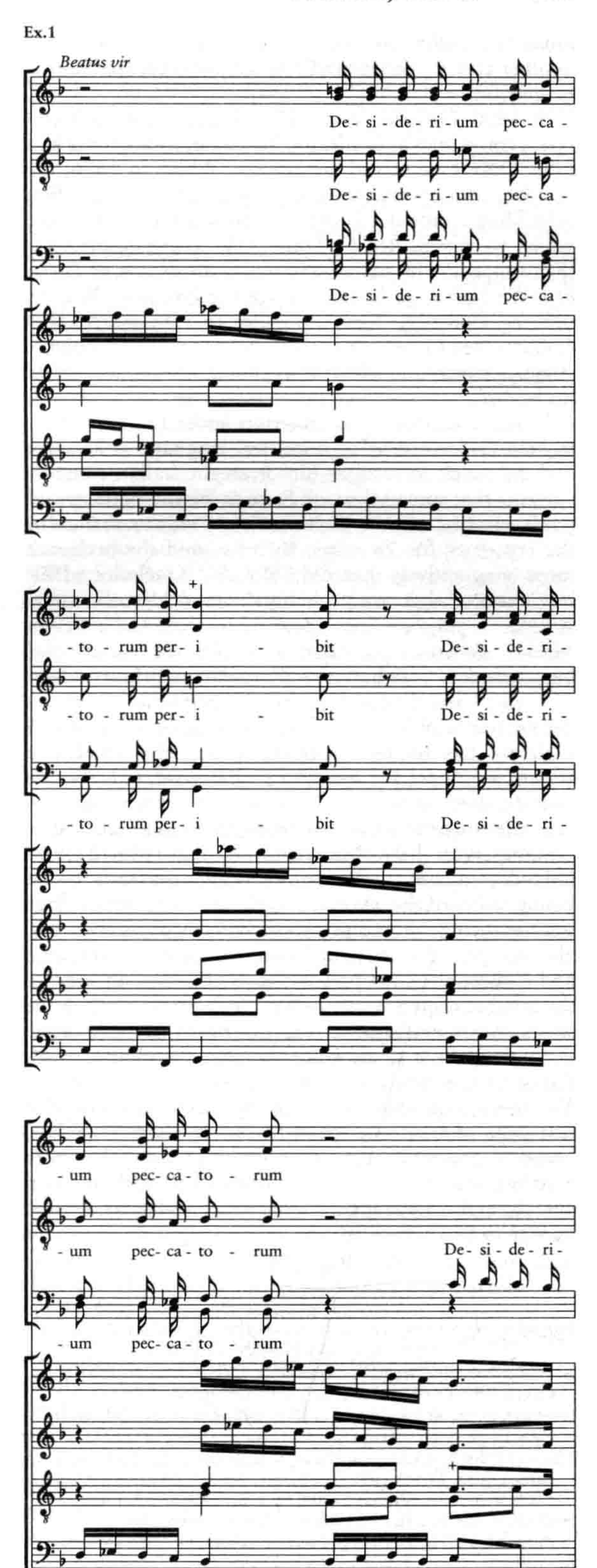
MARGARET CRANMER

Collasse [Colasse], **Pascal** [Paschal, Pasquier] (*b* Reims, bap. 22 Jan 1649; *d* Versailles, 17 July 1709). French composer. By 1651 his family had moved from Reims to Paris. He became a choirboy at St Paul and completed his education at the Collège de Navarre. In 1677 he succeeded Lallouette as J.-B. Lully (i)'s secretary and as *batteur de mesure* at the Paris Opéra, positions he kept for ten years. His main work for Lully was to compose the inner voices where Lully had supplied only soprano and bass parts for certain pieces in his operas. Lully's powerful support virtually guaranteed him a post at the royal chapel at the time of the 1683 competition for four *sous-maîtres* to replace Du Mont and Pierre Robert: Collasse, Minoret, Goupillet and M.-R. de Lalande were named, Collasse being given the quarter-year beginning in April. He remained at the chapel until 1704, when he was granted a 900-livre pension.

On 8 January 1685 Collasse followed Du Mont as *compositeur de la musique de la Chambre*; he shared this post with Lalande. In 1689 he married Blasine Berain, daughter of Jean Berain, Lully's stage designer. After the death of Michel Lambert in 1696, Collasse was appointed *maître de la musique de la Chambre* and *maître des pages*; he held the latter position until his death. He also continued to be associated with the Académie Royale de Musique as an opera composer, and in 1698 he was awarded a pension of 3000 livres.

Soon after Lully's death, his heirs embroiled Collasse in a lawsuit. He lost the 100-pistolet pension and dwelling willed him by Lully. Le Cerf de la Viéville reported that Collasse kept several of Lully's rejected *airs de violon* and that these and other pieces by Lully found their way into Collasse's own compositions (for example, the chorus 'Rangeons-nous' from the prologue to the *Ballet des saisons* is largely the chorus 'Rien n'est si doux' from Lully's *Ballet des muses* of 1666). In certain prefaces

Ex.1



Collasse acknowledged his debt to Lully (see *Ballet des saisons*, edns of 1695 and 1700, and *La naissance de Vénus*, edn of 1696), but he did not always specify which

music was Lully's and which was his own; this resulted in another attack from the Lully family, who accused him of plagiarism.

In 1690 Collasse received royal privileges to found opera companies in Bordeaux, Toulouse, Montpellier and Lille. Only Lille served his interest. When, in 1696, the building which served the company was destroyed by fire, rebuilding required 10,000 livres from Collasse, 6000 of which were provided by Louis XIV. These events took their toll, as did his inability to repeat the success of *Thétis et Pélée* (1689) in his later *tragédies lyriques*. Without offering evidence, Titon du Tillet (p.518) asserts that Collasse then forsook music to search for the philosopher's stone – a vain quest, which 'only ruined him and weakened his health'.

Years of musical indoctrination under Lully did little to help Collasse develop a musical language of his own and did much to insulate him from the Italian countercurrents that spread through Paris at the end of the *grand siècle*. His best work is *Thétis et Pélée*, which remained in the repertory for 76 years. In it he used the orchestra more imaginatively than did Lully. Act 2 includes a 100-bar 'tempête' that was probably the model for orchestral storms in Campra's *Tancrède* and *Idomenée* and in Marin Marais' *Alcyone*. Its exciting *tirades* for violins and bassoons penetrate both the chorus 'Quel bruit soudain' of scene vii and the ensuing scene for Neptune. The *Ballet des saisons* (1695) is one of the first stage ballets in which each act has its own subject. It was the immediate structural model for Campra's *opéra-ballet, L'Europe galante*, but unlike the characters of that work, its characters are exclusively mythological and allegorical.

Along with J.-N. Marchand (i), J.-B. Moreau and Lalande, Collasse set Racine's *Cantiques spirituels* for the young ladies of the Maison Royale at Saint-Cyr; his four settings include short *airs* (mostly binary), duets and trios, all interspersed with *symphonies* for flutes or recorders and violins, and four-part women's choruses. In spite of the number of performers called for in the score, Collasse states in his preface that the *Cantiques* 'may be sung throughout by a single voice, because the main melody ('le sujet') is always in the highest voice'. Most of Collasse's *grands motets* for the royal chapel are lost. The title-page of a manuscript of motets by Lalande (*F-Pn*), however, announces that three are by Collasse: they bear a strong resemblance to the motets of Lalande in their speech rhythms and independent orchestral parts, as may be seen in ex.1.

WORKS

STAGE

printed works published in Paris unless otherwise indicated, tragédies en musique have prologue and 5 acts

Achille et Polyxène (tragédie en musique, J.-G. de Campistron), Paris, Opéra, 7 Nov 1687 (1687) [ov., Act 1 by Lully]

Divertissement, ou Impromptu de livry (F.C. Dancourt), July 1688, *F-Pn*

Thétis et Pélée (tragédie en musique, B. le Bovier de Fontenelle), Paris, Opéra, 11 Jan 1689 (1689); rev. version, Opéra, 16 April 1708, with airs nouveaux (1708) by J.-B. Stuck and A. Campra

Sigalion, ou Le dieu du secret (ballet, after Latin tragedy: *Polymnestor*), Paris, Collège Louis-le-Grand, 17 Aug 1689, *Pn*

Amarillis (pastorale, J. Pic), composed 1689, *Pa*

Enée et Lavinie (tragédie en musique, Fontenelle), Paris, Opéra, 7 Nov 1690 (1690/*R*)

Ballet de Villeneuve St-Georges (ballet, 3 entrées, Banzy), Villeneuve St-Georges, 1 Sept 1692, *Pn*

Astrée et Céladon (tragédie en musique, prol., 3, J. de La Fontaine), Paris, Opéra, 25 Nov 1692, *Pn*

Ballet des saisons (opéra-ballet, prol., 4 entrées, Pic), Le printemps ou L'amour coquet, L'été ou L'amour constant et fidèle, L'automne ou L'amour paisible, L'hyver ou L'amour brutal, Paris, Opéra, 14, 15 or 18 Oct 1695, reduced score (1695, 2/1700)

Jason, ou La toison d'or (tragédie en musique, J.-B. Rousseau), Paris, Opéra, 6 Jan 1696, *Pa, Pn*

La naissance de Vénus ('opéra', prol., 5, Pic), Paris, Opéra, 1 May 1696, *Pn*, reduced score (1696), incl. some items by Lully

Canente, ou Picus et Canente (tragédie en musique, A.H. de Lamotte), Paris, Opéra, 4 Nov 1700, *Pn, Po*

L'Amour et l'Hymen (divertissement, prol., 8 scenes), private perf., 1701, for marriage of the Prince of Conti (according to Borrel)

Télémaque, ou Les fragmens des modernes (frag., prol., 5, Danchet) (extracts from ops by Campra, Collasse)

[Astrée, Enée et Lavinie, Canente] (Charpentier, Desmarets, Rebel), Paris, Opéra, 11 Nov 1704, *Pn*

Polyxène et Pyrrhus (tragédie en musique, J.-L.-I. de La Serre), Paris, Opéra, 21 Oct 1706 (1706)

Music in: Lully: Atys, Rennes, 1689

AIRS

Airs found in over a dozen collections printed in Paris, The Hague and Amsterdam between 1692 and 1755, including 1692[2], 1692[5-7], 1693[3], 1694[2-3], 1695[4] and 1696[1]

SACRED

[4] Cantiques spirituels tirez de l'Ecriture Sainte (Racine) (1695)

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JAMES R. ANTHONY

Collebaudi, Antonio. *See* BIDON, ANTONIO.

Collect. A formal Christian prayer in a single sentence. It normally consists of five elements: invocation to God, relative or equivalent clause referring to an attribute or act of God, petition, purpose of petition, conclusion. In some collects the second or fourth element is omitted. The original conclusion 'per Christum Dominum nostrum' ('through Christ our Lord') was later often extended by a Trinitarian clause. In the Early Church a collect was used to sum up the individual petitions of the assembled congregation, and was not a prayer to gather together ('collect') the people for worship as has been stated in the past (see Capelle, Willis). It is the first variable prayer of the Mass, recited before the readings (*see* MASS, §I, Table 1). Views differ about the original reason for its position. Pope Leo I (440–61) makes reference to collects in his writings, and examples are to be found in the Leonine, Gelasian and other early Sacramentaries. The name derives from the Gallican Rite. Until the 10th century there was only one collect in the Roman Mass; elsewhere in the West there were more, but not normally exceeding seven. In the later Middle Ages there were usually up to three collects. There are other variable prayers during Mass with a similar structure: the Secret, said at the offertory, and the Post-Communion, but only their conclusions were audible in the medieval and Tridentine Mass.

Collects for the Mass are proper to the week (according to the season) or the day (according to the feast), or directed to a specific intention (e.g. peace). The principal collect at Mass for a specific day was also used in the Office, before the dismissal at the end of Matins, Lauds, Prime, Terce, Sext, None and Vespers. At Prime and Compline unchanging collects of the time (dawn and dusk) were recited. The reformed Roman Catholic liturgy, introduced after the Second Vatican Council (1962–5), makes similar use of collects, but only one is recited at Mass. In the medieval liturgy a Commemoration or Memorial often followed Lauds and Vespers; this observance normally consisted of *Benedictus* or *Magnificat* antiphon, versicle and response, and collect – effectively a truncated Office.

In the formation of the 16th-century English Book of Common Prayer Thomas Cranmer adapted collects from the Latin Rite and other sources. Most are proper to the week: there is only a small number of feast days. According to the rubrics, only one collect is said before the first reading at Holy Communion, except during Advent and Lent when after the first week there are two. The collect from the Holy Communion is also used at Matins and Evensong after the second group of versicles and responses, followed by two collects of the time. There are special collects for baptism, marriage, burial, etc. English composers have frequently selected texts of collects for anthems; over 70 settings survive from the period 1560–1640.

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JOHN HARPER

Collectar (from Lat. *collectarium, liber collectarius, collectaneum*; *orationale*). A liturgical book for the priest or monk presiding at the celebration of the Office of the Western Church. It contained the prayers (collects) and short lessons (*capitula*) assigned to this officiant. *See* LITURGY AND LITURGICAL BOOKS, §II, 3(viii).

Collections, private. This article is a fundamental revision of Otto Albrecht's comprehensive listing in *Grove6* of collections of printed and manuscript music and letters of composers and musicians, libraries, books and theoretical works still in private hands. COLLECTIONS OF INSTRUMENTS and SOUND ARCHIVES are treated elsewhere. Albrecht's division into two sections has been retained, though the parts are retitled 'Current Collections' and 'Historical Collections'. The former records geographically collections in the process of formation and development, or which remain in the family of the original collector or have not yet reached permanent, public, institutional ownership. The second lists alphabetically collections since the late 15th century which have reached a final destination (as far as can be ascertained) or have now been dispersed. Political and market forces of the last 30 or so years of the 20th century have shown that it is not always an inexorable progress from the first to the second list and in some cases the reverse journey has been made. Bibliographical details are generally omitted in the second part; they may be found under the entry for the library where the collection is now located.

A definition of a private collection in the early 21st century is not easily made. The second half of the last century saw the rise of many private foundations, particularly in the USA and continental Europe, though not in the UK. This resulted in a number of collections which welcome public access, such as the Paul Sacher Stiftung, Basle, or the Bibliothèque Gustav Mahler, Paris, but which are actually privately owned, funded and directed and which for the greater part of their existence were formed as private collections. Some publishers' archives are also included, especially those, such as Novello's, which have been largely dispersed, are on deposit in libraries, or have left the publisher's premises. The archives held by the estates of composers, consisting almost exclusively of their own works (e.g. Bartók), are not deemed to be collections in the strictest sense.

The amassing of private music libraries dates from the Renaissance or even earlier, but the collecting of autograph manuscripts is a more recent phenomenon, a product of the Enlightenment, particularly in Germany where many important sources of music, such as those of the Bach family, are preserved. The rise of the manuscript dealer and auction houses in the 18th, 19th and 20th centuries has ensured a steady flow of books, printed music and manuscripts, letters, photographs and other memorabilia.

For a comprehensive list of private collections, see vol.28 (APPENDIX A).

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OTTO E. ALBRECHT/STEPHEN ROE

College Music Society [CMS]. American organization established in 1957 to provide a forum for addressing interdisciplinary issues within music in higher education and for examining broader educational concerns. Membership is open to teachers of music in colleges, universities and conservatories in the USA and Canada. The society sponsors annual meetings with symposia and concerts and publishes a newsletter and a biannual journal, the *College Music Symposium*. Its other publications include a biennial *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* (1967–), Monographs and Bibliographies in American Music (1974–), including volumes on Gershwin, Billings, Griffes, Arthur Foote and Gottschalk, and the series of monographs CMS Reports, which has addressed such issues as the status of women in music in higher education, racial and ethnic directions in American music, music in general studies and the undergraduate music curriculum.

RITA H. MEAD/R

College of Organists. London college founded in 1864 and renamed the Royal College of Organists in 1893; *see* LONDON, §VII, 4.

College of St Nicholas. College of the School of English Church Music (later the Royal School of Church Music) opened at Chiselhurst, Kent, in 1929; *see* LONDON, §VII, 4.

Collegium musicum. 'Collegium musicum' generally denotes an organized association of music lovers and amateur musicians that holds regular meetings for the performance of music. Collegia musica were characteristic of bourgeois musical life from the 16th century to the 18th; during that period they occupied a position between institutionalized church music and the music of the princely courts.

1. Terminology. 2. Germany. 3. Outside Germany. 4. Student collegia musica. 5. Later developments. 6. The 20th-century revival.

1. TERMINOLOGY. The term is found first in fairly small places, such as the university towns and free imperial cities of central Germany, which had no cathedral or court Kapelle. Despite its Latinate name, the collegium musicum became common only in the German-speaking countries, particularly Germany and German-speaking Switzerland, although it was also found in the Netherlands, occasionally in Bohemia and Sweden, and even, in the mid-18th century, in societies of pietist German emigrants to the USA, for example in Pennsylvania. There is a clear connection with Protestantism.

Unlike other kinds of middle-class, social music-making, for instance the *Kantorei*, for the performance of sacred music, or the 'convivium musicum', which combined musical performance with a convivial meal, the collegium musicum was not precisely defined in the 16th and early 17th centuries. The term may owe its adoption to its neutral and flexible nature. There was no standard type of collegium musicum; a diversity of forms existed, differing in the number and social standing of their members, the private or public character of the association, the part played by professional musicians, and its choice of repertory. The common characteristic was its origin in the society of the educated middle classes and its status as an amateur association. In spite of its variety of forms, certain lines can be traced in its development over the period of some 200 years in which it passed from private, domestic music-making to an institution open to the general public, and from musical performance by dilettantes to public recitals by amateur or professional musicians. During this period the repertory shifted in emphasis from domestic vocal music to concerts of instrumental music.

The trend towards greater professionalism in the second half of the 18th century gradually led to abandonment of the term in favour of 'concert', or 'academy'; by the 19th century the term suggested old-fashioned pedantry and was seen as merely a historical relic. After 1900, however, the rise of musicological studies led to a revival of both the term and the kind of association it denoted, particularly in view of historical awareness of the tradition of 18th-century student collegia musica. In this sense collegia musica are now to be found throughout the world, usually attached to universities and music colleges, and often specializing in the historical performance of early repertories.

Authentic information about historical collegia musica is often fragmentary, and has been preserved only by chance. In the absence of the disciplined organization necessary to a Kantorei, and unlike the 'convivium', which required regulated finances, these looser associations of amateurs needed no special statutes. There are, consequently, few documentary records of the foundation or dissolution of such societies. Most of the chronological data, based on references in archives, accounts in diaries, chronicles and biographies, and dedications by composers, merely provide evidence that such associations existed.

2. GERMANY. The earliest appearance of the term seems to be in M. Schmeizel's *Jenaische Stadt und Univ.-Chronik* of 1726 (ed. E. Devrient, Jena, 1906, p.26), which states

that in 1565 'a Cantorey society or collegium musicum . . . was famous and flourished'. The optional use of the term for the society's name is emphasized by a description five years later in which it is called a *societas musicalis*. There is similar terminological vagueness over a collegium musicum in Torgau to which the local Kantor, Michael Vogt, dedicated a printed collection of masses in 1568; this was also essentially a Kantorei, although the Latinized name seems to indicate that (unusually for a Kantorei) educated amateurs rather than school students performed polyphony. In other early occurrences of the term (in Wernigerode in 1588, Prague in 1616) the statutes indicate that the collegium musicum was actually a convivium musicum.

After the Thirty Years War, which brought cultural activities in many German towns to a standstill, increasing numbers of musical societies were founded among the bourgeoisie, almost exclusively described as collegia musica. In a few cases, because of local tradition, they were linked to earlier organizations with more resemblance to a Kantorei (as in Delitzsch in 1647) or a convivium (as in Weida in 1651), but in general they were a new type of association which devoted itself exclusively to the enjoyment of vocal and instrumental music. A collegium musicum of this kind would consist of a dozen or more members, most of them local dignitaries such as town councillors, lawyers, doctors and prosperous merchants. They met regularly at some neutral place or in their houses; members' guests interested in music were welcome. According to their abilities, the members attending meetings either made music themselves or listened to performances by musicians such as the local Kantor or the town musicians, who might be members of the society with special status or engaged for the occasion. Published works dedicated to such societies indicate the repertory. In the early period the music was mainly vocal, such as Andreas Hammerschmidt's *Motetae*, written for Görlitz (1649), Christoph Schultze's settings under the name of *Collegium musicum Delitii charitativum* (1647) and J.C. Horn's *Musikalische Tugend-und Jugend-Gedichte* for voices and instruments, written for Frankfurt (1678). Later the emphasis shifted to instrumental music, such as Nikolaus Hasse's *Delitiae musicae* (1656) for the students of Rostock, W.C. Briegel's *Musikalisches Tafel-Confect* (1672) for Frankfurt and J.P. Krieger's *Lustige Feldmusic* (1704) dedicated to the merchants' collegium musicum of Nuremberg. Besides these organizations, there are records of collegia musica in Memmingen (1655), Freiberg (1666), Ulm (1667), Hof (before 1684), Augsburg (after 1684) and Jena (1694). The private character of such societies is also evident from the fact that they often depended on the initiative of individuals and ceased their activities when those individuals moved elsewhere or died. Sometimes other societies were founded later; the local musical history of many towns at this period presents a series of such musical associations.

Besides this widespread form of private and sociable collegium musicum, there were associations of the same name that had rather different aims and larger ambitions. Mattheson (*Grundlage einer Ehrenpforte*, 1740, pp.397–8) mentions the activities of Matthias Weckmann in Hamburg: 'After his return [in 1660] two notable music-lovers joined him in founding a great collegium musicum . . . in the refectory of the cathedral. It united 50 persons, who all made their contribution. The best pieces from Venice, Rome, Vienna, Munich, Dresden etc. were performed'. Clearly this was a society with members who contributed to the holding of public concerts 'performed by various students, merchants, musicians and other praiseworthy lovers of this noble art' (J. Rist, 'Hornungsgespräche', *Monats-Unterredungen*, Hamburg, 1663). Students who were musical performers would certainly have been welcome as members of bourgeois collegia musica in other university towns. However, the type of student collegium musicum that was so significant for the later development of concert life did not develop fully until the 18th century. The aims pursued by collegia musica in grammar schools were mainly educational, 'so that this good school might have a permanent seminarium, from which a complete musical ensemble may be made up at any time for performance in *artibus solenibus*', as Kantor Knipping wrote in a petition to the Bremen town council (Arnheim, 1910–11, p.395). There were similar collegia musica at schools in Görlitz (*c*1668) and Freiberg (1672).

3. Outside Germany. In some Protestant areas outside the Holy Roman Empire, particularly where the Reformed Church rejected all forms of artificial music on religious grounds, the performance of sacred music fell to the bourgeois and patrician collegia musica. In German-speaking Reformed Switzerland the two oldest collegia musica in Zürich (the collegium 'zum Chorensaal' and the collegium 'ab dem Musiksaal', the former founded before 1613 and the latter around that date) concentrated chiefly on the singing of psalms and other sacred works in polyphonic settings considered too sensuous for divine service but still tolerated by the clergy in a private context as a means of diversion from even more sinful activities. After the founding of these two collegia musica, others with the same aims were formed in St Gallen (1620), Schaffhausen (1655), Berne (1674), Thun (before 1679) and Basle (1692). During the 18th century these collegia became concert societies. An outstanding example is the collegium musicum of Winterthur, founded in 1629 and still in existence as a Musikkollegium.

Circumstances in the Netherlands at the end of the 16th century were similar. Again, music-making in the bourgeoisie among a small circle of acquaintances, usually directed by a *phonascus*, compensated for the banning of polyphonic music from church. There are documentary records of a collegium musicum in Arnhem from 1591, and in 1597 Jan Tollius dedicated a volume of madrigals to the Amsterdamensium Musicorum Collegio Optime, which seems to have been the same ensemble as the one to which Sweelinck dedicated a collection of polyphonic settings of psalms. There is evidence of other early foundations in Leeuwarden (*c*1620), Nimwegen (1632) and Groningen (1638). The collegium musicum Ultrajectinum formed in Utrecht in 1631 by professional musicians and distinguished amateurs concentrated on instrumental music, it remained in existence without a break until the 19th century when it became the nucleus of what is now the Utrecht Symphony Orchestra.

Collegia were also founded in 18th-century America, as a result of the emigration in the 1730s of members of the Unitas Fratrum sect (the Moravian Church) protected by Count von Zinzendorf. By 1741 they were well established as settlers in Pennsylvania, where they formed a collegium musicum in 1744 in their first new settlement, Bethlehem. It was soon followed by the formation of

collegia musica in other settlements, particularly in what is today Winston-Salem in North Carolina. These were the point of departure for a tradition of musical performance that still subsists.

4. Student collegia musica. The presence of many young, musically educated people, coupled with the tendency (deriving from the practice of polyphony) for musicians to form groups, provided favourable conditions for the development of amateur musical ensembles in towns with colleges or universities. In this the university city of Leipzig was of particular importance. The titles of works printed in Leipzig such as Schein's vocal *Studenten-Schmauss* (1626) and Rosenmüller's instrumental *Studenten-Music* (1654) provide evidence of the early activities of anonymous student groups, which probably also included private citizens, and from the middle of the 17th century there are records of various collegia musica with student members directed by Adam Krieger (1657), Sebastian Knüpfer (1672), Johann Pezel (1673) and Johann Kuhnau (1688). Telemann, who studied in the law faculty at Leipzig University (1701–4), founded the Telemannische Collegium Musicum in 1702, which, according to his autobiography of 1718 (ed. W. Rackwitz, 1985, pp. 89–106), consisted 'entirely of students, up to 40 of them often meeting together' (p.96). The energetic Telemann, whose real interest was music rather than law, called on the members of his ensemble to perform polyphony at the Neue Kirche and to act as singers and instrumentalists at the Leipzig Opera. By his own account, their music-making could be heard 'with great pleasure'. J.F. Fasch founded a second collegium musicum in 1708 when he too was a student at Leipzig. The university itself had no formal links with these institutions; these were independent societies of talented young people who hoped to present themselves to the public as musicians. Such societies met in the large rooms of coffee-houses, which were open to the general public. No detailed descriptions are known as to the character of their performances, which has to be deduced from brief, occasional references. The concerts were not carefully rehearsed in the modern sense but involved singing or playing at sight to an audience, in line with normal musical practice at the time. The whole venture seems to have been a preliminary stage in the development of the kinds of commercial concert that were soon to be a feature of the musical life of such cities as Frankfurt or Hamburg but were not introduced to Leipzig until just before the middle of the 18th century. There is no suggestion in the sources that the audience paid to attend or that the musicians received fees; perhaps the coffee-house proprietor considered the increase in his custom deriving from the musical attractions sufficient recompense for the use of his rooms and any modest sum he may have paid the performers. The musicians themselves would have felt it more important to have the chance of presenting themselves as a skilled ensemble, one that could also provide music for the frequent and well-paid occasions calling for the performance of serenades and festive cantatas. The repertory contained concertante pieces and also included vocal works, with the solo and choral parts (including the treble parts) usually performed by the students. At the same time the collegia musica were institutions providing further training, and a springboard for a musical career, for talented students who were often following their university course only for form's sake. Mizler's comment about such students – 'in time, as is well known, they often become famous virtuosos' (*Musikalische Bibliothek*, 1736, p.34) – is confirmed by the number of illustrious musicians, such as Pisendel, Böhm, Heinichen, Stölzel and Graupner, who progressed towards a musical career through these Leipzig institutions. Both the Leipzig collegia musica proved stable enough to be maintained even after their founders had left the city, and they continued in existence until after 1750, although by then they were decreasing in importance. J.S. Bach's activities as director of the Telemannische Collegium Musicum (from 1729 to 1737, and again from 1739 to the early 1740s) are of particular interest. There is good documentary evidence for the performance by the collegium musicum of Bach's homage cantatas BWV213–215 and of other cantatas, now lost. It was probably at the so-called 'ordinary concerts', which in 1733 also introduced 'a new harpsichord of a kind never before heard here' (*Bach-Dokumente*, 1969, ii, 238), that Bach performed his concerto arrangements of this period for one or more harpsichords (BWV1052–8) with the help of his growing sons and his more advanced pupils. Conditions in Leipzig, which at one point even had three collegia musica flourishing at the same time, are not typical, but something similar occurred on a smaller scale in other university towns including Jena, Halle, Rostock, Helmstedt and Würzburg, and in Uppsala in Sweden.

5. Later developments. Telemann's career after he left Leipzig also illustrates the way in which ambitious musicians aimed to move from private to public performance. The collegium musicum of the Frauenstein Society that he 'set up' in 1713 in Frankfurt, where he was then working, was really the revival of a bourgeois musical association dating back to the 1670s. Its members had then listened to performances by professional musicians in their houses and probably made music themselves, 'partly . . . to revive their spirits, wearied by their official business, and partly to encourage the further growth of music by constant practice of that art' (Telemann ed. Rackwitz, 1985, p.83). When Telemann re-founded the organization, however, performances were opened to the general public, who came in particular to hear large-scale works such as his *Fünf Davidische Oratorien*, expressly dedicated to 'the great Collegio Musico of Franckfurth am Mayn'. Such works were mainly performed by the members of the town Kapelle, probably still with a few amateurs. Performances were given in churches or large halls and an entrance price was charged. The members of the collegium musicum now fulfilled the function of founders and patrons – an important step towards the evolution of commercial concerts.

This development was even more clearly marked with Telemann's move to Hamburg, where Weckmann's collegium musicum had begun a tradition of public concerts as early as 1660. After a long interim period following Weckmann's death in 1674, Telemann revived the custom immediately after taking up his appointment as musical director, as is clear from the text accompanying the cantata given on 7 December 1722 'on the opening of the weekly meetings of the collegium musicum under the direction of Telemann' (ibid., pp.119ff). To all intents and purposes the institution was now a concert society: the public could subscribe to a series of performances, and the ensemble was recruited from the ranks of paid town musicians. Descriptions of the programmes make

particular mention of large-scale works such as oratorios and festive music, and the participation of guest virtuosos.

Although the generation of Bach and Telemann seems to have retained the familiar name 'collegium musicum', from about 1720 the term 'concert' was increasingly used; it was felt to be more modern and probably also more professional. For a few decades the two terms appear side by side and seem to be of equal importance, but thereafter even private musical performances among the middle classes, which still continued, are called concerts. Local tradition sometimes dictated that court ensembles were also described as collegia musica in the 18th century, for instance at Köthen, as recorded in the payment made in 1718 to 'Capell Meister Bachen' for rehearsing the princely ensemble in his house (*Bach-Dokumente*, 1969, ii, p.70).

The formerly all-embracing term was now confined to academic musical bodies. Adlung (*Anleitung zu der musikalischen Gelahrheit*, 1758) applied it to university lectures on music. The term seems to have been used only in this restricted sense in the 19th century. In his *Aesthetisches Lexikon* (1839), Ignaz Jeitteles defined the term as an outmoded one, with a new shade of meaning: 'Collegium musicum was the name given in the past to the weekly meetings of musicians of the court ensemble, so that they might maintain their level of performance by rehearsing musical compositions they had already studied'.

6. THE 20TH-CENTURY REVIVAL. After 1900, the term collegium musicum was widely revived, although chiefly in a retrospective sense and clearly in relation to the Leipzig tradition (familiar through studies of Bach). In 1908, Hugo Riemann became director of a musiological institute at Leipzig University which he called 'collegium musicum'. His intention was to perform Baroque instrumental music, the subject of his research, with his own student ensemble, and to publish that music. His concerts were open to the public but drew their audiences largely from the academic community. Either as a result of his ideas or independently of them, similar groups were formed at other universities including Freiburg in Breisgau, Halle, Heidelberg, Jena and Marburg. Closely allied to the development of collegia was the influential organ revival (*Orgelbewegung*) of the early years of the century, associated in particular with the work of Riemann's pupil Wilibald Gurlitt at the collegium in Freiburg, where efforts were made to reproduce the sound of medieval and Renaissance music. At about the same time, the growing popularity of choral singing in German universities, influenced by the youth movement, led to the establishment of choirs that became associated with instrumentalists to form a 'collegium musicum vocale.' Such ensembles were often linked to musicological institutes. Gurlitt's group at Freiburg after World War I was particularly influential; it gave three concerts at Karlsruhe in 1922 and a week-long series in Hamburg in 1934, with ambitious programmes ranging from early chant and polyphony to chansons by Binchois and Du Fay, which were among the earliest performances of medieval music in Germany in modern times. The members, all from Gurlitt's seminar, used specially constructed replicas of medieval instruments; their example led eminent musicologists, among them Curt Sachs, Max Schneider and Friedrich Blume, to direct similar ventures with collegia at other universities.

These developments were arrested by World War II, but a vigorous revival of collegia musica began in 1950. At all German universities, including new foundations, small orchestras and choruses were established and described by the term 'collegium musicum instrumentale et vocale'. Although these were modelled on the ensembles of Telemann, Fasch and Bach, historical interest was now combined with a more general pleasure in music-making, and the repertory comprised not only early music but works by such contemporary composers as Hindemith and Bartók, in so far as amateurs were able to perform them. Several series of special publications sought to increase the repertory of suitable music, including one with the significant name Collegium Musicae Novae.

With the rise in student numbers in the 1970s, the collegia musica in both Germany and Switzerland also expanded in both their size and the capabilities of their members; the original small groups developed into large organizations, often integrated into general courses of university study, as institutes for musical practice, where students from all faculties met to form orchestras, chamber groups and choirs. In university towns of moderate size their influence came to extend into the musical life of the whole community. Experimental and early music, which call for special abilities generally beyond amateurs, are less frequently performed. These amateur student ensembles are very different from their historical predecessors in terms of repertory, but professional groups have increasingly assumed the name of collegium musicum or such adaptations as Collegium Musicum of Zürich, Collegium Vocale of Cologne, Collegium Vocale of Ghent and New Bach Collegium of Leipzig, to suggest their special familiarity with the repertory and the performing practices of the Baroque collegium musicum.

During the 1930s, the emigration of many distinguished musicologists and musicians to America, many of them refugees from Nazi Germany, encouraged the foundation of collegia musica as part of a general and characteristic interest in applied musicology. As in Germany, these were attached to universities and often specialized in early repertories. The most distinguished, the Yale Collegium Musicum, was established shortly after Paul Hindemith arrived to teach in the faculty in 1940. Its concerts, largely of medieval and Renaissance music, given under Hindemith's direction between 1945 and 1953, rapidly outgrew their didactic function and began to attract audiences from beyond the academic community. Together with Willi Apel's collegium at Harvard and Siegmund Levarie's at the University of Chicago, the Yale collegium served as a model for the many performing groups attached to universities in America and elsewhere in the ensuing decades. Encouraged by the growth of interest in earlier repertories during the 1970s, and stimulated by a concern with historically informed performance, the latter-day heirs to the term have as their primary purpose the ideals of Riemann and Gurlitt: to recreate the authentic voice of earlier music. As such they have been a major force in the training of musicians specializing in the performance of early repertories across the whole of Europe and the USA.

See also ACADEMY and UNIVERSITIES.

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EMIL PLATEN/IAIN FENLON

Collegium Musicum Ultrajectinum. Ensemble active in UTRECHT from 1632 until the late 19th century, when it formed part of the Utrecht SO.

Collegium Vocale Ghent. Belgian choral ensemble. It was founded in 1969 by PHILIPPE HERREWEGHE, while he was still a medical student. Under his direction it has become recognized as one of the most disciplined and stylish choral groups. Throughout the 1970s and 80s it took part in the pioneering enterprise by Nikolaus Harnoncourt and Gustav Leonhardt of recording all of Bach's sacred cantatas. Although it specializes in Baroque repertory, it has also received critical acclaim for its performances of 19th-century music, notably by Mendelssohn, Berlioz, Schumann and Brahms.

NICHOLAS ANDERSON

Col legno (It.: 'with the wood'). A term in string playing meaning to set the strings of the instrument in motion with the wood of the bow rather than with the hair. *Col legno* gives a dry, staccato effect, the sound being relatively small. A distinction is made between tapping with the wood of the bow stick (*col legno battuto*; Ger. *geschlagen*) and drawing the wood across the string (*col legno tratto*; Ger. *gestrichen*). The resumption of normal bowing is indicated by *arco*. Although *col legno* was known in the 17th century (in the works of Tobias Hume, 1605, Farina, 1627, and Biber, *Battalia*, 1673), this effect was little exploited before the late 19th century, a notable example occurring as early as 1830 in the finale of Berlioz's *Symphonie fantastique*. Many 20th-century compositions require the use of *col legno*; the opening pages of Schoenberg's String Trio (op.45, 1946), for instance, call for *col legno battuto* in double stops in violin and cello; *col legno tratto* in double stops in the violin; *col legno tratto ponticello*, double stops in all parts (*ponticello*, as defined by Schoenberg, meaning to play so that the wood of the bow actually touches the bridge); and *col legno tratto ponticello*, double stops in violin and viola, also played tremolo.

See also BOW, §II, 2(xi).

DAVID D. BOYDEN

Colles, H(enry) [Harry] C(ope) (*b* Bridgnorth, Shropshire, 20 April 1879; *d* London, 4 March 1943). English music critic and writer on music. Eager to devote himself to music he left school at the age of 16 and entered the RCM, where he studied music history under Parry, the organ under Walter Alcock and counterpoint under Walford Davies; although ten years his junior, he struck up a lifelong friendship with Davies and wrote his biography in 1942. After three years, on the advice of Parratt, he entered for and won an organ scholarship at Worcester College, Oxford; he graduated in 1902. Henry Hadow, then dean of Worcester College, discovered in him exceptionally fine gifts of writing and keen judgment and advised him to turn his attention to criticism. In 1905 he became music critic of *The Academy* and assistant music critic of *The Times*, under J.A. Fuller Maitland, whom he succeeded as chief critic in 1911. He retained this post until his death. Although his work in it was necessarily anonymous, readers learnt not only to recognize it but also to admire and trust it for its admirable qualities of comprehensive taste, sure and fair judgment and above all, perhaps, for an unfailing tact and humanity that tempered even his severest strictures. He was probably unrivalled in the art of keeping his victims unaware of censure while making it perfectly plain to others, and in the equally difficult art of coming down heavily on some artistic offender without making him feel small as a person.

At the same time Colles pursued a career of active scholarship and teaching. For a time he taught at Cheltenham Ladies College and in 1919 accepted Hugh Allen's invitation to lecture on music history, analysis and interpretation at the RCM, where he became a member of the board of professors. He also joined the Associated Board of the Royal Schools of Music as an examiner. He was as deeply religious as he was musical, and these qualities found a joint outlet in the great and sometimes active interest he took in the Three Choirs Festival and in St Michael's College, Tenbury, of which he was a fellow and governor, and in his chairmanship of the Church

Music Society and of the School of English Church Music. His other positions included those of freeman of the Musicians' Company (1934) and Fellow of Worcester College, Oxford (1936). In 1923 he went to the USA as guest critic of the *New York Times* and in 1932 he received an honorary doctorate from Oxford University.

Colles's most substantial and enduring work is to be found in the third and fourth editions of *Grove's Dictionary* – the former an extensive revision – of which he was the editor, and in the seventh volume of the *Oxford History of Music*. The articles he provided for the dictionary indicate the wide range of his detached and critical sympathies, not only for composers whom he specially admired, such as Brahms, but also for composers, such as Wolf and Bruckner, to whom he felt less drawn, and in particular for all periods of English music from Byrd to Elgar.

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ERIC BLOM/MALCOLM TURNER

Collet, Henri (*b* Paris, 5 Nov 1885; *d* Paris, 23 Nov 1951). French writer on music and composer. He studied piano at the Bordeaux Conservatoire and literature at the University, before taking composition lessons in Toulouse with Séverac, and in Spain with Pedrell, Olmeda and Falla, who became a close friend. During his long Spanish sojourns, which began in 1902, he collected many polyphonic chants and folk melodies from Castilian monastery archives. This research found its way into his numerous musicological books and articles, which included *Le mysticisme musical espagnol au XVIe siècle*, *L'essor de la musique espagnole au XXe siècle* and *Albéniz et Granados*. After completing his literature degree, he became professor at the Casa de Velasquez in Madrid and established close ties with Granados, Turina and Rodrigo.

On his return to Paris in 1913, he became a spokesman for Spanish music in France and an important voice for young French composers. His articles in *Comoedia* (16 and 23 January 1920), in which he launched the group of composers which he dubbed Les Six, has contributed to his fame as a music critic but overshadowed his work as a composer. His output includes over 150 works spanning various musical genres, which achieve a successful fusion of Spanish folk idioms with French simplicity and purity of texture. His assimilation of Castilian sources especially is evident in his use of colourful harmonies and driving rhythms.

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JACINTHE HARBEC, NICOLE PAIEMENT

Collett, John (*b* *c*1735; *d* Edinburgh, 1775). English composer and violinist. He was probably the son of Richard or Thomas Collett, both of whom became members of the Society of Musicians in 1739. Richard, leader of the band at Vauxhall, was one of the 12 governors of the Society in 1739, but John Collett did not join until 5 June 1757, when he is listed as a violinist living in Queen Street, Golden Square.

Collett's earliest publication, *Six Solos* op.1 (1758) for violin and basso continuo, is written effectively for the solo instrument and shows that he must have been a highly accomplished player. His other major publication was a set of six symphonies, op.2 (1765). In his dedication to the Earl of Kelly, Collett describes himself as a 'young Adventurer'. The dedication reveals an association between Collett and Kelly, linking Collett to the music of Stamitz, with whom Kelly had studied in Mannheim. The symphonies demonstrate many of the Mannheim mannerisms, and indeed Collett was the only English composer of this period to follow Stamitz by making his op.2, no.5 a four-movement symphony, though he also allowed the two final movements to be considered as alternatives. He composed several songs for the pleasure gardens and in 1766 wrote the music for one of Garrick's pantomimes, *The Hermit, or Harlequin at Rhodes*.

In 1770 Collett moved to Scotland, first to Aberdeen, and in November 1771 to Edinburgh, where he found employment with the Edinburgh Musical Society. Some vocal works survive, including the substantial *Birthday Cantata for Andrew Crosbie* (1772). He died in 1775, apparently in arrears for his subscription to the Society of Musicians.

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RICHARD PLATT

Colletti, Agostino Bonaventura. *See* COLETTI, AGOSTINO BONAVENTURA.

Collichon [Colichon], **Michel** (*fl* Paris, *c*1666–93). French string instrument maker. He was probably the son of Nicolas Collichon, who made lutes in the mid-17th century and had a shop on the pont St-Michel. In 1661 Nicolas, who held the title *Marchand de luths et instruments de musique ordinaire du Roi*, lived in the rue de la Harpe, where Michel Collichon had a shop from at least 1666 until 1676. Michel became well known as a luthier in Paris and his shop was frequented by many famous players. The viol player, composer and teacher Jean Rousseau conducted his business there; Machy and Sainte-Colombe visited the shop regularly.

Collichon's viols are among the earliest examples of fine 17th-century French craftsmanship. A bass viol by him was included in an inventory of instruments of another maker, Louis Guersan (25 January 1758), valued at 20 livres (the same value as viols by Bertrand and Barbey in the list). Six of Collichon's bass viols are extant, with dates from 1683 to 1693 (see Kessler for present locations). One, a seven-string instrument of 1693, is in Geneva; it is in original condition and has a string length of 72 cm. Another bass viol, of 1687, is in the Civico Museo degli Strumenti Musicali in the Castello Sforzesco, Milan. The Collichon instrument dating from about 1680 in the Germanisches Nationalmuseum, Nuremberg, may be the earliest French pardessus de viole; its string length is 30·9 cm.

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MARY CYR

Collier, Marie (*b* Ballarat, 16 April 1927; *d* London, 7 Dec 1971). Australian soprano. She studied in Melbourne, making her début there in 1954 as Santuzza, then touring as Magda in *The Consul*. After further study in Milan and London, she joined the Covent Garden company in 1956, making her début as Musetta. Among the roles she sang there were Tosca, Aida, Butterfly, Liù, Elisabeth de Valois, Lisa (*Queen of Spades*), Manon Lescaut, Jenůfa, Chrysothemis (which she recorded for Solti) and Marie (*Wozzeck*). In 1962 she created the role of Hecuba in Tippett's *King Priam*, and the following year sang Katerina Izmaylova in the first British staging of Shostakovich's opera. In all, she sang 293 performances at the Royal Opera. At Sadler's Wells she sang Venus, Tosca, Concepcion (*L'heure espagnole*) and Kát'a. At the Metropolitan, New York, she created the role of Christine in Marvin David Levy's *Mourning Becomes Electra* (1967). She appeared in San Francisco as Minnie in *La fanciulla del West* (1965), Emilia Marty (1965) and the Woman in *Erwartung* (1968).

Collier gained wide publicity when in 1965 she took over Maria Callas's performances of *Tosca* at Covent Garden. Her vibrant, lustrous voice, flamboyant personality and acute instinct for drama were spectacularly displayed as Emilia Marty, Katerina Izmaylova and

Renata in Prokofiev's *The Fiery Angel*, which she sang for the New Opera Company of London in 1965.

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ALAN BLYTH

Collin [Colin] **de Blamont, François** (*b* Versailles, 22 Nov 1690; *d* Versailles, 14 Feb 1760). French composer. He was first taught by his father, Nicolas Colin, *ordinaire de la musique du roi*. At 17 he was employed by the Duchess of Maine, participating briefly in her famous Nuits de Sceaux. An early cantata, *Circé*, so impressed Lalande that he agreed to teach the young composer, who years later wrote a moving tribute to this 'careful instruction' (printed as the *Avertissement* to Lalande's motets, ed. 1729). Collin was appointed *haute-contre* at the royal chapel in 1709. Friendship with Fagan, the intendant of finances, helped secure his position as *surintendant de la musique de la chambre* (19 November 1719) succeeding J.B. Lully *fils*. On Lalande's death he was appointed a *maître de musique de la chambre* (1 July 1726). With Destouches, Collin organized and composed music for private concerts at Versailles and Marly, some given for the king, others for the queen. In December 1750 Louis XV awarded him Letters of Nobility – an honour conferred upon only five composers. On 8 May 1751 he became Chevalier of the Order of St Michel.

Most of his music was composed for the stage. *Pièces d'occasion* celebrated royal births and marriages. More important, Collin and Fuzelier created the BALLET-HÉROÏQUE with their *Fêtes grecques et romaines* (1723) which they described as a ballet 'd'une espèce toute nouvelle'. The work was an immediate success and was revived up to 1770. Concerning the revival of 1733 the *Mercure* reported: 'never has a revival at the Opéra been more brilliant or applauded'. Neither the later *ballets-héroïques* nor the *pastorale-héroïque*, *Diane et Endymion* (1731), rivalled the success of the earlier work. Collin also composed cantatas and a book of motets which includes a *Te Deum* written for the consecration of Louis XV in 1726; it is closely modelled on the *Te Deum* of Lalande and like that work exists in two versions.

Collin's music conforms with the aesthetic of his time and place, which he supported late in life in *Essai sur les goûts anciens et modernes de la musique françoise* (1754), a polemic directed mainly against Rousseau. His stage music follows the tradition of *préramiste opéras-ballets* and divertissements. Although lacking Mouret's melodic grace, Collin had typical French sensitivity to instrumental colour, as can be seen in the Rondeau for two bassoons from *Le retour des Dieux* (scene iv); the *air* 'Je puis en liberté' (*Diane et Endymion*, 5, iii), scored for two flutes and soprano with a violin as 'bass'; and the Loure from *Diane et Endymion* (3, v) with independent parts for two bassoons, violins, oboe and flute. His cantatas draw equally on French and Italian sources. There are dramatic *symphonies* resembling those in French opera (the *tempête* from *Didon*, book 1, for example); while recitatives, like 'C'est ainsi' from the revised version of *Circé* (book 3), are French 'operatic' monologues with *tirades* for solo instruments. At the same time the da capo aria, now naturalized as 'ariette', is favoured, and there are *ritournelles* with the driving rhythms, melodic shapes and harmonic practices of the Italian concerto.

WORKS

printed works published in Paris unless otherwise stated

STAGE

Les fêtes grecques et romaines (ballet-héroïque, prol, 3 entrées, L. Fuzelier): Les jeux olympiques, Les bacchanales, Les saturnales, Paris, Opéra, 13 July 1723 (1723); Recueil des airs ajoutées aux Fêtes grecques et romaines (*c*1733); 4th entrée, La feste de Diane, 9 Feb 1734 (*c*1734)

Le retour des Dieux sur la terre (divertissement, prol, 5 scenes, A. Tannevot), 1725, Fontainebleau, Sept 1725 (1727) [for marriage of Louis XV]

Les présents des dieux (idylle héroïque, Pellegrin), 1727 [for birth of king's daughters]

Le caprice d'Erato, ou Les caractères de la musique (divertissement, prol, 1, Fuzelier), Oct 1730 (1730) [for birth of dauphin]

Diane et Endymion (pastorale-héroïque, prol, 5 entrées, B. Le Bovier de Fontenelle), Paris, Opéra, 17 May 1731, *F-Pc*

Les caractères de l'amour (ballet-héroïque, prol, 3 entrées, S.-J. Pellegrin): L'amour volage, L'amour jaloux, L'amour fidèle, private perf. 12 Dec 1736; Paris, Opéra, 15 April 1738 (1738); 4th entrée, Les amours du printemps (M. de Bonneval), added 1739

Jupiter vainqueur des Titans (tragédie lyrique, prol, 5, Bonneval), Versailles, 11 Dec 1745, music lost; collab. Bury [for dauphin's wedding, according to La Borde]

Les fêtes de Thétis (ballet-héroïque, prol, 2 entrées, P.-C. Roy), Versailles, 14 Jan 1750, *F-Pn*; music of 2nd entrée by Bury, dances by E.C. Hesse

Divertissements (music lost): Les fêtes du labyrinthe, 1728 [according to Fétis]; Le jardin des Hesperides (ballet), Compiègne, 27 Aug 1739; Zéphire et Flore, Fontainebleau, 16 Nov 1739; Bazile et Quitterie (ballet, Greffec), Versailles, 7 March 1740; L'heureux retour de la reine, 1744 [according to Fétis]; Les regrets des beaux-arts [according to Fétis]; Il pastor fido [according to Fétis]

OTHER SECULAR VOCAL

Cantates françoises, 1v, some with insts, livre premier: Diane et Endimion; Circé; Didon; La toilette de Vénus (1723/*R* in ECFC, xv, 1990)

Cantates françoises, some with insts, livre second: L'amour conduit par la folie; Le charme de la voix; Europpe; Le Parnasse lyrique, ou Polimonie (1729/*R* in ECFC, xv, 1990)

Cantates françoises, some with insts, livre troisième: La nymphe de la Seine; Circé [rev. version] (1729/*R* in ECFC, xv, 1990); 1 aria from Circé ed. J. Arger, *La cantate au XVIIe et au XVIIIe siècles* (Paris, n.d.)

Cantatilles: Eglé, *c*1729 (music lost); Reine, dans les transports, *c*1730 (music in *Mercure de France*, Nov 1730); La muse héroïque, *c*1746 (music lost)

Many airs sérieux et à boire, 1–2vv, in: Recueil d'airs sérieux et à boire (1724); *Mercure de France* (Oct–Nov 1728, Nov 1730); Meslanges de musique (1729); Nouveau recueil de chansons choisies, vii (The Hague, 1736); Recueil de duo à la mode (Liège, *c*1750); L'ombre et le silence (chanson a 4) in *La BordeE*, ii, 72

SACRED

Motets, 1–2vv, some with insts, et à grand choeur ... livre premier: Attende anima aeterna; Exaltabo te Deus; Diligam te Domine; Regina coeli; Te Deum (1732) [rev. version, *F-Pn*]

WRITINGS

Letter of 28 Sept 1728 to M. T*** (A. Tannevot), pr. as 'Avertissement' in *Motets de feu Mr De La Lande* (Paris, 1729); repr. in *Notes et références pour servir à une histoire de Michel-Richard Delalande*, ed. N. Dufourcq (Paris, 1957)

Essai sur les goûts anciens et modernes de la musique françoise, relativement aux paroles d'opéra (Paris, 1754)

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BrenetC; FétisB; GroveO (L. Sawkins)

E. Titon du Tillet: *Le Parnasse françois* (Paris, 1732–55/*R*)

J. Vasseur: 'Notice sur Collin de Blamont', *Mémoires de la Société des sciences morales, des lettres et des arts de Seine-et-Oise*, xiii (1883), 373–85

P. Fromageot: *Les compositeurs de musique versaillais* (Versailles, 1906)

L. de La Laurencie: 'La musique française de Lulli à Gluck', *EMDC*, I/iii (1914), 1362–562, esp. 1386–7

P.-M. Masson: 'Le ballet héroïque', *ReM*, ix/7–11 (1927–8), 132–54

L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932/R)
N. Dufourcq, ed.: *La musique à la cour de Louis XIV et de Louis XV d'après les mémoires de Sourches et Luynes* (Paris, 1970)
C. Massip: *François Collin de Blamont, musicien du roi* (diss., Paris Conservatoire, 1971)
J.E. Morby: 'The Great Chapel–Chamber Controversy', *MQ*, lviii (1972), 383–97
L. Sawkins: 'The Brothers Bêche: an Anecdotal History of Court Music', *RMFC*, xxiv (1986), 192–221
D. Tunley: Preface to *Cantatas by François Colin de Blamont*, ECFC, xv (1990)

JAMES R. ANTHONY

Collins, Anthony (Vincent Benedictus) (*b* Hastings, 3 Sept 1893; *d* Los Angeles, 11 Dec 1963). English conductor, viola player and composer. At the age of 17 he was engaged as a violist in the Hastings Municipal Orchestra; then, after four years in the army, he studied from 1920 the violin with Achille Rivarde and composition with Holst at the RCM. For ten years he led the viola sections of the London Symphony and Covent Garden orchestras, resigning in 1936 to devote his time to conducting and composition. Having gained experience as a conductor with the Carl Rosa and Sadler's Wells Opera companies, he made his London début with the LSO in 1938, conducting Elgar's First Symphony. The next year he went to the USA and settled in California, where he continued to conduct and also wrote film music. Revisiting Britain after World War II, he appeared with the LSO and other orchestras. A champion of British composers at his concerts both in the USA and in Britain, Collins recorded music by Bantock, Delius, Elgar, Vaughan Williams and Walton; his recordings of Sibelius's symphonies with the LSO in the 1950s were especially successful. His own compositions include two symphonies for strings, two violin concertos, four short operas (*Perseus and Andromeda*, *Catherine Parr*, *The Blue Harlequin* and *Kanawa*), a cantata, *The Lay of Rosabelle*, for baritone, chorus and orchestra, chamber music, songs, and suites, overtures and other light pieces for orchestra, among which *Vanity Fair* became very popular. His film scores (for *Victoria the Great* (1937), *Nurse Edith Cavell* (1939), *The Courtneys of Curzon Street* (1947) and *Odette* (1951) were well crafted and highly effective.

ELIZABETH FORBES

Collins, Edward (Joseph) (*b* Joliet, IL, 10 Nov 1886; *d* Chicago, 1 Dec 1951). American composer, pianist and conductor. He studied the piano at the Chicago Musical College with Ganz, and composition with Felix Borowski and Adolf Weidig. In 1906 he entered the Hochschule für Musik, Berlin, where he studied composition with Bruch and Humperdinck. He made his piano début in Berlin in 1912. Shortly thereafter he served as assistant conductor of the Century Opera, New York (1912–13) and as an assistant conductor at the Bayreuth Festival (1913–14). During World War I, he entertained troops by writing musicals and an operetta, *Who Can Tell?* (*c*1918). John Philip Sousa appointed him an Army bandmaster after the armistice. In 1919 he returned to Chicago, where he taught first at the Chicago Musical College and then, from 1933, at the American Conservatory. He was awarded the David Bispham Memorial Medal in 1939 for his Civil War opera *Daughter of the South*.

Collins's compositional style demonstrates meticulous craftsmanship combined with European Romanticism. The influence of Impressionism is evident in his occasional use of the whole-tone scale. The Second Piano Concerto and *Variations on an Irish Tune* (both 1931) elegantly juxtapose diatonicism and pentatonicism. Many large-scale works, such as the *Tragic Overture* (1923), employ traditional forms. The Second Piano Concerto, however, is essentially non-developmental, in the composer's words 'a large work "en miniature" ... condensed and episodic'. Particularly notable is Collins's rhythmic complexity. Additive metres appear in a number of works, including the *Tragic Overture*, *Allegro piacevole* (1935) and the Second Piano Concerto, as well as alternating bars of 3/4 and 5/8 (*Allegro piacevole*), and 5/8 and 7/8 (Third Piano Concerto, 1941). *Valse eccentrique* (1949), most likely his last composition, employs a chromaticism verging on atonality.

WORKS

STAGE

Who Can Tell? (operetta), *c*1918, lost; Masque of the Red Death (ballet), 1932; Daughter of the South (op, E. Collins), 1939

INSTRUMENTAL

Orch: Mardi Gras (Festival Ov.), 1922; Tragic Ov., 1923; Pf Conc. no.1, E♭, 1924; Suite mignonne, 1925; Hibernia: Irish Rhapsody, 1929; Sym., b, 1929; Pf Conc. no.2 (Concert Piece), a, 1931; Set of 4 (4 Orch Episodes), 1933; Pf Conc. no.3, 1941; Young Americana, suite, lost
Chbr: Sonata, A, vn, pf, 1917 [frag.]; Trio, g, vn, vc, pf, 1917, lost; Sonata, vc, pf, 1933; Sonata, F, vn, pf, 1934 [frag.]; Allegro piacevole, d, str qt, 1935, rev. 1949; Arabesque, vn, pf, 1935
Pf: 4 Waltzes, 1920; 6 Characteristic Waltzes, 1921–4, no.2: Valse élegante, orchd; Variations on an Irish Tune, 1931, orchd; Passacaglia, 1933; Passacaglia in the Mixolydian Mode, 2 pf, 1935; Tango, 1935; Cowboy's Breakdown, 1938, arr. 2 pf, 1944; The 5:48, 1941; Valse eccentrique, 1949, orchd; Sonata, f, lost; cadenza for Beethoven: Pf Conc. no.1, 1929; pieces based on Negro spirituals: Didn't My Lord Deliver Daniel?, 1940, Lil' David Play on Yo' Harp, 1940, The Gospel Train, 1947, Joshua Fit de Battle of Jericho, 1947, All God's Chillun' Got Wings, 1948

VOCAL

With orch: Hymn to Earth (Collins), S, A, T, B, SATB, orch, 1929; Daffodils (W. Wordsworth), 1940, orchd V. Reynolds; A Piper (S. O'Sullivan), 1942, orchd Reynolds; Song and Suds (S.W. Tuttle), 1943, orchd Reynolds
With pf (text by Collins, unless otherwise stated): The Wooded Lake, 1917; Death of the Leaves, 1918; Butterflies, 1919; The Faded Violet (P.B. Shelley), 1919; To a Little Child, 1920; The Bayadere, 1921; Music When Soft Voices Die (Shelley), 1921; To a Sleeping Child, 1931; Fog (C. Sandburg), 1934; Elegy (Shelley), 1938; Annabel Lee (E.A. Poe), 1940; Magdalene, 1943; Prayer (A. Thompson), 1944

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P. Ramey: 'Edward Collins', *Romantic Music of Edward Joseph Collins*, CRI CD 644 (1992) [disc notes]
K.R. Schwarz: ' Tragic Overture', New York, Carnegie Hall, 15 May 1994, p. 18–19 [programme notes]
B. Holland: ' A Forgotten U.S. Composer is Resurrected', *New York Times* (19 May 1994)
J. Vorrasi: 'Edward Collins: an American Romantic', *Mardi Gras – Concert Piece in a for Piano and Orchestra – A Tragic Overture – Valse élegante*, Albany TROY 267 (1997) [disc notes]

PHILLIP RAMEY

Collins, H(enry) B(ird) (*b* Ipswich, 13 June 1870; *d* Bromsgrove, 19 Jan 1941). English organist and music scholar. He was a Gilstrap scholar at the RCM, where he was taught the organ by Walter Parratt (1888–93; FRCO 1892, ARCM 1893) and then studied music at New College, Oxford (1893–5, BMus 1895). After serving as organist at St Margaret's, King's Lynn, he returned to London (having become a Roman Catholic) as organist of the Italian Church, Hatton Garden (1898–1915); he was then organist of the Birmingham Oratory until his death. He edited the quarterly *Music and Liturgy*

(1932–6), and for several years lectured on polyphony at the Oxford Summer School, and on Latin church music by early English composers at the universities of London and Birmingham.

Collins devoted nearly all his spare time to copying and collecting manuscripts of early church music in London (British Museum), Oxford, Cambridge, Tenbury and elsewhere, editing it initially for his own church and later for general use. His preference was exclusively for polyphonic music of the 15th and 16th centuries and he became the leading authority on its notation in English sources. After his edition of 15 offertories by Lassus was published in Düsseldorf (1911) English publishers began to bring out his work: this included editions of the Mass *O quam suavis* (*c*1500), the Old Hall Manuscript and almost 100 motets, offertories, antiphons, *Magnificat* settings and other pieces by such composers as Byrd, Clemens non Papa, Marenzio, Palestrina, Philips, Sheppard, Tallis, Taverner and Victoria. His unpublished transcriptions (about 2000 works by 170 composers) are housed at the Birmingham Oratory.

EDITIONS

Missa 'O quam suavis' for 5 voices, by an Anonymous English Composer, circa 1500 A.D., Plainsong and Mediaeval Music Society (Burnham, Bucks., 1927)

with A. Ramsbotham and A. Hughes: *The Old Hall Manuscript*, iii, Plainsong and Mediaeval Music Society (Burnham, Bucks., 1938)

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Grove5 (E. Blom) [incl. list of church music in practical edns]

A. Hughes: *Septuagesima* (London, 1959), 39, 42

ERIC BLOM/R

Collins, Judy [Judith] (Marjorie) (*b* Seattle, 1 May 1939). American singer-songwriter. At 13 she performed a Mozart piano concerto conducted by her teacher, Antonia Brico, and was encouraged to pursue a career in that direction. Instead she developed an interest in folk music and by 1959 was singing in the clubs of Boulder and Denver. She first attracted serious attention at the Gate of Horn, Chicago, and was soon performing in Greenwich Village, New York, centre of the folk scene. She released her first album in 1961, the traditional *Maid of Constant Sorrow* (Elek.), and made her Carnegie Hall début the following year. By her third album she had embraced the urban folk music of Pete Seeger and Dylan, while on *In My Life* (Elek., 1966) and *Wildflowers* (Elek., 1967) her collaborations with Joshua Rifkin marked a further stylistic change. She has drawn from a wide variety of sources including songs by Sondheim ('Send in the Clowns' on *Judith*, Elek., 1975), Joni Mitchell ('Both Sides Now' on *Wildflowers*) and Leonard Cohen ('Suzanne' on *In My Life* and 'Priests' on *Wildflowers*). Her own frequently audacious songwriting draws on all her influences and she places particular emphasis on the 'culture of the lyric'. Collins has also acted (in Joseph Papp's 1969 Central Park production of *Peer Gynt*) and in 1972–3 she directed an award-winning documentary about her former piano teacher, *Antonia: Portrait of a Woman*. She has remained politically and socially engaged, in recent years on behalf of the women's movement and for UNICEF.

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J. Collins: *The Judy Collins Songbook* (New York, 1969) [incl. seven chapters of reminiscence]

L. Alterman: 'Judy in Disguise', *Melody Maker* (1 Sept 1973)

R. Mackie: 'Judy Collins in the Talk-in', *Sounds* (20 Oct 1973)

J. Vassal: *Electric Children: Roots and Branches of Modern Folkrock* (New York, 1976)

J. Collins: *Trust Your Heart: an Autobiography* (Boston, 1987)

LIZ THOMSON

Collins, Laura Sedgwick (*b* Poughkeepsie, NY, *c*1859; *d* New York, 1927). American composer, actress and singer. She received early instruction from her mother and later studied with W.H.B. Matthews, H.W. Madeaus Beale, Oscar Coon and Carl Bergstein. She graduated from the Lyceum School of Acting in New York, and was apparently the first American woman to study with Dvořák; he praised her compositions as 'real American music – creative, not imitative'. She wrote the words for many of her songs, which were widely performed by the baritone David Bispham and others. She composed several patriotic songs for special groups, including the Daughters of the Revolution of the Empire State and the National Peace Federation Convention. Her other compositions include more than 200 melodies for children, German folksong arrangements, incidental music for several plays, an operetta, a cantata and chamber works. On the New York stage she presented a one-woman show, *Sarah Tarbox, MA*, by Charles Barnard, in which she impersonated all 11 characters and performed her own songs; she also performed in Greek drama at Harvard College.

WORKS
(*selective list*)

Vocal: A Foolish Little Maiden (Boston, 1887); Graduates March, 1906; The Origin of the Rainbow (1908); My Easter Bonnet (New York, 1909); My Philosophy (New York, 1911); Sleepy Time (Boston, 1913); Making Love in the Choir (Mrs T.H. Whitney) (New York, 1914); Endymion, S, Bar, chbr ens; Ode to Beauty, solo vv and chorus

Incid music: Pierrot (A. Thompson); Pygmalion and Galatea (W.S. Gilbert); The Lotus Pool (E. DeKay); Jonathon (T. Ewing)

BIBLIOGRAPHY

S.R. Crothers: 'Women Composers of America: Laura Sedgwick Collins', *Musical America*, x/4 (1909), 4–26; xi/22 (1910), 1–22

S.L. Porter: 'Knowing She has Wings: Laura Sedgwick Collins', *The Sonneck Society for American Music Bulletin*, xviii/2 (1922), 54–6

PAMELA FOX

Collins, Michael (John) (*b* Isleworth, 27 Jan 1962). Northern Ireland clarinettist. He studied at the RCM with David Hamilton and then with Thea King, and in 1978 won the BBC Young Musician of the Year Competition. In 1981 he became a member of the Nash Ensemble and the London Sinfonietta. He won the Concert Artists' Guild of New York Award in 1982, which led to an American début at Carnegie Hall the same year. In 1984 he made his début at the Promenade Concerts. From 1987 to 1995 he was principal clarinet with the Philharmonia Orchestra. Collins has given the first performances of concertos by John Adams, Richard Rodney Bennett and Edward Gregson. His recordings include the Mozart and Brahms quintets, with the Nash Ensemble, as well as 20th-century works. He taught at the RCM, 1985–95, and was subsequently appointed to the RAM.

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P. Weston: *Clarinet Virtuosi of Today* (London, 1989), 60–65

PAMELA WESTON

Collins, Nicolas (Bernd) (*b* New York, 26 March 1954). American composer and performer. At Wesleyan University (BA 1976, MA 1979) he studied the music of Charles Ives, Indian *tablā*, and performance and composition with Alvin Lucier. From 1980 he worked in New York as a

consultant for recording studios while maintaining an active role as a performer and organizer of festivals in the city. He was visiting artistic director of the STEIM electro-acoustic music studio in Amsterdam (1992–5), and in 1994 became co-director of the American ensemble Barton Workshop; in 1997 he was appointed editor-in-chief of the *Leonardo Music Journal*.

Collins's early works, unsurprisingly for those of a Lucier protégé, use electronic feedback and computer circuitry. In New York he performed on a unique 'trombone-propelled signal processor' (with attachments to the mouthpiece), which enabled him to loop and modify sampled sounds and pan these to loudspeakers around the performance space. Other devices include a 'backwards electric guitar' – sending sound signals actually inside the instrument for electronic resonance – and a modified compact disc player which allows recordings to be altered during performance. The latter device is used to great effect in *Broken Light* (1991), where the material consists, in effect, of contorted strains of Baroque music. More inventive yet equally wry is his *It was a dark and stormy night* (1990), in which a series of nested narratives spoken by the soloist is paralleled by a self-referential musical process that gradually reveals the origin of the material – a looped musical sample. His magnum opus, *Truth in Clouds*, is an opera about a seance, during which voices are heard from all parts of the auditorium with the aid of a Ouija board-to-MIDI converter.

WORKS
(selective list)

Pea Soup, 1–12 pfmrs, elecs, 1975; Little Spiders, 2 cptr insts, 1981; Second State, elecs, 1981; Is she/he really going out with him/her/them, radios, tape, elecs, 1982; Killed in a bar when he was only 3, backwards elec gui, radio, toy drumming bears, 1982; A Clearing of Deadness at One Hoarse Pool, tape, elecs, 1983; A Letter from My Uncle, 1v, 3 backwards elec gui, radio, tape, elecs, 1984; Vaya con dios, tapes, sampler, elecs, 1984; Devil's Music, radio, samplers, 1985; Real Electronic Music, radio, trbn-propelled signal processor, 1986; Tobabo Fonio, tape, trbn-propelled signal processor, 1986; Devil from Milwaukee, accdn, ens, elecs, 1987; Like a Falling Stone, elec gui, cptr-controlled distortion, matrix, 1988; The Spark Heard 'round the World, tape, 1988; Bride of Devil's Music, 1v, radio, 1989; It was a dark and stormy night, 2vv, 8–16 insts, elecs, 1990; Broken Light, str qt, modified CD player, 1991

Sound without Picture, 6 works, 1993–8: Strange Heaven (D. Eddy, S. Tallman), 1v, trbn-propelled signal processor; Charlotte aux poires (Tallman), 1v, trbn-propelled processor, modified CD players, elecs; The Scent of Mimosa (D. McArdle), 1v, digital signal processing, video; Still Lives (V. Nabokov), 1v, modified CD player, opt. tpt; Sound for Picture (D. Wright), 1v, backwards elec gui, opt. tpt, elecs; Lightning strikes not once but twice (Collins), 1v, backwards elec gui, elecs

Imitation of Life, 4vv, pf, elecs, 1995; Shotgun, prep b fl, modified CD player, 1995; Between the Devil and the Deep Blue Sea, 1v, radio, 5 insts, 1996; Coro spezzato, 5 insts, modified CD player, 1996; Die Schatten, 16 winds, 2 perc, modified CD players, 1996; Venezia 1600, tpt/cornet, perc, elecs, 1996; Broken Choir, 7 insts, modified CD players, 1997; Still (After) Lives (Nabokov), 1v, wind, str, vib, 1997; Stormy Weather, str qt, backwards elec gui, 1997; Stormvaer, amp Hardanger fiddle, 1997; Sonnet 40, tpt, 1998; Truth in Clouds (chbr op and audio installation), small ens, elecs, audience participation, 1999

WRITINGS

'Cargo Cult Instruments', *CMR*, vi (1991), 73–84

'Low Brass: the Evolution of Trombone-Propelled Electronics', *Leonardo Music Journal*, i/1 (1991), 41–4

'A Turn in the Shrubbery: Music Technology and Words', *Leonardo Music Journal*, vii (1997)

'Schlicht unlogisch: Geheimnisse der Verstärkung', *MusikTexte*, nos.69–70 (1997), 95 only

'Ubiquitous Electronics: Technology and Live Performance 1966–1996', *Improvisation-Performance-Szene*, ed. B. Barthelmes and J. Fritsch (Darmstadt, 1997), 42–54; rev. in *Leonardo Music Journal*, viii (1998), 27–32

'Introduction: Ghosts and Monsters: Technology and Personality in Contemporary Music', *Leonardo Music Journal*, viii (1998), 1–2

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J. Horton: 'Nicolas Collins', *Ear* (1980)

A. Lockwood: *Composers and their Work* (Houston, 1986)

R. Poss: 'Interview: Nicolas Collins', *Sound Choice*, no.8 (1987), 33–4

J. Schaefer: *New Sounds: a Listener's Guide to New Music* (New York, 1987)

G. de Bievre: 'The Improvising Moderator', *Musicworks*, no.49 (1991), 28–36 [interview]

P. Behrendsen: 'Musik aus und über Musik: Nicolas Collins, ein amerikanischer Live-Elektronik-Komponist', *MusikTexte*, no.48 (1993), 4–8

KYLE GANN

Collins, Peter (*b* London, 9 April 1941). English organ builder. He founded the firm of Peter Collins Ltd (1964) of Melton Mowbray. After an apprenticeship with Bishop & Son he trained with Rieger in Austria. On his return to Britain he introduced neo-classical organs built to the ideals of the *Orgelbewegung*, of which the instrument for the church of the Sacred Heart, Henley-on-Thames (1976), is a mature example. His designs of the 1980s reflected an increasing interest in historic pipe scales, tunings and winding systems (for example at St Oswald's, Durham, 1987). In 1989 the firm built a replica instrument based on the Strasbourg Silbermann style in St Saviour's, St Albans, for the International Organ Festival Society. The firm's work in the 1990s was stylistically diverse and included larger organs with a merging of Classical and Romantic timbres. They continued to use mechanical key actions but also employed electric stop actions and computerized registrational aids (for example at Greyfriars, Edinburgh, 1990). The firm has exported instruments to Europe, Australasia and East Asia. Collins has contributed articles to the *Journal of the British Institute of Organ Studies* and to *The Organbuilder*; his firm's work is discussed in J.P. Rowntree and J.F. Brennan: *The Classical Organ in Britain* (Oxford, 1975–93).

CHRISTOPHER KENT

Collins, Phil(ip David Charles) (*b* Chiswick, London, 31 Jan 1951). English rock singer, drummer and songwriter. He began drumming with Genesis in 1970, taking over the role of lead singer when Peter Gabriel left in 1975. He was instrumental in reorientating the band's style away from progressive rock towards a mainstream approach, partly through relating his own songwriting more strongly to personal experiences. His studied ordinariness is highly marketable but has formed grounds for criticism – *Another Day in Paradise*, concerning the plight of the homeless, was perceived as an empty gesture from a multi-millionaire. Beginning in 1981 he released a series of danceable bestselling albums, on which can be heard his characteristic big drum sound achieved (accidentally) by sending the signals from his kick and snare drums simultaneously through a noise gate and a compressor. These included *Face Value* (1981; featuring the hit *In the Air Tonight*), *Hello I must be going* (1982; including a cover of the Supremes' hit *You can't hurry love*), *No Jacket Required* (1985; with *Sussudio*), *... But Seriously* (1989, with *Another Day in Paradise*), *Both Sides* (1993) and *Dance into the light* (1997). He has also played the

drums for a number of well-known performers such as Adam and the Ants, Eric Clapton, John Martyn, and Robert Plant and Jimmy Page (at Live Aid) and on the Band Aid single *Do they know it's Christmas?*. He had been a child actor and later played the leading role in the film *Buster* (1988). He has also run a big band which backed Tony Bennett on tour in 1996. The same year Collins left Genesis.

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ALLAN F. MOORE

Collins, Shirley (*b* Hastings, Sussex, 5 July 1935). English singer. Her early musical influences ranged from her grandmother's rural songs to recordings of Monteverdi, Jimmy Yancey and Thomas Tallis. During the 1950s, she was a member of Ewan MacColl's folk group, the Ramblers, and assisted Peter Kennedy and ALAN LOMAX in collecting traditional songs. After fieldwork with Lomax in the southern USA in 1959, Collins used the five-string banjo to accompany her singing. Her vocal style and repertory, however, gradually became more English, and her first recorded track *Dabbling in the Dew* appeared alongside traditional singers Bob Copper of the COPPER FAMILY and HARRY COX.

Collins's recorded output illustrates a career of musical innovation, fusion and experimentation. She made albums with the blues, jazz and Indian-influenced guitarist Davy Graham (1964), her sister Dolly Collins who played a replica 17th-century flute organ (1967), the Incredible String Band (1968), David Munrow's ensemble (1969), and Albion Country Band musicians (1971). Throughout the 1970s, Collins performed with ex-Fairport bassist Ashley Hutchings (her husband at that time) and, with the Albion Band, provided music for *The Passion* and *Lark Rise* at the National Theatre in London. Her final album, *For as Many as Will*, made in 1978 with Dolly Collins, returned to an earlier style.

Collins withdrew from public performance at the beginning of the 1980s. For over 20 years she had a substantial influence on the musical directions of the Folk Music Revival, pre-empting the fusions of contemporary 'world music'. Her unadorned vocals evoked an English country style so successfully that it was unclear to many whether she was a traditional or neo-traditional singer.

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The Power of the True Love Knot, perf. S. Collins with the Incredible String Band, Polydor 583025 (1968)
Anthems in Eden, perf. S. Collins with the David Munrow Ensemble, Harvest SHVL 754 (1969); CDEMS 1477 (1993)
No Roses, perf. S. Collins Mooncrest MNCO 11 and the Albion Country Band, Pegasus 7 (1971); reissued on CD (1994)
For as Many as Will, perf. S. Collins with D. Collins, Fledgling Records FLE 1003 (1978, 1993)

DAVE ARTHUR

Collinus, Matthaeus [Kalina z Chotěřiny, Matouš; Kolín z Chotěřiny, Matouš] (*b* Kouřim, 1516; *d* Prague, 4 June 1566). Czech humanist, poet and composer. He studied for ten years from 1530 at the University of Wittenberg, where he was a pupil of Melanchthon, with whom he afterwards retained friendly contact. He was a lecturer in Greek and Latin at Prague University from November 1541 to 1558, and during the same period he ran his own private classes in Latin. He was an Utraquist and a member of Jan Hodějovský's circle. He wrote Latin odes and hymns of a high moral tone and translated Hussite songs into Latin, but rarely wrote genuine song texts; the few melodies that he composed are unimportant. His published works concerning music include *Harmoniae univocae in odas Horatianas et in alia quaedam carminum genera* (Wittenberg, 1555), the first book of humanist odes by a Czech to be published with music.

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JOHN CLAPHAM

Collis, Hainricus (*fl c*1450). ?Austrian composer. His two known works, a Gloria and a Sanctus, survive, with ascriptions, in Trent manuscripts 88 and 90 (*I-TRmp*). These two works may form part of a cyclic mass Ordinary, together with an anonymous Kyrie (*I-TRmp* 88, f.26*v*). Whereas the Gloria and Sanctus alternate between two- and three-voice textures, the Kyrie is for three voices throughout; all three works use the same clefs, mode cadence points and succession of mensurations (O–₵–O).

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TOM R. WARD (with MARCO GOZZI)

Collum, Herbert (*b* Leipzig, 18 July 1914; *d* Dresden, 29 April 1982). German organist, harpsichordist and composer. At the Hochschule für Musik in Leipzig (1930–34) he studied the organ with Karl Straube and Günther Ramin, the piano with Adolf Martienssen and composition with Johann Nepomuk David. Having assisted Straube and Ramin at the Thomaskirche while still a student, he was appointed organist at the Kreuzkirche, Dresden, in 1934. The Collum Concerts (founded in 1935) and concerts given by the Collum Choir (founded in 1946) made major contributions to Dresden's musical life. A fine organ virtuoso, Collum was particularly noted for his performances of Bach and of modern works. His own music was related to that of Fortner, which was similarly derived from the Leipzig school, but after 1945 he used 12-note techniques in an individual manner. Much of his earlier music was lost in the 1945 bombing of Dresden. He was appointed professor of harpsichord at the Dresden Hochschule für Musik in 1964, and in 1973 he received the Arts Prize of the German Democratic Republic.

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(*selective list*)

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Orch: 5 hpd concs., 1939–67; 2 concs., str, 1942, 1954; Fl Conc., 1944; Conc., orch, 1954; Introitus, chbr orch, 1959; Konzertante Musik nos.1–2, str, 1961, 1964; Moritzburger Konzerte nos.1–2, 1965, 1968

Org: Totentanz, 1945; Orgelbuch der Dresdner Kreuzkirche, 1950; Suite, 1952; Toccata, 1964; Leksand Suite, 1966; Fantasia, 1969; Siljan Suite, 1970; Metamorphose, 1970; Conc., 1972

Many inst pieces, particularly for hpd or pf

Principal publishers: Breitkopf & Härtel (Leipzig), Peters (Leipzig)

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GERHARD WIENKE

Colman. English family of theatre managers and librettists.

(1) **Francis Colman** (*b* Tiverton, Devon, bap. 23 Aug 1687; *d* Pisa, 20 April 1733). Diplomat and opera lover. Through the influence of William Pulteney, his wife's brother-in-law and later Earl of Bath, he was appointed special envoy to Vienna in 1721. Three years later he was transferred to the court of the Grand Duke of Tuscany, at Florence, where he remained until his death. Letters to Handel and to Owen Swiney show that he helped re-engage Senesino for London in 1730. He adapted the libretto for Handel's *Arianna in Creta* (1734, London) and he is believed by some to be the author of the 'Opera Register' (*GB-Lbl*), a brief record of operatic performances in London, 1712–15 and occasionally to 1734.

(2) **George Colman** (i) ('the elder') (*b* Florence, bap. 18 April 1732; *d* Paddington, London, 14 Aug 1794). Playwright, librettist and theatre manager, son of (1) Francis Colman. Brought up under the guardianship of the Earl of Bath, who paid for his education in the law, he was more attracted to the theatre, and established himself as a writer in London. One of his best plays, *The Clandestine Marriage* (Drury Lane, 20 Feb 1766) co-written with David Garrick, later became the basis for Cimarosa's *Il matrimonio segreto* (1792). His works for Covent Garden, of which he was manager from 1767 to the spring of 1774, included the burletta *The Portrait* and the pantomime *Mother Shipton* (both 1770 with music by Samuel Arnold); he also adapted pieces for Arne in 1771–3. As manager of the Haymarket Theatre from 1777 he brought forward talented singers in many pieces with music written and adapted by Arnold.

(3) **George Colman** (ii) ('the younger') (*b* London, 21 Oct 1762; *d* London, 26 Oct 1836). Librettist, playwright and theatre manager, son of (2) George Colman (i). Though trained for the law, like his father he was drawn to the stage. His three-act comedy *Two to One* (1784) was the first of his several pieces to be set by Arnold; their *Inkle and Yarico* of 1787 became one of the most popular comic operas of the age. He increasingly took over the Haymarket Theatre management after his father's stroke in 1785, and collaborated with both Stephen Storace, adapting Godwin's novel *Caleb Williams* for Storace's *The Iron Chest* (1796), and Michael Kelly, notably on the popular *Blue Beard* (1798). He was Examiner of Plays (official censor for the London stage) from 1824.

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OLIVE BALDWIN, LEANNE LANGLEY, THELMA WILSON

Colman, Charles. *See* COLEMAN, CHARLES.

Colmar Manuscript (*D-Mbs* Cgm 4997). *See* SOURCES MS, §III, 5.

Colocion (Ger.). *See* MANDORA.

Colofonia (It.). *See* ROSIN.

Cologne (Ger. Köln). City in Germany. According to Tacitus, this settlement of the Ubii, a Roman garrison on the Rhine, was granted the rank of a colony (the Colonia Claudia Ara Agrippinensis) in 50 CE, at the request of the Empress Agrippina. About 400 Cologne became Frankish and a bishopric. Its economic development made it a centre of foreign trade, and it became a Hanseatic city in 1201. In 1288 the citizens asserted their independence from the archdiocese, and Cologne became a free imperial city in 1474. The Romanesque churches of the monasteries and religious foundations, with their many relics, and the Kathedrale für die Heiligen Drei Könige, much visited by pilgrims, left their mark on the culture of Cologne. A university was built in 1388. Cologne was occupied by the French in 1794 and became part of Prussia in 1815. The city expanded at the end of the 19th century, and as a centre of transport and industry it became the largest city in western Germany. Badly damaged in World War II, it was reconstructed during the 1950s and is now a modern, multicultural city with a population of over a million.

1. Before 1800. 2. 1800–1945: (i) Church music (ii) Music societies and secular music (iii) Instrument-making and music publishing (iv) Education (v) National Socialism. 3. Since 1945: (i) Concerts and opera (ii) Education (iii) Publishing.

1. BEFORE 1800. In the Middle Ages Roman Catholic chant was introduced into the Frankish choral tradition adopted by the churches and monasteries of Cologne, and the result was a special local tradition which retained its plainchant style until the end of the Middle Ages, even in Hufnagel notation. A large repertory of tropes, sequences and liturgical chant has come down to us. The cathedral library contains an anonymous treatise *De organo* written about 900. The city's historical archives own an early 11th-century manuscript of Boethius's treatise *De institutione musica* and a copy of *Musica enchiriadis* falsely attributed to Hucbald.

The most important centres of Catholic church music were the cathedral and the churches of St Gereon, St Kunibert and St Maria im Kapitol. The cathedral chapter received a considerable income from benefices granted by the nobility. Many bequests and endowments also contributed to the maintenance of church music: in 1454 Archbishop Dietrich von Mörs endowed a daily sung

mass in the Marienkapelle, and the patrician Johannes Hardenrath gave St Maria im Kapitol a similar endowment in 1466. Several endowments provided for music in St Gereon.

The music scholar Rudolf of St Trond (*c*1070–1138) was active in Cologne as Abbot of St Pantaleon, and the monk and prior Heinrich Eger von Kalkar, author of the plainchant treatise *Cantuagium* (1380), lived in the city in the second half of the 14th century. The theologians Rupert von Deutz, Albertus Magnus and his pupil Thomas Aquinas (in Cologne 1248–52) discussed music, among other subjects, in their writings.

The name 'Tastegazze' in a document of 1232 for the street now known as the Himmelreichgässchen indicates that the making of keyboard instruments was flourishing by the 13th century. The records show the presence of major organ builders in Cologne from the 15th century onwards, including Liebing Sweys (in Cologne between 1440 and 1472 or 1473) and Hans Suys. Nikolaus Niehoff (*c*1525–*c*1604) built the organ of Cologne Cathedral with Arent Lampeler in 1569–73, and returned to Cologne in 1578. The first lute maker known to us by name is Conrayt Wijnsberg in 1483. The records mention eight lute makers in Cologne in the first half of the 16th century, including Claiss von Pommersbach, as well as keyboard instrument makers, including J.K. de Colonie.

The street name 'Platea joculatorum' (Minstrels' Alley) in 1231 suggests that minstrels played in Cologne at that time. Travelling minstrels performed for the patricians and the archbishop in the 15th century. By the 1370s minstrels and town musicians were among the civic employees, along with watchmen. After Cologne became a free imperial city in 1474 it was visited by famous court Kapellen; the emperor sometimes held court in the Gürzenich (city hall), which had been completed in 1447.

Heinrich von Quentel printed the *Opus aureum musicae* by Nikolaus Wollick in 1501, and in 1510 Arnt von Aich printed a songbook which probably contains the repertory of Friedrich of Hohenzollern, Bishop of Augsburg. Between 1593 and 1599 Gerhard Grevenbruch published church music by Jean de Castro. He also published lute books by Adrian Denss in 1594 and by Jean-Baptiste Besardus in 1603, as well as works by Cornelius de Burgh, Matthias Reymann, Ruggiero Giovannelli and Adriano Banchieri.

The teaching of music had begun at the university by 1398. About 1500 a school of theoretical music was established, promulgating the new humanist ideas in education.

The Gymnasium Tricoronatum was founded in 1551, and the school was a Jesuit establishment from 1557 onwards. No music was taught at first; in 1597 the regulations of the archdiocese of Cologne still stipulated that church music should be provided by the pupils of the chapter school and the parish schools. At this period, however, when the Counter-Reformation came to Cologne, the Tricoronatum had already acquired importance in the musical life of the city. Many hymn-books appeared, one with the Jesuit *Catholische Kirchengesäng* to texts by Friedrich von Spee (1591–1635) and others, published by Peter von Brachel in 1623. The melodies have been ascribed to Jacob Gippenbusch, choirmaster at the Tricoronatum. In 1642 Gippenbusch edited the *Psalteriolum harmonicum*, containing Latin and German hymns in four parts with basso continuo. The Jesuits contributed to musical theory and musical education with their *Seminarium musicum* (1696) and the Musikantenhaus. Theodor Eltz (1725–70), later the cathedral Kapellmeister, was trained here.

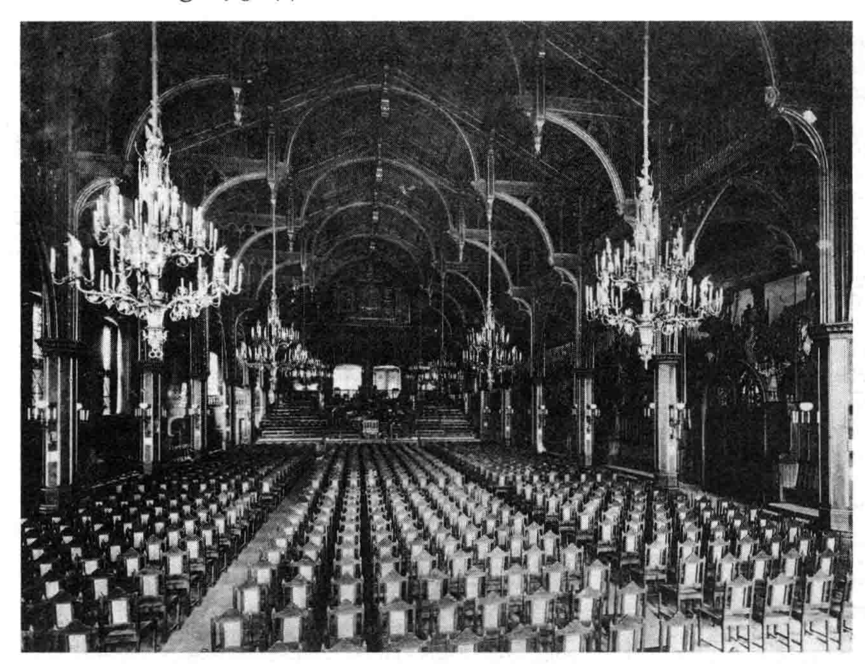
The cathedral organ was rebuilt by Jakob Schmidt in 1729–35. Balthasar König, first of a Cologne family of organ builders, became cathedral organ builder in 1745. Work on a new cathedral organ began in 1788; it was finished, by Engelbert Maass, only in 1820. Before 1700 the cathedral organist also conducted the Kapelle; the last to combine these duties was Kaspar Griefgens. Carl Rosier (1640–1725), a composer and violinist from Liège, was the first to hold the special appointment of cathedral Kapellmeister. Soon afterwards he was also appointed civic Ratskapellmeister. He composed many masses and motets, which were published in Cologne in 1667–8, and formed the cathedral Kapelle into an ensemble of 20 professional singers and instrumentalists (1725). As Ratskapellmeister he had four trumpeters available, which he could augment as required with string players from the churches and oboists from the city militia. Horns were introduced into the orchestra in 1739 and clarinets in 1748. From the 1730s the musical life of the city was enlivened by guest performances given by touring opera companies, particularly from Italy, which also recruited local musicians. In 1743 the Musikalische Gesellschaft (or Musikalische Akademie) was founded. Its orchestra consisted of amateurs, members of the cathedral Kapelle and musicians from the city militia; it performed in the guildhalls, and laid the foundations of the concert tradition characteristic of the city in the 19th century. From the 1760s onwards virtuoso concerts were given in Cologne. J.A. Schmittbauer held the post of cathedral Kapellmeister for only two years (1775–7), but he did much to promote concert-going in Cologne with his winter concerts at the Musikalische Akademie.

The French occupation of 1794 led to the dismissal of the city musicians. Church music lapsed as a result of secularization, and the cathedral Kapellmeister F.I. Kaa and his Kapelle were dismissed in 1805.

2. 1800–1945.

(i) Church music. Because of opposition to the Reformation by the cathedral chapter, the clergy and the university, Protestant church music had played no substantial part in the musical life of Cologne until the 19th century. Even the *Kölner Gesangbuch* of 1592 was only a reprint of the reformed *Herborner Gesangbuch*. The end of the French occupation saw the formation of several music societies to perform the great Passions and oratorios of the 18th century; for instance, the Singverein founded by Judge Ernst Verkenius, Marcus Dumont and Adolf Steinberger in 1820 concentrated on the oratorios of Handel. In the early 20th century Protestant church music, in particular liturgical hymns, flourished under F.W. Franke (1861–1932), a teacher at the conservatory and organist of the Gürzenich and the Christuskirche.

A cathedral Kapelle was reinstated in 1807, and in 1808 B.J. Mäurer (1757–1841) was appointed Kapellmeister. He was succeeded in 1826 by Carl Leibl (1784–1870), who continued the tradition of orchestrally accompanied church music. The Cecilian reforms met with little enthusiasm in Cologne; nevertheless, Cardinal Johannes von Geissel (1796–1864), a follower of the Cecilians, appointed the first of a series of Kapellmeister who supported reform. As a consequence the Kapelle was



Neuer Saal of the Gürzenich, Cologne, restored by Julius Raschdorff, reopened 1857

replaced in 1863 by a choir of men and boys. The 20th-century cathedral Kapellmeister were unable to recover their former dominant role in the musical life of Cologne.

(ii) Music societies and secular music. During the French occupation musical life continued mainly at private gatherings. Afterwards, the cathedral organist Mäurer founded the Verein der Dommusiken und Liebhaberkonzerte in 1808; Carl Leibl directed its concerts after 1826. With Ernst Verkenius, chairman of the new Städtischer Gesangverein from 1812 to 1829, Mäurer also founded the Quartett Verein. Another Musikalische Gesellschaft was founded in 1812, and the Singverein in 1820. These two societies were initially directed by J.J. Almenräder (1792–1867) and Carl Leibl respectively. Many musical societies were founded in the following decades, on the initiative of music lovers who were often patrons too. In 1827 the Musikalische Gesellschaft joined the Singverein to form the Concert-Gesellschaft, which held the concerts known as the Gürzenichkonzerte from 1857 onwards.

By the second half of the 19th century professional musicians again held the leading positions in the city's ensembles and musical societies. In 1840 rivalry for prestige with Düsseldorf, which had a flourishing musical life under its music director Mendelssohn, led to the revival of the position of city Kapellmeister in Cologne. However, the first occupant of the post, Conradin Kreutzer, left after only two years, unable to cope with the wrangling between the societies; it was only with the appointment of Ferdinand Hiller (1850–84) that anyone was successful in the long term.

In 1821 Cologne became part of the Niederrheinisches Musikfest, a festival which had existed since 1818 and was held in annual rotation with Düsseldorf, Elberfeld and Aachen. Mendelssohn directed Handel's *Samson* at this festival in 1835. The Männergesangverein of Cologne was formed in 1842 under the cathedral organist Franz Weber, and in 1846 it organized the first song festival of the German-Flemish Sängerbund. With the Rheinische Musikschule, founded in 1845, and the Concert-Gesellschaft, the Männergesangverein made Cologne a famous musical centre in Hiller's time. The orchestra of the Concert-Gesellschaft, known as the Cöllner Theater- und Gürzenich-Orchester, was renamed the Cölner Städtisches Orchester in 1888. In 1945 it became the Städtisches Gürzenich Orchester Köln, and in 1995 was renamed the Kölner Philharmoniker Addition el.

Operas and Singspiele were performed by touring companies in the second half of the 18th century and during the French occupation. The first permanent theatrical company was set up in 1822, and the theatre building erected in 1783 was leased out by the city council for periods of increasing length. Under E.S. Ringelhardt (1822–32), operas by Weber, Rossini and other composers were staged, and under Ferdinand Hiller (1850–84) Wagner's music dramas were performed with varying degrees of success. The Theater in der Glockengasse was built in 1872 and the Theater am Habsburger Ring was equipped for the opera company in 1902; it became the company's exclusive house from 1906. In 1904 the opera came under civic management. Its early musical directors were Otto Lohse (1904–11), Gustav Brecher (1911–16), Otto Klemperer (1917–24), Eugen Szenkar (1924–33) and Fritz Zaun (1929–39).

A company set up by Hiller in 1851 enlarged the Gürzenich to make it the civic concert hall; the work was completed in 1857 (see illustration). When the Messe was built in 1924, the Gürzenich was increasingly deprived of its function as a concert hall, and had to cede it entirely to the Festhalle in 1933. The city Kapellmeister after Kreutzer were: Heinrich Dorn (1843–8), Hiller (1850–84), Franz Wüllner (1884–1902) and Fritz Steinbach (1902–14). Hermann Abendroth was the first Generalmusikdirector.

After the end of the British occupation in January 1926, the first radio broadcast from Cologne was made. In November 1926 Westdeutsche Funkstunde moved from its temporary base in Münster to Cologne, and after 1927 it operated as Westdeutscher Rundfunk (WDR). The Grosses Orchester des Westdeutschen Rundfunks was

conducted by Wilhelm Buschkötter (1926–36); it was disbanded in 1940.

In 1921 Herbert Leyendecker founded the Gesellschaft für Neue Musik in Cologne. Influential figures in this society were Ernst Bücken, Willi Kahl, Georg L. Kinsky, Hermann Unger and Heinrich Lemacher. The director, Else Thalheimer, was expelled, as a Jew, from the Third Reich. In 1942 the society was revived as the Gesellschaft für Neue Musik im Gaukulturwerk Köln-Aachen under the chairmanship of Ernst Bücken, and adopted a 'moderate' approach to modernity.

A number of musicians in Cologne cultivated early music. Paul Grümmer, who taught the cello at the Staatliche Hochschule für Musik (1926–33), promoted the cause of the viola da gamba. The paper manufacturer Wilhelm Heyer had already built the Musikhistorisches Museum with an instrument-making workshop and a recital hall. In 1926, after Heyer's death, his collection was sold to Leipzig. Heyer's curator Georg L. Kinsky pursued the revival of early music with historical instruments as both scholar and performer. Kinsky was excluded from most musical activities from 1933 onwards, and in 1944 was forced to leave the city.

(iii) Instrument-making and music publishing. Between 1812 and 1848 the firm of L.A. Schröder made brass instruments. F.A. Schmidt (in Cologne 1846–73) took over Schröder's firm, and with his son L.A. Schmidt made it famous throughout the country. L.A. Schmidt's colleague Josef Monke started up an instrument-making business of his own in 1922, which is still run by the family. The Cologne violin maker Josef Bünnagel (1904–69) studied with Leo Aschauer in Mittenwald.

Michael Schloss published the *Rheinische Musikzeitung* (1850–53) and DuMont Schaubert published the *Niederrheinische Musikzeitung* (1853–67). The firm of Tischer & Jagenberg, founded by Gerhard Tischer in 1909, published the *Rheinische Musik- und Theaterzeitung*, and also works by contemporary Cologne composers. Tischer discredited himself by supporting the National Socialists. The firm of P.J. Tonger, founded in 1822 by A.J. Tonger, became the leading music-publishing house in Cologne.

(iv) Education. In 1919 the university, closed since 1794, was reopened at the instigation of the city's mayor, Konrad Adenauer. A department of musicology was set up in 1921, and in 1932 this became an institute; its first directors were Ernst Bücken (1921–32), Theodor Kroyer (1932–8) and K.G. Fellerer (1939–70). The Rheinische Musikschule was founded by Heinrich Dorn in 1845 and became a conservatory in 1850 under Hiller (1850–84). The directors who followed him were Wüllner (1884–1902), Fritz Steinbach (1903–14) and Abendroth (1914–25). In 1925 the Staatliche Hochschule für Musik was refounded, jointly directed by Abendroth and Walter Braunfels. Unlike the conservatory, it had departments for Catholic and Evangelical church music and a separate department for Schulmusik under E.J. Müller. The Rheinische Musikschule continued in existence as part of the Hochschule until 1962. The Nazis dismissed Braunfels in 1933, and Abendroth moved to Leipzig in 1934; they were succeeded by Karl Hasse (1935–45).

(v) National Socialism. Under the Weimar Republic musical life in Cologne was sustained largely by the patronage of wealthy bourgeois families, mostly Jewish. Many of them were expelled and their possessions appropriated after 1933. From 1933, too, dismissals *en masse* of musicians on political and racist grounds and interference with the repertory made the musical life of the city a cultural farce. After 1930 the Nazis agitated against Abendroth, although he remained loyal to the regime after 1933; all they achieved was his transfer to the Leipzig Gewandhaus in 1934. Under Gauleiter Josef Grohé and his commissioner of music Walter Trienes, musical activities had to conform to the party line. Hermann Unger became regional president of the Reichsmusikkammer, to which all non-Jewish professional musicians were obliged to belong. In 1939–40 civic concerts were moved to the Opera House and the Gürzenich, since the halls of the Messe had been requisitioned by the army. In 1941 the Messe became available again, but was destroyed by air raids in May 1942, as was the Wolkenburg, since 1936 a favourite place of rehearsal for the Gürzenich chorus and the Kölner Männergesangverein. The Gürzenich was destroyed in September 1943, after which concerts were divided between the opera house and the university's main auditorium. The opera house itself was so badly bombed in 1943–4 that it could be used only for rehearsals. Public musical life ceased altogether in the autumn of 1944.

3. Since 1945.

(i) Concerts and opera. From August 1945, concerts in the university auditorium were revived by public demand. Heinz Pauels re-established the civic orchestra in 1945; his successors as Gürzenich Kapellmeister have been Günter Wand (1946–75), Yuri Ahronovitch (1975–86), Marek Janowski (1986–91) and James Conlon (1991–). Music directors of the opera since 1945 have been Wand (1945–8), Richard Kraus (1948–55), Otto Ackermann (1955–8), Wolfgang Sawallisch (1960–63), Siegfried Köhler (1964), István Kertész (1964–73), John Pritchard (1973–88) and Conlon (1991–). The Gürzenich could not be used as a concert hall until 1955. At first the opera house could serve only for rehearsals and administrative offices; a new building was erected for the company in the Glockengasse and completed in 1957.

In 1945 the British military government set up a Cologne transmitter within the Nordwestdeutscher Rundfunk Hamburg network (NWDR). The Cologne radio station became independent in 1956 as Westdeutscher Rundfunk (WDR). Besides broadcasting light music it has maintained, since 1947, an orchestra which was shortly afterwards named the Kölner Rundfunk-Sinfonie Orchester (Cologne RSO). Regular conductors have been Christoph von Dohnányi (1964–9), Zdeněk Macal (1970–74), Hiroshi Wakasugi (1977–83), Gary Bertini (1983–91), Hans Vonk (1991–7) and Semyon Bychkov (1997-). In 1951 the WDR opened its own concert hall, used by the Cologne RSO until a new concert hall, the Philharmonie, was opened in 1986.

The Gesellschaft für Neue Musik, which had disbanded in 1945, was revived in 1946, on the initiative of Heinrich Lemacher, with a concert by the pianist Tiny Wirtz. Until its dissolution in 1971 most of its concerts were held jointly with the Hochschule. In 1951 WDR set up the Studio für Elektronische Musik, whose founding father and director (until 1962) was Herbert Eimert. After 1955 it became an international magnet for the avant garde. In 1963 Stockhausen became its director, succeeded in 1990 by York Höller. After his retirement in 1965, Eimert set up a Studio für Elektronische Musik at the Hochschule,

and taught a composition class there (1965–71). Leading figures associated with the Studio include Stockhausen, B.A. Zimmermann, Kagel and Henze. The Kölner Kurse für Neue Musik at the Rheinische Musikschule were directed by Stockhausen (1963–8) and then by Kagel (1969–75). Walter Zimmermann introduced avant-garde music from all over the world in his 'Beginner Studio' and the concert series Regenbogenkonzerte. Among the many ensembles specializing in new music are 'trial and error' (founded in 1970 by Bojidar Dimov), the Ensemble Köln (founded by Robert H.P. Platz and others in 1980) and the Thürmchen Ensemble (founded by Carola Bauckholt, C.J. Walter and Roland Kruttig in 1991). The Kölner Gesellschaft für Neue Musik was revived once more in 1981. Most of its performances are held in the Stadtgarten (1986–), run by the Initiative Kölner Jazz Haus, and in Hans-Martin Müller's LOFT (1989–).

Authentic performances of early music were at first chiefly the province of NWDR. It was here, in 1954, that Eduard Gröniger, with Paul Grümmer's pupil August Wenzinger, conceived the idea of the Cappella Coloniensis, an orchestra playing authentic instruments. Alfred Krings, head of the Volksmusik department of WDR (1968–76) and then chief departmental head of music (1976–87), founded the Collegium Aureum under the directorship of Franzjosef Maier. Maier was appointed to the Hochschule in 1959, and started a department of early music there. At the Musikwissenschaftliches Institut, Harald Kümmerling ran the Sertum Musicale from 1963 to 1972. After it closed, some of the Sertum members founded the Kölner Vocal Consort, while others founded the instrumental ensemble Odhecaton to perform music of the Middle Ages and the Renaissance. In the 1970s pupils of the pioneers came to the fore, and the violinist Reinhard Goebel, with his Musica Antiqua Köln (founded 1973), became their leading figure. The group Sequentia was formed in Basle in 1977 to specialize in music of the Middle Ages and Renaissance and moved to Cologne the same year. Maier's pupil Werner Ehrhardt and others founded the baroque orchestra Concerto Köln in 1985.

American soldiers played jazz in 1945 in officers' clubs and the Zirkus Williams building. Jazz in Cologne, relegated under the Third Reich to the status of dance music or replaced by folk music, developed as a culture of cellar bars and private clubs. In 1956 Harald Banter's band played jazz in the Gürzenich for the first time. In 1957 WDR engaged Kurt Edelhagen, who recruited musicians of international standing to his band. Some of them taught at the Hochschule from 1958, in the first course on jazz to feature in any German music college, and a full jazz course became available in 1981. In 1960 Campi built up the Clarke-Boland Big Band around Kenny Clarke and the Belgian arranger Francis Boland. Outstanding jazz performances were given from 1970 in Klaus Appelt's Subway, from 1986 in the Stadtgarten restaurant of the Initiative Kölner Jazz Haus, and from 1989 in the LOFT.

There are now over 300 societies for singers in Cologne; among the oldest choirs are the Kölner Männergesangverein (1842) and the choir of the Bach-Verein (1931). Other notable choirs are the amateur Kölner Kantorei, Kölner Kammerchor, Kartäuser Kantorei, Chorus Musicus Köln and Mülheimer Kantorei Köln, as well as the professional Cantus Cölln.

The so-called 'Kölschrock' developed in the 1970s out of the twin traditions of street musicians performing Cologne folk music and British-style beat bands such as the Black Beats and the Middle Ages. The first important Kölschrock group was the Zeltinger Band (1978). Bap (1979), formed around Wolfgang Niedecken, made Kölschrock popular far beyond the Cologne region.

(ii) Education. Under its postwar directors K.G. Fellerer (1939–70), Heinrich Hüschen (1970–83), K.W. Niemöller (1983–94) and Dietrich Kämper (1995–), the institute of musical sciences at the university expanded to include departments of ethnomusicology, acoustics and the history of Rhenish music. Among those connected with the institute have been the musicologists Georg L. Kinsky, Willi Kahl and Hans Schmidt, the ethnomusicologists Marius Schneider, Josef Kuckertz and Robert Günther, and Jobst Fricke, professor of acoustics from 1970 to 1995. The collegium musicum (1939) of the university regularly gives concerts, both in Cologne and abroad. The Händel Collegium Köln was established within the Collegium Musicum Vocale in 1982. The Archiv für Rheinische Musikgeschichte was founded at the institute in 1959 by K.G. Fellerer.

The Joseph Haydn-Institut was founded in 1955 by J.P. Larsen, Friedrich Blume and others. Under the direction of Larsen, then of Georg Feder (1960–90), Horst Walter (1993–6), Günter Thomas (1996–7), Marianne Helms (1997–8) and Armin Raab (1999–), it has been engaged in publishing the first complete critical edition of Haydn's works.

Braunfels was reappointed director of the Hochschule in 1945 and held the post until 1950, from 1947 jointly with Hans Mersmann. His successors have been Mersmann (to 1957), Heinz Schröter (1957–72), Siegfried Palm (1972–6), Franz Müller-Heuser (1976–97) and Werner Lehmann (1998–). The department for music teaching in schools offers an additional doctoral course of studies in musicology and music education. In 1972 the Hochschule merged with the conservatories of Aachen, Düsseldorf and Wuppertal to become the Staatliche Hochschule für Musik Rheinland. This joint college was dissolved in 1987. The present Hochschule für Musik Köln has departments in Aachen and Wuppertal, and the Institut für Bühnentanz in Cologne was affiliated to it in 1995.

The Rheinische Musikschule became an independent organization in 1962 and acquired a college of orchestral and operatic music, institutes for Evangelical and Catholic church music and a department for music teaching in schools. In 1972 the Musikschule transferred its vocational courses to the Hochschule and extended its courses in the basic field of musical education. The cathedral's Singschule (1978), a private primary school of the archdiocese, has had its own music school since 1989. The Initiative Kölner Jazz Haus (1978) started a Jazz Haus Schule which is open to the public. The Pädagogische Hochschule, now the education faculty of the university, trains music teachers for primary schools. The Institut für Musikalische Volkskunde moved to Cologne from Neuss in 1985.

There are four collections of musical instruments in Cologne: in the Kölnisches Stadtmuseum, the Rautenstrauch-Joest-Museum für Völkerkunde, the musicological institute of the university, and at WDR. WDR also

has a demonstration display with old instruments from its electronic music studio.

(iii) Publishing. The firm of P.J. Tonger remained the most famous music-publishing house in Cologne after 1945. Cologne journals reflected and influenced the musical spirit of times: Eimert and Stockhausen published their periodical *Die Reihe*, with Vienna Universal Edition, a forum for serial and electronic music. In 1971 Johannes Fritsch, Rolf Gehlhaar and David Johnson founded the first German composers' publishing house, the Feedback Studio Verlag, which by 1999 had published 200 titles by some 20 composers. Fritsch has been publishing the *Feedback Papers* since 1971. Since 1986 Thürmchen Verlag has been publishing mainly works by composers of the Thürmchen Ensemble. In 1991 the Rhenish music magazine *Fermate* moved its office from Münster to Cologne. Other important music publications in Cologne are Germany's leading early music journal, *Concerto*, *MusikTexte*, a forum for new music, and *JazzThing*.

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ROBERT VON ZAHN

Cologne, Franco of. *See* FRANCO OF COLOGNE.

Colombani [Columbano], **Oratio** (*b* Verona, *c*1550; *d* after 1 April 1595). Italian composer. In his first publication, in 1579, it is stated that he had been a pupil of Costanzo Porta (presumably in Ravenna between 1567 and 1574) and was now *maestro di cappella* at Vercelli. Subsequent title-pages describe him as occupying similar positions at S Francesco, Milan (1584), Brescia (1584–5), S Maria Gloriosa dei Frari, Venice (1585–7) and Urbino Cathedral (18 May 1591 to 30 March 1592). From 26 May 1592 he was *maestro* of S Antonio, Padua: following one of the periodic dismissals of the cappella, towards the end of 1593, he was reinstated in the post on 23 February 1594 (along with eight singers and six instrumentalists) and held it until 1 April 1595, when it was decided to give it again to Porta. His works have not so far been studied in detail: in any case several survive only in incomplete form. His writing displays the disciplined contrapuntal approach characteristic of all who had studied with Porta, but also contains some melodic figuration and ornamentation anticipating stylistic traits that were to become common in early 17th-century music.

WORKS

SACRED

Harmonia super vespertinos omnium solemnitatem psalmos, 6vv (Venice, 1579)
5 cantiones, una cum Te Deum, 5vv (Brescia, 1580), inc.
Li dilettevoli Magnificat composti sopra li 8 toni, accommodati per cantar, et sonar in concerto, 9, 14vv (Venice, 1583)

Armonia super Davidicos vesperarum psalmos, cum 2 canticis Beatae et Immaculatae Mariae Virginis, 5vv (Milan and Brescia, 1584)
Completorium et cantiones vulgo nuncupatae: falsobordoni, 6 ordinibus distinctae, super 8 tonos decantandae, 5vv (Brescia, 1585)
Ad Vesperas Davidici modulationes in omnibus totius anni solemnitatibus . . . cum cantico BVM, 9vv (Venice, 1587)
Liber secundus sacrarum cantionum . . . una cum Laetaniis Immaculatae Virginis Mariae, 5–6, 9vv (Venice, 1592)
Ad Completorium, psalmi duplices primi, cum antiphonis solitis BVM, 8–9vv (Venice, 1593)
Completorium perfectum, 4vv (Venice, 1599)
Sacred works in 1590[5], 1590[7], 1592[3]

SECULAR

Il primo libro de' madrigali, 5vv (Venice, ?2/1587), lost, listed in *FétisB*
Libro secondo de' madrigali, 5vv (Venice, 1584, 2/1588)
La fausta selva . . . madrigali, libro I, 3vv (Venice, 1590), ?lost, listed in *EitnerQ*
Secular works in 1588[18], 1588[19], 1592[11], 1593[3], 1597[15], 1598[9]

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LILIAN P. PRUETT

Colombani [Colombari], **Quirino** (*b* Correggio, nr Reggio nell'Emilia, 2nd half of the 17th century; *d* Rome, *c*1735). Italian composer and instrumentalist. He worked for Cardinal Ottoboni from 1692 to 1698 and from 1694 he held the post of *maestro di cappella* in Rome, but it is not known at which church (he is also cited as 'maestro' in the registers of the Società del Centesimo). In 1696 he was in the service of the Marquis of Ruspoli. He probably died of poisoning. Works by Colombani survive in both manuscript and print, and include several *melodrammi* for the Oratorio del Crocifisso, Rome, seven oratorios, a *Magnificat* for four voices, and cantatas for solo voice and basso continuo.

ANGELA LEPORE

Colombi [Colombo], **Giovanni Antonio** (*b* Ravenna; *fl* from before 1640 to 1647). Italian composer and organist. He was a minorite. In his publication of 1640 he stated that for some years he had been organist and *maestro di cappella* of S Tecla, Este, near Padua. He published at least four volumes of music, only the last two of which survive (the second of them incomplete): *Completorium cum antiphonis ac litaniis Beatae Mariae Virginis*, for five voices, op.3 (Venice, 1640), and *Syntaxis armonica in qua plures concentus*, for two to four voices and continuo, op.4 (Venice, 1647). His Compline setting for three voices and two violins is one of the earliest to make use of instruments.

ELIZABETH ROCHE

Colombi [Colombo], **Giovanni Bernardo** (*b* Venice; *fl* 1603–21). Italian composer and organist. From at least 1603 to 1621 he was organist and *maestro di cappella* of the collegiate church at Novellara, near Reggio nell'Emilia. Two books of madrigals by him survive: the first (Venice, 1603), for five voices, also includes two dialogues, for six and eight voices respectively; the second, op.4, consists of concertato madrigals for two to four voices and continuo (Venice, 1621). His sacred music comprises *Integra omnium solemnitatum vespertina psalmodia iuxta ritum S.R. Ecclesiae* for five voices and continuo, together with three other psalms (Venice, 1616), and five pieces published in anthologies (RISM 1612[2] and 1619[5]).

ELIZABETH ROCHE

Colombi, Giuseppe (*b* ?at or nr Modena, 1635; *d* Modena, 27 Sept 1694). Italian composer and violinist. He was employed by Francesco II, Duke of Modena, from 1671 as a violinist and from 1673 as director of instrumental music. In 1674 he was appointed assistant *maestro di cappella* at the court and from 1678, after G.M. Bononcini's death, *maestro* at the cathedral; he held both posts until his death. In his opp.1, 3 and 5, two or three dances tend to be grouped together, and often those *alla francese* or *per ballare* and *per camera* are differentiated. The term *sonata da camera* is used explicitly in the op.5 collection and the dances are somewhat extended. While six of the sonatas in op.4 are in three movements (fast–slow–fast), the structure of the others varies considerably. Most of the manuscript volumes in Modena contain groups of dances for violin and bass; two volumes of 'toccate' for solo violin and solo violone may represent teaching material. Complete manuscript copies of four printed collections also survive, as do manuscript versions of several sonatas from op.5.

WORKS

all published in Bologna

Sinfonie da camera, brandi, e corrente alla francese, 2 vn, va, bc, op.1 (1668)
La lira armonica: [12] sinfonie, 2 vn, bc (org), op.2 (1673)
Balletti, correnti, gighe, sarabande, 2 vn, bc (vle/spinet), op.3 (1674) [24 pieces]
[12] Sonate [da chiesa], 2 vn, bassetto va ad lib, bc, op.4 (1676)
[11] Sonate da camera, 2 vn, bc (vle/hpd), op.5 (1689)
In *I-MOe*: 25 MS vols. of inst music containing sonatas and dance movts, 1–2 vn, with and without bc, toccatas; 3 sonatas, vn, bc, scordatura, ciaccona, tromba, vn, in other anon. MSS; 4 cants., 1v, bc

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ROBIN BOWMAN/SANDRA MANGSEN

Colombia, Republic of (Sp. República de Colombia). Country in South America. Formerly part of Nueva Granada, it is bordered to the north-west by Panama and the Caribbean, to the east by Venezuela and Brazil, to the south by Peru and Ecuador, and to the west by the Pacific Ocean. The region was colonized by the Spanish in the 16th century. The area that constitutes modern Colombia was established in the years following independence from Spain (1819).

I. Art music. II. Traditional music. III. Popular music.

I. Art music

1. Colonial period. 2. Republican period.

1. COLONIAL PERIOD. Nueva Granada (later Colombia), which became an autonomous viceroyalty in 1566, was musically one of the most active countries in South America during the colonial period. The coastal city of Cartagena de Indias was founded in 1533, and four years later its first musician, Juan Pérez Materano (*d* 1561), settled there. He was an organist, an expert in plainchant and the author of an unpublished treatise *Canto de órgano y canto llano*. Bogotá Cathedral was the chief

centre of sacred music. In 1599 Archbishop Bartolomé Lobo Guerrero came to Bogotá from Mexico and developed the music chapel; he installed a new cathedral organ and commissioned 32 richly illuminated parchment books of plainchant from Francisco de Páramo, a local scribe. With the materials transferred from Cartagena, the Bogotá Cathedral archives have the richest collection in the New World of 16th-century European polyphony and Baroque music. In addition to the originals of works by Guerrero, Victoria and Morales, the archives have numerous Spanish and Italian publications of the period 1582–1632 (Palestrina's hymns, Aguilera de Heredia's *Magnificat* settings etc.).

In May 1584 the cathedral appointed as *maestro de capilla* the greatest South American 16th-century composer, Gutierre Fernández Hidalgo, whose *Libro de coro* in the archives contains ten psalms, three *Salve regina* and nine *Magnificat* settings by him. He stayed in Bogotá only two years and later worked in Quito and Sucre (Bolivia). His predecessor at the cathedral had been the mestizo priest Gonzalo García Zorro (1548–1617), appointed in 1575, who eventually became a canon.

The two important musicians associated with Bogotá Cathedral during the 17th and early 18th centuries were José de Cascante, *maestro de capilla* from 1650 until his death in 1702, and Juan de Herrera. Cascante's extant compositions are mostly villancicos. Herrera, a native of Bogotá, was *maestro de capilla* from 1703 until his death in 1738; his numerous extant compositions, many incomplete, include masses, settings of psalms and Lamentations and villancicos, demonstrating a high level of musical sophistication. The cathedral archives also contain a number of interesting villancicos for solo voice and accompaniment written between 1709 and 1724 by Juan Ximenez, one of Herrera's assistants. Of approximately 25 cathedral musicians known to have been active during the latter part of the 18th century, Salvador Romero is the most noteworthy, as *maestro de capilla* and for his extant output which includes Latin compositions. During the last quarter of the century, however, cathedral musical life declined sharply. By 1781, for example, the two organs were no longer playable. The arrival in Bogotá (1791) of Archbishop Baltazar Martínez Compañón (*d* 1797), an eminent artist and intellectual and the former cantor of Lima Cathedral (1768–78), could have improved the situation greatly; however, his death precluded any significant change.

The state of music in the cathedral deteriorated throughout the 19th century; permanent singers became very difficult to find. Many musicians tended to neglect their duties and the qualifications of the *maestros de capilla* were doubtful in several instances. For example, Juan de Torres, appointed in 1826, wrote a *Misa de feria* (1827) in extremely simple monophony 'for those days in which there are no singers', and the cathedral archives contain a hymn to St Peter (1844) with the indication 'tempo de valse', and a Lamentations setting for Holy Week in 'aire de valse' by Manuel Rueda, *maestro de capilla* in 1860.

Secular music-making in the colony was scarce. Only for the late colonial period do we have a few historical references indicating the presence in Bogotá of a band of musicians of the Regiment of La Corona (in 1784), under the direction of a Pedro Carricarte; the establishment of an instrumental ensemble of four violins, two flutes, two clarinets and a bassoon, also directed by Carricarte; other amateur ensembles; the activities of a professional German musician named Zeiner or Steiner; and the arrival of the first pianoforte. The composition of secular music (vocal or instrumental), however, does not seem to have taken place.

2. Republican period. A new phase in 19th-century Colombian music was marked by the presentation and later the cultivation of European operatic and symphonic repertories and styles. The leading composers during the first half of the century were Juan Antonio de Velasco (*d* 1859), Nicolás Quevedo Rachadell (1803–74) and Henry Price (1819–63). Velasco concentrated on opera arrangements for piano and military band pieces, and wrote numerous patriotic songs during the wars of independence (1810–19). He also organized a series of concerts in Bogotá to promote the Viennese Classical composers. Quevedo, of Venezuelan birth, worked to establish a regular concert life in Bogotá. Price, born and educated in London, moved to Colombia in 1840: with Quevedo and others, he founded the Sociedad Filarmónica (1847) with its own music school. This was the first step towards the founding by his son J.W. Price of the Academia Nacional de Música (1882), which ultimately became the Conservatorio Nacional (1909). Henry Price wrote many solo songs, overtures and piano pieces, among which a *Valse al estilo del país* (1843) is a stylized *pasillo* (Colombian folkdance).

Among the many composers active during the latter part of the century the first true professionals were Julio Quevedo Arvelo (1829–97), and, above all, José María Ponce de León (1846–82), the author of the only two operas (*Ester*, 1874, and *Florinda*, 1880) produced in Bogotá in the 19th century. He was a pupil of Gounod and Thomas at the Paris Conservatoire, and in his operas and sacred works (Requiem Mass, 1880) closely adhered to current European models. Works such as *La hermosa sabana* and *Sinfonía sobre temas colombianos* (1881) show his early concern for musical nationalism within a prevailingly romantic vocabulary. He wrote several pieces based on such Colombian folkdances as the *bambuco*, *pasillo* and *torbellino*. But the fact that his music was considered incomprehensible in his own country indicates that even standard European styles of the mid-19th century had not effectively penetrated Colombia's musical life. During the first few decades of the 20th century this situation was improved by a surge of activity in music education.

Composers associated with the Academia and later the Conservatorio included Andrés Martínez Montoya (1869–1933), Santos Cifuentes (1870–1932) and Guillermo Uribe Holguín (1880–1971), the first director of the conservatory and the most influential composer of his generation. He was trained in Paris at the Schola Cantorum under d'Indy, and acquired real competence in the handling of composition techniques. His large output includes academic pieces but also many works incorporating national elements, such as his Second Symphony, *Tres danzas para orquesta* op.21 and *Suite típica* op.43. His most important followers in the nationalist school were Jesús Bermúdez Silva (1884–1969); Daniel Zamudio, a noted folklorist; José Rozo Contreras, who made effective use of Colombian folk music; and Antonio María Valencia, founder of the conservatory in his native city of Cali.

The Orquesta Sinfónica Nacional was established in 1936 with Guillermo Espinosa as its first director. Espinosa was the chief of the music division of the Pan-American Union in Washington from 1953, promoting Latin American music through various periodical publications and the Inter-American Music Festivals (from 1958).

Composers of the next generations developed an eclectic style. Carlos Posada Amador combined neo-Romanticism with subjective nationalism. Roberto Pineda-Duque has written sacred choral pieces, organ fugues, concertinos and sonatas within a neo-classical style, with occasional use of dodecaphonic techniques. Fabio González-Zuleta has been successful in handling the traditional larger symphonic forms. Luis Antonio Escobar, who studied at the Peabody Conservatory in Baltimore and at the Berlin Hochschule with Boris Blacher, altered his style from neo-classicism via post-Webern serialism to a nationalistic idiom. Blas Emilio Atehortúa appeared in the 1960s as one of the few younger Colombian composers who won international recognition; he studied under Ginastera at the Institute Torcuato di Tella, Buenos Aires, and developed a highly personal style, using some national thematic and rhythmic material within forms drawn from the most advanced techniques of composition. In addition to Atehortúa, another composer with a clearer affinity for experimental compositional techniques was Jesús Pinzón (*b* 1928). The first director of the Bogotá PO, he developed an experimental line of creative thought, to which he referred as 'sonoptic', based on aleatory processes and open form. He also attempted to integrate Indian music of the Colombian Amazon with the large Western symphonic and choral forms, as in his cantata *Goé Payarí* (1982) or *Bico anamo*, based on Huitoto legend. The Belgian-born Jacqueline Nova (1935–75) wrote a number of significant works for chamber music ensembles and orchestras, as well as combining acoustic instruments with electro-acoustic sounds. Younger composers who combine daring and highly experimental creativity with references to their own national cultural environment, include Francisco Zumaqué (*b* 1945), Euclides Barrera (*b* 1949), Eduardo Carrizosa (*b* 1953) and Luis Pulido (*b* 1958).

See also BOGOTÁ.

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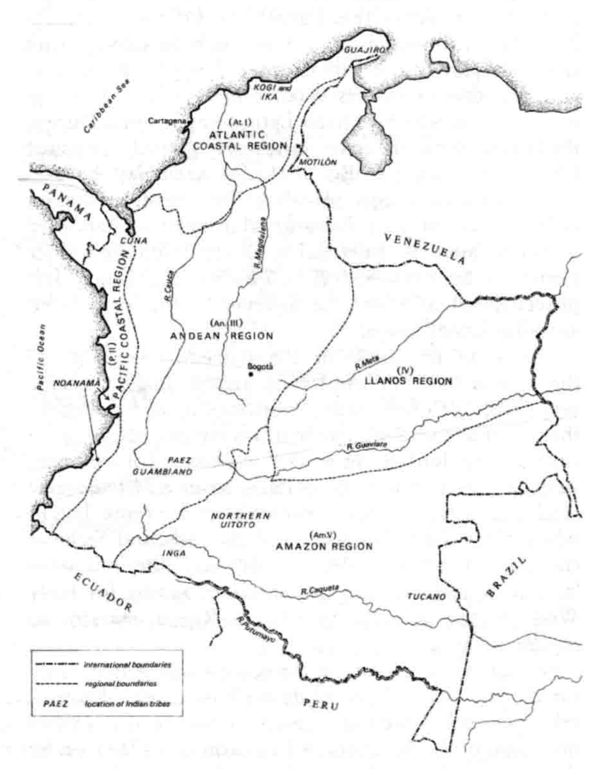
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II. Traditional music

Colombia's cultural heritage is derived from three principal sources: Spanish, sub-Saharan African and Amerindian. The first Spanish settlement on the mainland of the Americas was on the Caribbean coast of Colombia, where the city Cartagena de Indias was Spain's principal military base in the New World and a major distribution point for slaves brought from Africa (*c*1 million passed through its port while this trade was in progress).

Colombia occupies the north-western part of the South American continent. The isthmus of Panama, jutting north-westerly from the coast of Colombia, divides the coast in two, the southern part facing the Pacific Ocean and the north-western part facing the Atlantic Ocean (Caribbean Sea). In the south of Colombia the Andes divide into three cordilleras (mountain ranges), the easternmost running north into Venezuela, the central and the western ending near the northern extremities of the country. East of the cordilleras the Llanos, a broad plain, extends north-east into Venezuela. The plain gradually slopes into the rainforest of the Amazon valley.

This extremely varied topography divides Colombia into five geographical-cultural regions: the Atlantic coast, the Pacific coast, the Andean region, the Llanos or eastern plains, and the Colombian Amazon (fig.1). On the Atlantic coast, also known as La Costa, the marshy areas near Panama, the arid Guajira Peninsula and the mountain mass at its base (the Sierra Nevada de Santa Marta) are inhabited primarily by Amerindians. The rest of the region is inhabited by a mixed race population that is of primarily Afro-Colombian and indigenous ethnic origins, with some European roots as well. Agriculture, cattle-ranching, fishing and tourism are the main economies. The Pacific



1. Map of Colombia showing geographical regions and distribution of the Amerindian tribes discussed



2. *Conjunto de cumbia of the Atlantic coast with guaches (tubular rattles), a caña de millo (clarinet), a llamador, a bombo and a tambor mayor (drums)*

coast, a narrow strip to the west of the Andes that broadens in the department of Chocó, near Panama, is primarily populated by Afro-Colombians, engaged in the fishing and lumber industries. Most of Colombia's population lives in the central Andean region of the country. The population of the Andean region, like that of the Llanos to the east, is primarily mestizo, a mixture of Spanish and Amerindian ethnic roots. Colombia's political and economic power is concentrated in its central Andean region, with a diversity of commercial sectors including coffee, textiles, flowers and livestock among other industries. The Llanos is primarily a cattle-raising area and forms part of the same cultural complex as the Venezuelan Llanos. Approximately 100 Amerindian tribes in Colombia speak their own languages; the Colombian Amazon is primarily populated by such tribes. Colombian geographers place the extreme north-western portion of the country, from the Gulf of Darien to the border of Panama, within the Pacific coastal region. Since this area, which is primarily inhabited by the Cuna Indians, faces the Caribbean Sea, it has here been incorporated into the discussion of the Atlantic coastal region.
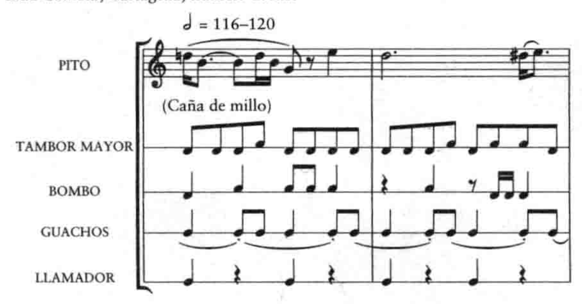
The discussion below is based on recent research in Colombia by Lise Waxer, on published sources and on unpublished data collected in Colombia by George List, Abraham Cáceres, Manual Zapata Olivella and Elsie Fardig, or secured from other sources, and upon analysis of commercial and field recordings in the collections of the Indiana University Archives of Traditional Music. Many statements are necessarily generalizations since they refer to a constantly varying musical practice.

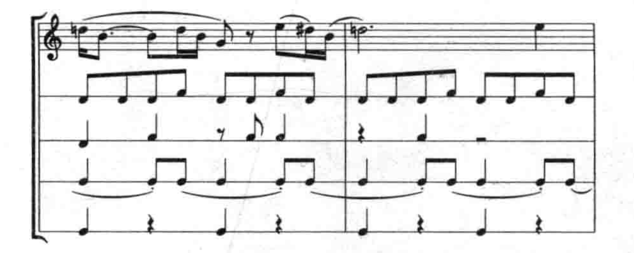
1. The Atlantic coastal region. 2. The Pacific coastal region. 4. The Andean region. 4. The Llanos. 5. The Amazon region.

1. The Atlantic coastal region. The principal musical style of the region is the *cumbia*, with its related genres, *porro* and *vallenato*. In the traditional dance known as *cumbia* proper, couples dance in a circle around seated musicians. The woman dances with shuffling steps, the man in a more animated zigzag pattern around her; there is much hip movement and the couples occasionally pass back to back. The *cumbia* is traditionally performed at night, lit by the bundles of candles that each dancing woman holds in a coloured handkerchief in her right hand. Although this practice is still maintained in remoter parts of the Atlantic coast region, traditional *cumbia* is now maintained primarily by folklore troupes, performing at Carnival and other festivals.

The accompaniment for the *cumbia* is provided by either of two ensembles: the *conjunto de cumbia* (or *cumbiamba*) and the *conjunto de gaitas*. The first consists of five instruments (fig.2). The only melody instrument is the *caña de millo* ('cane of millet'), known locally as the *pito*, a transverse clarinet consisting of a tube open at both ends with four finger-holes pierced near one end and a reed cut from the tube itself near the other end. The reed and the area of the tube immediately adjacent to it are covered by the mouth in playing. This instrument is a modified version of similar millet-cane clarinets of the Sudanic regions of Africa. In most cases the Colombian instrument is now made of *caña de lata*, the thin trunk of a small palm tree. The remaining four instruments of the ensemble are percussion. The *tambor mayor* and the *llamador* are single-headed drums of different sizes. The head is applied at one end with a flesh hoop consisting of a strong vine and a counter hoop of heavy wire; the drum is open at the bottom. A girdle of rope passes around the middle of the drum body. A single rope runs around the drum in a zigzag pattern connecting the girdle and the counter hoop. Wooden wedges are thrust down into the girdle and the drum is tuned by pounding the wedges downwards. The *tambor mayor* is held between the legs and played with both hands, the *llamador* on one knee and played with one hand. Both are of African origin. A

Ex.1 *Cumbia*, Cartagena; transcr. G. List





third drum, the *bombo*, has two heads attached in the same manner but tuned by a connecting rope lace. It is played with two sticks without heads or balls and is hit on either the right head or on the wood of the shell. The right hand usually strikes the head and the left the shell but both may strike either. Similar instruments are found in both Europe and Africa. The fifth player shakes one or two rattles; usually these are *guaches* (tubular rattles) made of bamboo or tin and filled with dried seeds, but sometimes large, round maracas are used instead.

Ex.1 is a transcription of a section of a *cumbia* played by this type of ensemble. In the part for *tambor mayor* the notes below the line represent strokes near the edge of the head, which have more resonance, while the notes above the line represent strokes near the centre. In the part for *bombo*, notes written below the line represent strokes on the head, those written above the line represent strokes on the shell. In the past the *cumbia* was a solely instrumental piece but many *cumbias* are now provided with *coplas* or *cuartetos*, sung by one of the percussion players while the *pito* or *caña de millo* player rests.

The second ensemble that accompanies the *cumbia*, the *conjunto de gaitas* (fig.3), has two *gaitas* or duct flutes, a *tambor mayor*, a *llamador* and a maraca. The *ritmo* or genre played by this *conjunto* to accompany the *cumbia* is called the *gaita*. *Gaitas* are vertical duct flutes made of long tubes from a cactus-like plant (*cardón*). A head moulded of beeswax and vegetable carbon is placed on one end with a turkey quill inserted in it so that the breath blown through it breaks on the upper edge of the tube, partly escaping through a hole in the head. The *gaita hembra* ('female flute') has five finger-holes, the *gaita macho* ('male flute') two; one hole in each instrument is always stopped with wax. The *gaita hembra* is used for the melody; the player of the *gaita macho* plays a heterophonic part on it with one hand while shaking a maraca with the other. Parts for the *tambor mayor* and the *llamador* are similar to those played by the *conjunto de cumbia*. Traditional genres, the *porro* and the *puya*, are also played by both the *conjunto de cumbia* and the *conjunto de gaitas*.

The *gaitas* and maraca are of Amerindian origin. The trio of instruments is played by two men among the Kogi (Cágaba) and the Ika of the Sierra Nevada de Santa Marta, and in the village of Atánquez on the lower slope of this mountain mass, where they are used by the Spanish-speaking descendants of the Atánquez Indians. Such paired flutes are also found among the Motilón Indians of the Sierra de Perijá on the Venezuelan border, and among the Cuna Indians who live on the Darien Gulf near Panama; they are known as *kuizi* by the Kogi and as *tolo* or *suarra* by the Cuna.

The music of two other dances of the area, the *bullerengue* and the *danza de negro*, have African characteristics. The *bullerengue*, an exhibition dance with much hip movement, is performed by a single couple, each partner being frequently and alternately replaced by another dancer. It is accompanied by a solo singer, a chorus of women, a *tambor mayor* and a *llamador*. The text is in litany form, into which *coplas* are inserted, and



3. Conjunto de gaitas of the Atlantic coast with a maraca, two gaitas (duct flutes), a llamador and a tambor mayor (drums)

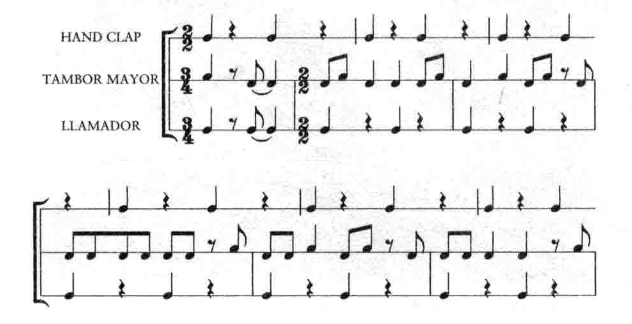
involves much improvisation. The women of the chorus clap in time to their sung refrain, while the drums play in a pattern disjunct by half a beat to that of the clapping (ex.2).

Carnival is a particularly important context for public music-making and dancing on the Colombian Atlantic coast, especially in the city of Barranquilla, as in other parts of Latin America and the Caribbean. The *danza de negro* is a special Carnival dance performed by men. They strip to the waist, paint themselves blue, dance in a crouching position waving wooden swords, and accost passers-by demanding money or rum. Music is provided by a male vocal soloist and by men who play the *tambor mayor*, *guacharaca* and *palmetas* and also sing the refrain. The *guacharaca* is a rasp consisting of an incised tube of *caña de lata* (thin palm trunk) scraped by a *trinche* (metal fork). The *palmetas* are wooden paddles used instead of hand-clapping. In ex.3 the *palmetas* are in disjunct relationship with the *tambor* and *guacharacas*, an aesthetic influence which could be said to derive from West African polyrhythmic procedures.

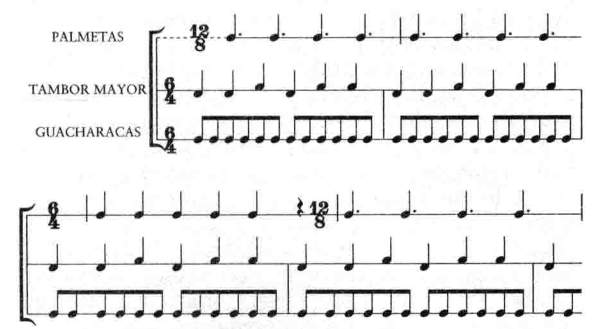
In the early 20th century town brass bands derived from European influence began adapting the *cumbia* and *porro* to a more cosmopolitan style. Between 1905 and 1910, musicians in several towns began these adaptations, which were developed most strongly in the town of San Pelayo. The terms *pelayera* or *papayera* are used most commonly to refer to this kind of ensemble. During the development of this town band style on the Atlantic coast, the *porro* was established as an important semi-urban genre, paving the way for further developments in the cosmopolitan national style known as *música tropical* in the 1940s and 50s (see §III below).

Some older musical forms and practices exist. Certain *arrullos* (lullabies) and children's game songs have texts that can be traced to Spain. Their musical style, however, can be described as west European or pan-Caribbean, that is, they have musical characteristics that are found in English and French as well as in Spanish folksong. In some villages during *velorios*, or wakes for children, adults play special singing games, of which some, such as *El florón*, can be traced to the children's game repertory in Spain. Others, such as *A pilar el arroz*, are of local origin and display African influence in their free rhythm and overlapping call and response patterns. Music is not usually performed at the *velorios* for adults. An exception was the *lumbalú*, the music of a funerary cult at the town of Palenque de San Basilio that was founded in the early 17th century by refugee African slaves. Until the late 1960s the *lumbalú* was danced and sung by several elderly women to the accompaniment of drums in the house of the deceased.

Ex.2 *Bullerengue*, Mahates, Bolívar; transcr. G. List



Ex.3 *Danza de negro*, Mahates, Bolívar; transcr. G. List



Two types of work song are sung by men as solos or group songs in the rural areas: the *zafra*, used in agricultural labour, and the *vaquería*, sung while herding cattle. The texts consist of *coplas* or self-contained quatrains on philosophical or humorous topics, or verses from such *coplas*. Sometimes workers sing in turn, encouraged by cries from the others. The *vaquería* texts are sometimes about cattle, and the men leading the herd sing alternately with those in the rear. The music of both genres consists of improvised combinations of melodic patterns and does not have a definite tonality. The singing is in a very high tessitura.

As in Puerto Rico, Chile, Argentina, Uruguay, Cuba and other parts of Latin America, *décimas* (octosyllabic verses in patterns of ten lines; *see* DÉCIMA) are sung for the entertainment of others by skilled male performers. *Decimeros* (singers of *décimas*) invariably state that they are improvising their texts; in fact many *décima* texts are composed in advance and memorized. When textual improvisation does take place it usually consists of the combination and modification of known verses. Each *decimero* seems to have initial and cadential melodic formulae that he constantly uses. The music, however, generally has an improvisatory character and, like the work songs, is sung at a high tessitura. The *décima* melodies have a definite tonality. Most *decimeros* use the same general melodic contour, beginning at a high pitch and dropping to a cadence at the end of the fourth verse, then beginning high again and dropping to the same cadence point at the end of the tenth verse.

The *marímbula*, a large instrument of the African *mbira* family, was used in the past as the bass in popular ensembles. A large wooden box formed the resonating chamber; seven or more metal keys made from old phonograph springs were inserted between metal bridges and tuned by moving their secured end further in or out of the bridges. The player sat on the box with the keys between his legs and plucked them with his thumb and fingers.

A musical bow is still played by some Afro-Colombians and the Amerindians of the region. The bows used by the two groups differ in some respects; some scholars believe both to be African in origin, others that the bow used by the Amerindians is indigenous. Both are mouth-resonated, the bow being supported by the right hand. The bow used by Afro-Colombians is the larger; it is stopped by a short wooden rod held in the left hand, thus producing two fundamentals, and the cord is struck near the mouth with a thin piece of bamboo. On the bow played by the

Motilón and Guajiro Indians several fundamentals are obtained by stopping the cord with the fingers of the left hand, and tone is produced by rubbing the string with a thin piece of bamboo. This bamboo, used somewhat like a violin bow, is moistened by the mouth at frequent intervals to produce the necessary friction.

Another string instrument played by Afro-Colombians is the *carángano* or ground bow, probably of African origin. Resonance is produced by a box on which the player sits or by a cavity in the ground covered with a piece of tin. A piece of string is knotted, pulled through a hole in the top of the box or the piece of tin, and attached to a bent fence pole, a bent sapling, or a branch attached to a pillar of a house – any arrangement that will produce tension in the string. The player stops the string with the thumb and finger of the left hand and vibrates the part below with a wooden plectrum. Both the musical bow known as *marimba* and the *carángano* are now extremely rare. The *carángano* was the only instrument in the region primarily played by women, usually to accompany song.

The Motilón Indians play panpipes made of both bamboo and of the quills of bird feathers, and flutes made of human bone. The Cuna Indians play a panpipe made of two rafts bound together on which a melody is played in parallel 5ths. The only reed instrument of the Amerindians is an idioglot clarinet with a gourd resonator, played by the Guajiro.

2. The Pacific coastal region. The music and dance of this predominantly Afro-Colombian region combine strong African with strong Spanish traits. It is the only region where the marimba (xylophone) is played and where the Catholic hymn of praise, the *alabado*, has entered the folk repertory (as the *alabao*). The Pacific is divided between the south-west, where the marimba-based *currulao* predominates, and the Chocó (north-west), where brass band *chirimías* prevail. The Chocó is also one of the two regions in Colombia where *romances* whose texts can be traced to Spain are still sung.

The *currulao*, principal folkdance of the south-west, has major stylistic centres in Buenaventura, Guapi and Tumaco and across the border in Esmereldas, Ecuador. Although the dance is somewhat Spanish in character – no doubt the influence of the settlers who brought African slaves to work the region's gold mines during colonial days – the sound of *currulao* is unmistakably African in origin. The dance begins with men and women in rows facing each other; the man attempts to entice the woman to his side, his 'home'. Holding the upper torso and hips erect, the partners advance and meet, circle and change sides. This is then repeated. The man, foiled in his courtship of the woman, shows his displeasure symbolically by executing a *zapateo* which in this case, since the dancers are usually barefoot, involves striking his feet against the ground.

The music for the *currulao* is provided by a large ensemble consisting of a vocal soloist (a man or a woman), a chorus of women who shake *guasás*, a marimba played by two men, two *cununos* and two *bombos*. The *guasá* is a bamboo rattle similar to the *guache* of the Atlantic coast except that many seeds or sometimes chips of *chonta* (palm wood) are inserted through the wall of the bamboo into its cavity. These modify the timbre produced. The *cununo* is a single-headed drum resembling the *tambor mayor* of the Atlantic coast but is closed at the bottom except for a small hole. The *bombo* of the Pacific coast has a wooden flesh hoop like the European bass drum; it is struck on the head with a ball of cloth or rags on a stick, and on the wooden hoop with a headless stick.

The Colombian marimba is believed to derive from Central African marimbas and the Mande *balafon* of West Africa. It can have as many as 25 keys and as few as 21 (fig.4); 24 is usual. The keys are made from the wood of the *palma de chonta* (palm tree), which gives the Colombian marimba its characteristic sweet resonance. Each key has a resonating tube of *guadua* bamboo suspended perpendicularly below it. The keys are placed on the frame in a single row in groups of four, each group being separated from the other by a *pasador* (crosspiece) of *chonta*. The *pasadores* are part of the framework that supports the keys and resonators and also function as points of visual reference for the players. Beginning at the top of the keyboard with the smallest key and moving downwards, the groups of four keys are known alternately as *tablas duras* and *tablas blandas*. The resonating tubes are likewise cut from smallest to largest. In a group of eight the highest *dura* and the lowest *blanda* form an octave. A marimba keyboard of 24 keys is thus composed of three disjunct octave segments: 8765 4321, 7654 3217, 6543 2176. The seven highest keys are tuned to produce approximate neutral 3rds between keys 8, 6, 4, 2 and keys 7, 5, 3. The remaining keys are tuned in octaves with the keys above them. On the marimba itself the highest octave segment is to the right and the lowest to the left. Each of the two players uses two sticks tipped with small balls of raw rubber; one plays the *bordón* (lower part), the other the *requinta* or *tiple* (upper part). The *bordón* is an ostinato phrase repeated with slight variations.
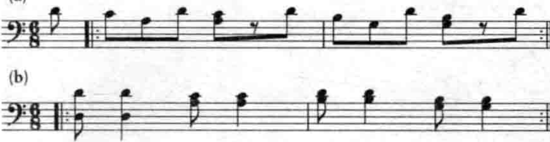
Several musical forms are specific to *currulao*, each with its own distinctive rhythmic pattern or characteristic melody. These include the *currulao* proper, *abosao*, *jota chocoana*, *contradanza*, *caderona*, *bambara negra*, *berejú*, *makerule* and *pango*. Other terms, *bambuco viejo* and *bambuco moderno*, have also been used by musicologists (often in support of alleged connections between the music of the Pacific and the Andean *bambuco*), but this usage is very rare among Afro-Colombians themselves. Each has its own *bordón* which varies slightly from one



4. *Marimba of the Pacific littoral*

piece to another of the same genre. Ex.4 shows two *bordones* used in *pangos*. The *requinta* part of the

Ex.4 Two *pango bordones*, Buenaventura; transcr. A. Cáceres



marimba is improvised following the ground bass of the *bordón*. Ex.5 is an excerpt from another *pango* (percussion parts only). The *requinta* is in disjunct relationship with the *bordón* by only a semiquaver and the *guasás* are in vertical hemiola relationship with the *cununos* and *bombos*. The vocal parts enter after the percussion parts have been established. The soloist sings a phrase and is joined at the end in sustained harmonic 3rds by the chorus of women; this pattern is repeated several times and then performed in a shorter version, often with a counterpoint interposed by a member of the chorus. The women then sing a repeated word or phrase, again in 3rds.

A variation of the *currulao* form is the *juga*, which has its own particular *bordón*. In *juga* there are two vocal soloists, a man and a woman, and their parts form an argument or duel. The dance is performed in a spiral, the dancers moving from an outer to an inner circle and then out again.
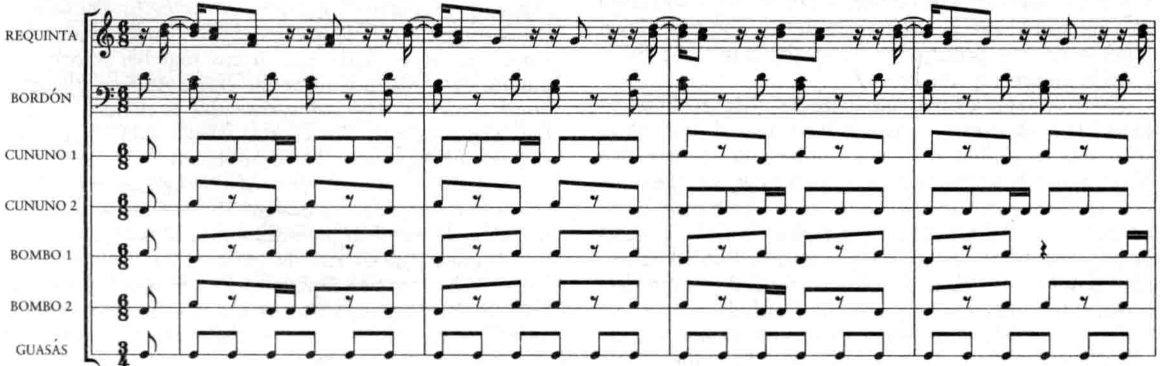
Two other forms are sung by women with the accompaniment of *guasás*, *cununos* and *bombos* but not usually the marimba. The text of the first of these, the *bunde*, usually praises a patron saint but sometimes has a secular subject. The *arrullo* sung in this manner is about the child Jesus and serves the same function as the villancico or carol in the Andean region. In both forms the *entonadora* or the *cantadora* (soloist) begins and the *respondadoras* (the women of the chorus) join in repeated phrases or sections, usually singing in parallel 3rds.

The northern area of the Pacific coast, the Chocó, is characterized by brass band *chirimía* ensembles (fig.5). *Chirimía*, from a Spanish term for shawm or hornpipe, is commonly used in Latin America to designate fife-and-drum ensembles used in indigenous and mestizo ceremonial processions from highland Mexico through Central America and down through the Andes (in Colombia they are prominent from Popayán down to the Ecuadorian border). Although this format could be found in the lower San Juan river area of the Chocó through the 1960s, in the Chocó this term more commonly designates a town brass band ensemble similar to those of the Atlantic coast. At its most basic, a *chocoano chirimía* consists of clarinet, bass drum and cymbals, but usually also includes two or more trumpets, a small tuba known as *bombardino*, and a special drum rig called *pata e'gallina*, which entails two timbale-like drums, a cymbal and a wood block mounted together on a tripod that looks like chicken feet, hence the name. Sometimes a transverse flute with six finger-holes is used instead of a clarinet; it is usually made of the cane *carrizo* but in the Chocó it is also made of copper tubing. A double-headed drum, called *redoblante*, can also be used in place of the *pata e'gallina*.

The genres most commonly played by the *chirimía* are the *jota* and the *aguabajo*. Other genres are the *pasillo*, *abozao*, *tamborito* and *son chocoano*. The *danza*, *contradanza* and *corrido* are performed but less often than in the past. The *jota* is usually danced by a man and two women; the women dance in one spot while the man dances between and around them in a figure-of-eight, singing a *copla* as he dances. The accompanying music is usually in compound duple rather than simple duple metre. The percussionists play various rhythmic patterns that fit the metre; the *tambora* player sometimes produces a vertical hemiola relationship by playing a binary division of a beat while the others play a ternary division. African aesthetic principles such as call and response, repetitive structures, dense textures and polyrhythms are present. Most characteristic is the hemiola created by having the bass drum (*tambor*) play a binary division of the beat while the others play in triple feel. This is common in *jota* and *abozao*. Other forms have a strong duple feel emphasizing beats 2 and 4 in a manner similar to the *cumbia* of the Atlantic coast.

Throughout the Pacific littoral, music is performed at both the *velorios* for children and those for adults. A *velorio* for a child is called *gualí* in the Chocó and *chinguale* to the south in the Pacific littoral. Participants in the *gualí* or *chinguale* play singing games, sing *romances* and *décimas* and perform instrumental music. It is interesting that in this region the game song *El florón* is performed both by children in their play and by adults at the *velorio* for a child. The manner of performance is the same in both contexts, and the same on the Atlantic coast. The participants sit in a circle with their knees drawn up and pass an object round under their knees, while an individual in the centre of the ring attempts to grab it as it passes. At the burial of a child the people say farewell

Ex.5 *Pango* to accompany *currulao*, Buenaventura; transcr. A. Cáceres





5. Chirimía of the Chocó (Pacific coast) with redoblante and tambora (drums), platillos (cymbals), clarinets, trombone and baritone tuba

by singing *arrullos*, little lullabies in *copla* form. At the *velorio* for an adult the only music usually performed is the *alabao*, which is sometimes a biography of the deceased. It is sung by a group of women in rather imprecise tertian harmony, usually in the minor mode; sections often end with a harmonic major 3rd.

The *marímbula* (large thumb piano) was also known on the Pacific coast in the past. In this area its keys were made of *suncho* (metal strips used in crating boxes or cartons).

The music of three groups of Pacific coast Chocó Indians has been observed: the Noanamá living on the San Juan river at the border of the departments of Chocó and Valle de Cauca; the Noanamá of the Guapi region in the department of Cauca; and the Cholo, neighbours of the Noanamá in the Guapi region. The information concerning the Cholo was taken from Bermúdez Silva and Abadía Morales. Other sources consider the Cholo to be a group within the Noanamá; Cholo is a generic term applied to all Amerindians living in the Pacific coastal region of Colombia. The Noanamá have an annual agricultural ceremony during which a canoe-shaped drum (about 3 metres long) carved for the occasion by a shaman is hung from the ceiling of the shaman's house. A young woman plays it with two hard sticks to summon the god of fertility to listen to the ceremonial songs. A group of women dance anti-clockwise around the drum and player while an outer circle of men dance in the same direction playing end-blown or transverse flutes. The end-blown flutes carry the principal melody; the transverse flutes provide an accompaniment.

The Noanamá of the San Juan play beaked flutes in pairs. The Noanamá of Guapi have paired duct flutes with wax heads like the Cuna *tolo* or *suarra*; they also play a single-headed drum tuned with wedges in the same way as the *tambor mayor* or *cununo*, which may be an adaptation of the African tuning method to an indigenous drum. The Cholo have a small double-headed drum, played only by women, which is suspended from the left forearm by cords and played rapidly with the fingers. All three groups use large seashells incised at one end as signalling trumpets, to announce the beginning of a festival or to summon members of the family home from the fields.

The *jaibaná* (shamans) of the Noanamá and Cholo sing incantations for curing illness or casting spells in a high, throaty voice; the texts are symbolic and can be only partly understood by the uninitiated. All the incantations have a terrace-like melodic contour, beginning at a high pitch and descending nearly an octave, then rising to a medium level and descending again to cadence at a low pitch.

3. The Andean region. The Andean region consists of the high mountain plateaux of the country's three cordilleras, and parts of the Magdalena and Cauca river valleys. There is a group of such connected plateaux in the departments of Antioquia, Cundinamarca, Boyacá and Santander. This latter region of connected plateaux is referred to as the *altiplano*. Bogotá, the capital of Colombia, is in this *altiplano*, in the department of Cundinamarca. The inland region of Nariño department, which borders Ecuador, also forms part of the Colombian Andes.

Unaccompanied *romances* with texts that can be traced to Spain have been documented in the southern Andean region. All other song forms, however, are accompanied by instruments. Two types of ensemble accompany dancing and the singing of *coplas* in the Andean region. The first, consisting mainly of fretted string instruments, is clearly derived from Spanish sources (fig.6). The second, the *chirimía*, is probably derived from Amerindian music since the use of flutes and drums together is common among the Amerindians of the entire Andean region of South America. The string ensemble is characteristic of the *altiplano* and the central Magdalena valley, the *chirimía* of the southern Andean region.

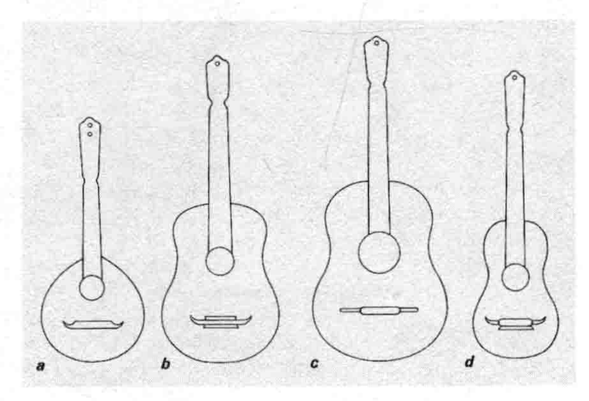
The basic string ensemble of the Andean region is a trio, sometimes called a *murga*. The melody is played on the *tiple*, the *bandola* provides a chordal accompaniment or a counter melody and the guitar is used for both bass and chordal accompaniment (fig.7). The *tiple* is descended from a small Spanish instrument of the same name. It developed from four-, five- and eight-string prototypes of the mid-19th century to the 12-string modern form that

6. *Andean string ensemble: bandola, requinto, tiple and guitar, with rasp and drums*

was established around 1910–15. It is tuned in four courses of three strings each, to the pitches *e–e–e–b–B–b–g–G–g–d–D–d*. The *tiple* is usually plucked with the fingers, although a plectrum is used in some regions. The guitar is the typical Spanish instrument, with six strings (tuned *E–A–d–g–b–e′*) plucked with the fingers. The *bandola* is a descendant of the Spanish *bandurria*; it resembles a mandolin but has a flat back. By the 1890s the Colombian *bandola* adopted its definitive pear-shaped form. It has six courses of strings, three each in the upper four courses and two each in the lower two courses, and is tuned *F–B–e–a–d′–g′*. It is played with a plectrum and, as in mandolin playing, the effect of a sustained tone is produced by a tremolo across the course of strings. Another guitar-like instrument called *requinto* is used in place of the *bandola*, especially in the north-eastern department of Santander. Smaller than a *tiple*, the *requinto* has five courses of two strings each. The ensemble is sometimes augmented by a second *bandola*, the two playing in the characteristic parallel 3rds and 6ths. A larger Andean ensemble, the *estudiantina*, consists of a large number of fretted string instruments and *panderetas* (tambourines).

The *chirimía* of the Andean region always includes transverse flutes (usually two; fig.8). It is distinct, both in format and in repertory, from the Afro-Colombian *chirimía* of the Chocó. As well as a *tambora* (bass drum) and a *redoblante* (snare drum), maracas and a rasp are often played. The maracas, smaller than those used on the Atlantic coast, are known as *gapachos* as the seeds used are those of the *gapacho* plant. The resonator of the rasp is made of bamboo or an elongated gourd, both incised on the side to which the metal fork is applied. The *platillos* (cymbals) of the Pacific coast *chirimía* are not used in the Andean *chirimía*. The *chirimía* is at times augmented by a third flute, ocarinas, metal whistle-flutes and *panderetas*; similarly flutes and drums have been introduced into the string ensembles. Andean *chirimías* are often found during the pre-Christmas season, when groups of small boys form itinerant bands that perform to be rewarded with small amounts of money.

The *bambuco* is the characteristic dance of the Andean region. The dance figures, like those of the *cumbia* and the *currulao*, symbolize the man's courtship of the woman. In the *bambuco* the woman retreats when the man advances and follows him when he retreats. With hands on hips the two partners dance facing each other, dance side by side touching elbows as they turn, and dance back
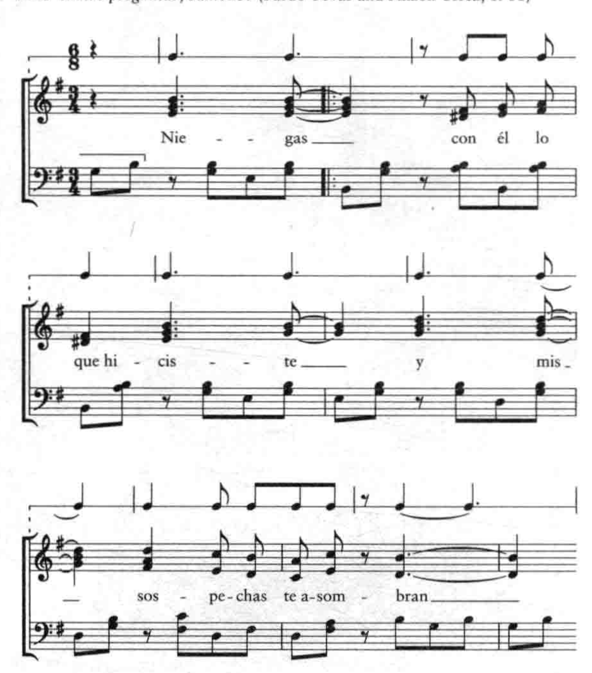


7. *Instruments of the Andean string ensemble: (a) bandola; (b) tiple; (c) guitar; (d) requinto*

to back with shoulders touching, turning from side to side so that they can see each other's faces. At the end of the dance the man takes a coloured handkerchief from his neck and offers it to his partner as a gesture of engagement, then goes down on one knee and plaits and unplaits a corner of the handkerchief. Each area of the Andes has its own version of the *bambuco* dance, with variations in the number of steps. The music of the Andean *bambuco* is distinct from that of the *bambuco viejo* or *bambuco moderno* of the Pacific coast. There is considerable dispute over the origin of the Andean *bambuco*: because of its name, some writers assumed that it was brought to the highlands from the Pacific coast, having been derived from the *currulao*, while others believed it to be a purely mestizo development of the *altiplano*. It is possible that the confusion exists because of mention of the *bambuco* being performed by black slaves in *La María*, the classic 19th-century novel by Jorge Isaacs, which is set in the Cauca river valley near the present-day city of Cali. While the slaves probably played the music preferred by their masters, who were culturally closer to the Andes interior of the country, it is not clear whether the *bambuco* mentioned in the novel had ties to Afro-Colombian traditions of the Pacific.

It is well established that *bambucos* were composed and published in the 19th century in Bogotá. Ex.6 is a section of a well-known *bambuco*, the *Cuatro preguntas*, composed by Pedro Morales Pino (1863–1926) (the introduction has been omitted). This example illustrates the typical accompaniment of the *bambuco* characterized by bass notes on the first and third beats of a rapid triple metre and a rest in the broken chordal pattern on the second beat. Rests in the melodic part that coincide frequently with those in the accompaniment figure are also characteristic of the *bambuco*; there are two in ex.6.

Ex.6 *Cuatro preguntas, bambuco* (Pardo Tovar and Pinzón Urrea, 1961)



The melody is in a highly syncopated relationship with the accompaniment. Although *bambucos* are written in simple triple metre (3/4) the rhythmic effects are felt as a two-against-three polymetric pull, more easily conceived of in 6/8 metre. The disjunct two-against-three feel is common throughout Latin America and is referred to by musicologists as *sesquialtera*. It is believed to have its

8. Chirimía of Caldas (Andean region) with two flutes, rasp, gapachos (maracas), redoblante and bombo (drums)

origins in the Moorish influence on Andalucian music, as found in traditions such as flamenco. The harmonic structure of the *bambuco* is European, if not specifically Spanish. Although *bambuco* is traditionally performed by a small string trio, one variant, the *bambuco sanjuanero*, adds cane flute, shakers, friction drum (*puerca*) and a square frame drum, *tambor chimborro*. Other variants of the *bambuco* are the *rajaleña* with picaresque stanzas, *fandanguillo* (where singers trade verses in a dual or 'challenge'), the *vuelta antioqueña* and the *guaneña*.

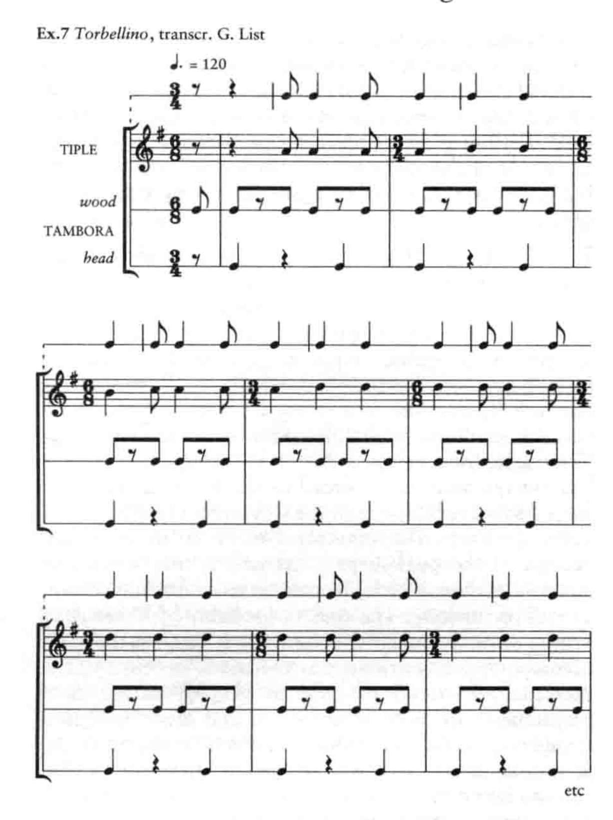
A second common Andean musical genre is the *torbellino* ('whirlwind'); this is characteristic of the department of Boyacá where it is used to accompany two dances, the *baile de tres* and the *danza de la trenza*. The *baile de tres* is danced like the *jota* of the Chocó, with one man weaving a figure of eight pattern around two women. The *danza de la trenza* is a maypole dance performed in honour of a patron saint, on Corpus Christi and at Christmas. Ex.7 is a section of a *torbellino* performed on a *tiple* and a *tambora*. The *tambora* part is written on two lines, the upper part representing strokes on the wood, the lower part strokes on the head. The *torbellino* is also characterized by *sesquialtera* rhythmic feel with the *tiple* performing in triple metre against the duple pulse of the *tambora*. According to Abadía Morales, the *torbellino* traces part of its origins to the *karakeney*, a travelling song of the Yuco-Motilón Indians. While *torbellino* is usually peformed in string trio format, cane flutes and percussion such as mule jawbone, reed shakers (*quiribillo*), armadillo shell and large friction drum (*zambombia*) may also be added.

The *guabina*, a genre typical of the departments of Santander and Tolima, is primarily used for singing *coplas* rather than for dance accompaniment. It is in triple metre and has a medium tempo, with frequent sections of a slower tempo in free rhythm. Other common dance forms in the Andean region are the *pasillo*, the *danza* and the *pasodoble*, all of them derived from Spanish colonial influence. A genre known as the *bunde* is also heard in Tolima department, and is considered to be a mixture of *bambuco*, *torbellino* and *guabina*. It differs from the genre of the same name common to the Pacific coast.

Among the Amerindian tribes living in Colombia at the time of the Conquest, the Chibcha of the *altiplano* had the most highly developed culture. They vigorously resisted the Spanish and as a result only a remnant of the tribe remains. According to the chroniclers the Chibcha played the maraca and other rattles, drums with skin heads, flutes and ocarinas. Trumpets were made of clay, metal and large seashells obtained by commerce from the coast. Great value was placed on these conch-shell trumpets which were used for signalling and for encouraging warriors in battle; they were often used as burial offerings.

Of existing indigenous groups, observations have been made on the music of the Guambiano and Paez of the department of Cauca and the Inga of Putumayo. All these groups are acculturated to some extent and, at least nominally, profess the Roman Catholic faith. They have *conjuntos* (ensembles) of transverse flutes with six finger-holes and double-headed drums similar to the *tambora* and *redoblante* of the *chirimía* (one such ensemble among the Paez is even referred to as a *chirimía*; fig.9). These ensembles have as many as three flutes and three drums of varying sizes. The music played usually has no specific

Ex.7 *Torbellino*, transcr. G. List



title but is identified by the particular occasion on which it is used: a procession, wedding celebration or festival such as Christmas. The first flute begins with a flourish, the other flutes enter one after another and the percussion then follows. Polyrhythms played on the head and shell of the large drum are like those produced on the *tambora* in the Andean and Pacific *chirimía*. Putumayo lies on the border of Ecuador, and the Inga celebrate the Carnavalito, a festival common in the southern Andes. The *carnavalito* dance is performed by women and men in concentric circles, each dancer carrying a musical instrument or a noise maker. These instruments include a small double-headed drum, played with one stick, known as *caja*. All dancers not playing wind instruments also sing.



9. Paez flute and drum ensemble of Cauca (Andean region)

Panpipes are played by both the Paez and the Inga. Among the Inga the cow's horn is used as a trumpet, and a whistle made of the shell of the land snail is played only by women. Another Inga instrument is made of a small turtle-shell: a piece of resin is placed at one end of the underside of the shell and is rubbed vigorously with the hand, the tone produced being amplified by the resonance of the shell.

4. THE LLANOS. The Llanos is the large region of grassy plains that stretch from the foothills of eastern Colombia into south-west Venezuela. The music of the Llanos is dominated by the recreational dance style known as *joropo*. In Colombia, this music was traditionally performed by a small ensemble consisting of the four-string *bandola llanera*, the four-string CUATRO, vocals and a pair of small maracas (also known as *capachos*). In Venezuela, by contrast, a 34- or 38-string diatonic harp has always been used instead of the *bandola*, although harp was played in parts of the Colombian Llanos during colonial times. The *bandola llanera* is an elongated version of the pear-shaped instrument, also known as *bandola pinpón*, which, in contrast to its Andean cousin, carries the melody. The *cuatro*, probably of Venezuelan origin, came to replace the eight-string TIPLE as the main accompaniment instrument by the late 19th century. The maracas are round or oval in shape, bearing clear resemblance to indigenous rattles, and are played in a straight up-and-down fashion, rather than on an angle, as is done in the Caribbean. A large friction drum called *furruco* and a mule jawbone (*carraca*) were also used in some areas of the Llanos, indicating probable influence from Santander and Huila provinces, where these are also played. A notched scraper made from a length of cane, called *charrasca* (similar to the Atlantic coast *guacharaca*) was also used. With the influence of commercial *joropo* recordings from Venezuela in the late 1950s, the harp usurped the *bandola* in Colombian practice. Electric bass guitar has been added in urban, stage-orientated formats to reinforce the bass lines of the harp.

The *joropo* is a courtship dance, where a symbolic play of advance and rejection is enacted between the man and the woman. The term *joropo* is believed to derive from the Arab-Andalucian word *xärop* (*jarabe* in Spanish). The Andalucian influence is quite evident in the foot-stamping of the dance, the driving two-against-three *sesquialteras* or hemiolas between the harp, *cuatro* and maracas, and the impassioned, soaring wails (*gritos*) which characterize the vocal melody. Variants of the *joropo* include the *pasaje*, a slow, lyrical song form; the *corrido* or *corrío*, derived from Spanish epic *romances* or ballads; and a number of subvariants of the *seis*, including *seis por ocho*, *seis por derecho*, *figueriao*, *atravesao* and the *seis por numeración*. The *galerón*, an archaic colonial musical form of the Llanos, is now rarely performed. Through the second half of the 20th century, the *joropo* has become an increasingly sophisticated genre, aimed more at urbanized audiences who listen rather than dance. The repetitive, participatory nature of traditional *joropo* has been usurped by an emphasis on virtuoso instrumental technique, sectional breaks, complicated cross-rhythms improvised on maracas, and dazzling riffs on the harp and *cuatro*.

Despite the dominance of the *joropo* in contemporary musical life on the Llanos, other musical forms and practices dating from colonial times have been maintained, albeit with decreasing vigour. A body of traditional work songs associated with cattle-herding, milking, the shoeing of horses and other ranching activities still exist. Religious genres include Christmas *aguinaldos*, and the *tonos* and *batallas* which are sung during the funerals of small children (*velorios de angelitos*) and also when asking favours of specific saints in domestic ceremonies known as *velorios de santo*. A processional carnival genre known as *negrera*, derived from the colonial Spanish *auto de fé*, has survived in the town of Arauquita. It is performed in early December and uses an ensemble of cane flutes, *cuatro*, drums, friction drum, and notched scrapers.

5. THE AMAZON REGION. Of the linguistically differentiated Amerindian groups living in the Colombian Amazon region the music of the Huitoto (Witoto) and Tucano, who live in its south-eastern part, is discussed here. The Huitoto play *juaraï*, slit-drums which are used for signalling and are made from sections of tree-trunks burnt out so that the sides are of different thicknesses. They are played with wooden sticks whose rubber heads are covered with a fibre web, and are used in pairs, one drum called 'husband' and the other 'wife': four tones can be produced on these drums. During the fiesta in which these drums are made, men and women sing in separate groups performing bawdy songs aimed symbolically against the genital organs of the opposite sex. The Huitoto also have panpipes with varying numbers of tubes, and flutes made of the bones of their enemies. Ceremonial songs and dances involving male-female choruses are also common.

The Tucano have a great variety of musical instruments, all played only by men. Large bark horns represent ancestral spirits and are played only at the initiation rite for boys and at the mourning rite for a man of status. They are believed to have the power of ensuring male physical growth and sexual vigour; this power is transferred to cord whips by placing them in the horns, and the boys in turn receive it when they are whipped during the initiation ceremony. The horns are 1 to 5 metres long; the very long horns are used only in the mourning ceremony. They are made of strips of tree bark which are coiled and reinforced with lateral strips and hoops of wood. A mouthpiece made from the *paxiumba* palm is inserted.

The Tucano use various sizes of notched flutes, duct flutes, cane and bamboo panpipes and flutes made of the bones of deer, jaguar and egret. Large duct flutes made from the stems of the *paxiumba* palm, some over a metre long, also represent ancestral spirits and are played in the boys' initiation rite. These are believed to be the largest flutes of the South American aborigines. The ancestral horns and flutes are stored underwater in a stream bed between rites, and women are forbidden, on pain of death, to look at them. Large groups of men often play panpipes antiphonally, and men also play panpipes as women pound cocoa leaves in paired mortars of different sizes.

The Tucano also play an instrument in the form of a turtle-shell, similar to that of the Inga of western Putumayo. The shell is grasped between the calf and thigh under the bent knee and is rubbed at the waxed end with the palm of the hand. Often one man plays both the turtle-shell and a panpipe together. Large maracas are frequently used to accompany the panpipes. Stamping tubes are used in dancing and circlets of rattles made of fruit shells are tied to the right ankles of male dancers.

Whistles made from the skulls of deer or monkeys are used for signalling.
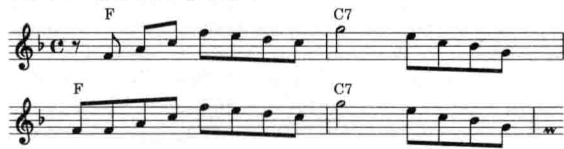
III. Popular music

Throughout the 20th century Colombian popular music has displayed a vibrant fusion of traditional and contemporary currents, reflecting and reinforcing larger cultural and economic developments in the country. While often closely tied to the geographically and culturally diverse local traditions, popular styles in Colombia have usually been tied to national and transnational channels of diffusion (e.g. radio and records), allowing for the development of cosmopolitan popular identities that transcend local culture while remaining tied to it in specific ways.

During the late 19th and early 20th centuries, Colombian music was identified at the national level by the Andean *bambuco*. This genre was one of the most popular forms among the white and mestizo population of the Andean interior. Despite the popularity of the waltz-like *pasillo* in Colombia, the prominence it also enjoyed in neighbouring Ecuador and Venezuela did not lend *pasillo* to being upheld as a national musical style. According to Peter Wade, the nationalist image of *bambuco* developed not only within the context of Latin American nationalism, but also as a response to the incipient internationalization created by the fledgling record industry (Wade, 2000). *Bambuco* was the first widely recorded Colombian genre, often simply labelled *canción colombiana* – 'Colombian song'. In contrast to the string trio format traditionally used in the Colombian interior, these records featured cosmopolitan dance orchestras that played dozens of other 'ethnic' and popular ballroom genres (e.g. waltz, mazurka, bolero, *ranchera*, tango, fox-trot etc.). Although musicians began recording *bambucos* in New York as early as 1910, one of *bambuco*'s greatest commercial performers was also one of its last: Sarita Herrera, who recorded in the late 1930s and early 40s. Notably, the *bambuco* reinforced the image of a white-mestizo national culture, in contrast to Colombia's African and indigenous ethnic roots.

During the 1930s and 40s, dance band arrangements of Afro-Colombian styles from the Atlantic coast began to grow in popularity. Called *música tropical*, this style was similar to the ballroom rumba (a variant of Cuban *son*) that was popular throughout the Americas and Europe, although with a simpler rhythmic base and more florid melodic style. The process of adapting traditional rhythms and melodies from the *conjunto de gaita* began in the first decades of the century, when small town brass bands on the Atlantic coast, called *papayeras*, began performing arrangements of local genres. The *porro*, a slower version of the *cumbia* with vocals, was especially favoured. The famous town band of San Pelayo pioneered developments in *música tropical* by taking the *porro* and adding a brief introductory section in *cinquillo* rhythm, modelled after the Cuban *danzón*. The characteristic accents on beats 2 and 4, traditionally played by the *llamador*, were taken over by the bass drum and also played on the cymbals, a practice adapted in *música tropical orquestas* (dance bands) where they are played on a ride cymbal. The rest of the band adds to this rhythmic swing by establishing a counterpoint of jocular, arpeggiated phrases between low and high brass instruments. Notably, the trademark 'out-of-tune' brass of the *papayeras* was smoothed out in later *música tropical* dance bands, in conformity with cosmopolitan tastes. The songs played by these bands are strophic forms, with basic harmonic progressions. An important contribution of the *papayeras* was their distinctive melodic style, adapted by later dance orchestras. Using the short melodic cells found in traditional *cumbia*, these bands developed a repertory of stock phrases based on triadic arpeggios and wave-like melodic curves. A well-known *cumbia*, *La pollera colera*, is a good example of this kind of melodic treatment (ex.8):

Ex.8 Opening bars of *La pollera colora*



The process of adapting traditional rhythms and melodies to more cosmopolitan ensembles continued with the emergence of early *música tropical* bands in Cartagena and Barranquilla during the 1930s, such as the Orquesta Sosa and the Atlántico Jazz Band. During the 1940s and 50s the pioneers Lucho Bermúdez and Pacho Galán composed and arranged big-band adaptations of *cumbias*, *porros* and *gaitas*, popularizing the sound which became consolidated as the new national music of Colombia. Galán even developed a new rhythm called *merecumbé*, a fusion of *cumbia* with the Colombian *merengue*, played in 6/8 metre. The first important *música tropical* hit was *Se va el caíman*, composed by José María Peñaranda in 1940. Other landmark songs include Bermudez's *Carmen de Bolivar*, *Salsipuedes*, *Tolu*, *San Fernando* and *Colombia, tierra querida*, and Galán's *Ay cosita linda* and *El merecumbé*.

The transformation of *música tropical* from a regional sound to a national musical emblem signals a key moment in Colombian social history, in which growing international currents affected the economic and political climate of the country (Wade, 2000). While the coastal regions remained peripheral to the centres of power, they certainly were at the forefront of Colombia's growing international trade in coffee, livestock, mining and other exports. As a result of these influences, the cloistered regionalism marking 19th-century national identity shifted to one that was more cosmopolitan in outlook and more open (to a degree) to the ethnic and cultural diversity within its borders. Although the Afro-Colombian roots of *música tropical* were initially scorned by élite audiences as lascivious and vulgar, the cosmopolitan cachet of other international styles such as Cuban rumba and bolero, Argentine tango, Mexican *ranchera*, Brazilian *maxixe*, etc., spurred a more positive attitude to *música tropical*, in which the sensual 'hotness' of Afro-Colombian rhythms were reconfigured as desirably exotic. *Música tropical* also offered a homegrown response to the international vogue for Cuban music, a sound that was both Caribbean and uniquely Colombian at the same time. Ironically, the development of *música tropical* also involved an appropriation and neutralization of potentially disruptive forces from the minority mixed-race black and indigenous population of the Atlantic region, under the guise of celebrating a national heritage. By the late 1950s, *música tropical* had established a foothold in the leading social clubs and ballrooms of the country.

During this same period, composers from the Pacific coast adapted the traditional marimba-and-drum-based CURRULAO to more cosmopolitan formats, first for solo voice and acoustic guitar, then for cosmopolitan dance band. Among the most important innovators in this process were Petronio 'Cuco' Alvarez and 'Caballito' Garcés. In 1948, Garcés released *La muy indigna*, the first *currulao* to be recorded for voice and guitar, and a tune that broke national record sales that year, outstripping even *música tropical* numbers. Alvarez is best known for his composition *Mi Buenaventura*, a Colombian standard that has become an emblem for the port of Buenaventura, recorded by Tito Cortes in the early 1950s but widely popularized by Peregoyo y su Combo in the late 1960s. Peregoyo (Ernesto Urbano) was a key influence in the Pacific region, fusing *currulao* with Cuban-based *salsa*, *música tropical*, rock and other contemporary influences. His band enjoyed a brief moment of national prominence in 1968–72, and helped to push *currulao* a bit further into the national arena. Owing in part to the economic and cultural marginalization of the Pacific littoral, however, *currulao* has never enjoyed the same prominence as *música tropical*.

Throughout the 1960s, *música tropical* remained the national Colombian style. In the interior of the country, small combos comprising keyboard, electric bass, drumkit and only two or three horns simplified *tropical* rhythms, creating a commerical variant known as *raspa* or *chucu-chucu*. Recordings by groups such as La Sonora Dinamita, Los Corraleros de Majagual and Los Graduados enjoyed a brief national popularity, but had a greater impact outside the country, spreading a simplified form of *cumbia* to Mexico, Central America, Ecuador, Peru, Bolivia and Chile, where this style became extremely important.

Another important current from the Colombian Atlantic coast is the *vallenato*. Related to the traditional *cumbia*, *vallenato* originated in the area around the city of Valledupar in the 1940s and 50s. Performed by an ensemble consisting of accordion, vocals, *caja* (small double-headed drum) and *guacharaca* (notched gourd scraper), *vallenato* music is similar to *cumbia* in accenting beats 2 and 4, but places stronger emphasis on the crotchet-quaver rhythmic cell than *cumbia*. Melodic strophes are punctuated by brief accordion interludes. The two principal forms of *vallenato* are the *merengue* (which is played in 6/8 metre) and the *paseo* (which is played in simple duple metre). *Vallenato* texts typically centre on life and heartbreak in the semi-rural regions of the eastern Atlantic coast. The most important pioneers of *vallenato* were Rafael Escalona, Alejandro Durán, and Juan Polo Valencia.

Unlike the cosmopolitan *música tropical* style, *vallenato* was seen as an unsophisticated, plebeian music through the 1950s and 60s. During the 1970s, *vallenato*'s popularity grew with the addition of electric bass (first introduced by Los Corraleros) and the incorporation of a more plaintive singing style adopted from Mexican *ranchera*. A key factor in the national rise of *vallenato* during this decade was the growing economic power of the marijuana drug cartels around Santa Marta, which patronized *vallenato* musicians and provided resources for recordings and national distribution. Through the 1980s, the commerical *vallenato* ensemble was further enlarged, with back-up singers, keyboards and Cuban percussion. Lisandro Meza and Alfredo Gutiérrez were key musicians during the 1970s, along with Binomio de Oro and Diomedes Díaz, who reigned into the 1980s and 90s. By the early 1990s, *vallenato* had come to replace *música tropical* as the new popular Colombian sound. Its prominence was cemented by the unprecedented success of the album *Los clásicos de la provincia*, by former *balada* singer Carlos Vives, revamping old *vallenato* classics by Rafael Escalona in new pop-rock arrangements. After this release, several new groups began recording contemporary rock-tinged arrangements of classic 1940s and 50s *vallenato* and *música tropical* tunes, in a commercial, youth-oriented trend called *pop tropical*.

SALSA and its Cuban-based antecedents have formed the other major current of popular music in Colombia during the 20th century. Salsa is a popular dance music that was developed by Latinos in New York during the 1960s and 70s, based largely on Cuban styles (e.g. SON, *guaracha*, *mambo*, *chachachá*), and incorporating Afro-Puerto Rican elements and North American jazz and rock influences. In the early 1920s Cuban radio broadcasts began to be picked up by short-wave radio sets in Colombia, and by 1927, 78 r.p.m. recordings of Cuban music were available in Barranquilla, brought by sailors on Caribbean merchant ships. By the 1930s and 40s, sailors had also introduced recordings of Cuban music to the Pacific port of Buenaventura, where they spread inland to Cali. This process set the stage for the adoption of salsa in Colombia during the 1960s and 70s. Cali, in particular, lacked a strong local tradition and hence adopted salsa as its own representative style, as a symbol for the city's rapid urbanization after 1960 and also in order to mark the historical sense of difference from the rest of the nation.

The first major Colombian salsa group was Fruko y sus Tesos, founded by Ernesto 'Fruko' Estrada (formerly of Los Corraleros) in 1971 and still active today. Based in Medellín, the capital of the Colombian recording industry, Fruko's band was fronted by two singers from Cali, 'Piper' Pimienta and Wilson Manyoma, and the rising Barranquilla star Joe Arroyo. Pimienta returned to his own group in 1975; Arroyo set out on his own in 1980. Barranquilla and Cali have long rivalled each other for the title of Colombian salsa capital, both of them boasting numerous salsa dancers, record collectors and musicians. Cali, which had a vibrant popular culture of dancing to salsa records during the 1960s and 70s, experienced an unprecedented explosion in live local bands during the 1980s and 90s, said to have been supported in part by the growth of the Cali cocaine cartel. Among the bands that rose to international prominence during this time were Grupo Niche, Guayacán, and La Misma Gente. During the early 1990s, 11 all-women salsa bands were also established, unique in international salsa. The boom of Cali's live salsa scene consolidated its supremacy as the centre of Colombian salsa and cemented its position as a world site for salsa performance and consumption.

In addition to national and international popular styles, three other genres bear notice. *Carrilera*, a working-class and semi-rural lyric genre form performed on guitars, has been popular in Antioquia department since the 1950s. Similar to Dominican *bachata*, *carrilera* expresses themes of hearbreak and domestic strife, often with explicitly ribald lyrics. Argentine tango, disseminated to Colombia via recordings, has also become very important in Antioquia, especially in urban centres such as Medellín

and Maizales. Finally, the commercial Spanish pop *balada* has been promoted in Colombia by the international record industry since the 1960s, and romantic crooners such as Julio Iglesias and Leo Dan have also become part of the national urban popular soundscape.

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GERARD BÉHAGUE (I), GEORGE LIST/LISE WAXER (II), LISE WAXER (III)

Colombini, Francesco (*b* Carrara, 1573; *d* after mid-1630s). Italian composer and organist. Fétis gave his date of birth as 1573; sources citing him as organist of the church of the Eremitani at Padua in that year would seem to be in error. His only documented employment was as an organist at Massa Carrara (now Massa del Prencipe), from 1623 to the mid-1630s. Except for a book of madrigals (two more appear to be lost), his entire surviving output is sacred and reflects the development of the concerted style during the first half of the 17th century. His work was notably popular with the printing house of Phalèse at Antwerp about 1640.

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Madrigali concertati, 5vv, bc (Venice, 1618, 2/1640)
Messe . . . con motetti, 5–10vv, bc; lost, listed in *Indice* (1621)
Completorium cum antiphonis ac litaniis, 5vv, op.3 (Venice, 2/1640)
Motetti concertati, 2–4vv, bc (org), op.4 (Venice, 1623, 2/1639 as Nectar caelicum . . . libro II)
Motetti concertati, 2–5vv, bc (org), Libro III, op.6 (Venice, 1626, 2/1638 as Mel musicum)
Concerti ecclesiastici, 2–5vv, bc (org), libro IV, op.7 (Venice, 1628, 2/1641)
Salmi concertati, 4vv, bc, libro I, op.9 (Venice, 1634)
Ambrosia sacra sive cantiones sacrae, 2–7vv, bc, liber III (Antwerp, 1639, 2/1646)
Madrigali, 5vv, ?bc, libro secondo, libro terzo; lost, listed in *Indice* (1649)
1 motet in 1611[2], 2 motets in 1615[5], 1 motet, 8vv, in *A-KR*, 1 motet, 3vv, in *PL-WRu* (lost)

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LILIAN P. PRUETT/R

Colombo, Giovanni Antonio. *See* COLOMBI, GIOVANNI ANTONIO.

Colombo, Giovanni Bernardo. *See* COLOMBI, GIOVANNI BERNARDO.

Colón, Fernando [Hernán] [Columbus, Ferdinand] (*b* Córdoba, 1488; *d* Seville, 12 Sept 1539). Spanish bibliophile and music collector. The illegitimate son of Christopher Columbus, he received a thorough education at the court of the Catholic Monarchs. From his earliest years he had a great passion for travel and accompanied his father on a journey to America. Later he made several extensive journeys through Europe, at first with Charles V and later on his own account. He took advantage of his journeys to acquire the best books he could find on many subjects, including music. He kept an exact account of all his acquisitions, with details of the most important ones; in each volume he noted the place and date of purchase and the price. He also compiled careful lists of his library. By the end of his life he had an extremely important library of more than 15,000 items, including numerous manuscripts; on his death he left the whole collection to Seville Cathedral. Regrettably, nearly three-quarters of the books have been lost; only some 4000 volumes remain. Among them, nevertheless, there are some very valuable items, ranging from medieval manuscripts to unique prints of Petrucci and theoretical works. His catalogues also largely survive and provide details of early printed music which has since been lost. In 1992 the library was renamed the 'Institución Colombina' and, together with the cathedral archives, was opened to the public.

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JOSÉ LÓPEZ-CALO

Colón, Teatro. Opera house opened in BUENOS AIRES in 1908 (preceded by a theatre of the same name that was active 1857–88).

Colón, Willie [Colón Román jr, William Anthony; 'El malo'] (*b* South Bronx, New York, 28 April 1950). American bandleader, composer, arranger, trombonist, popular singer, producer and actor. Dubbed 'El malo' (the 'bad boy') of salsa, he began playing the trumpet in 1963 with the teenage band the Dandees. Switching to trombone, he made his professional début at 17 with the album *El malo* (Fania, 1967). Both as a bandleader and a member of the Fania All-Stars, he quickly moved to the fore of the burgeoning New York salsa scene, cementing the raw, trombone-heavy 'New York sound' inspired by earlier artists such as Eddie Palmieri and Mon Rivera. Between 1967 and 1973 he made a series of important recordings with vocalist Hector Lavoe, which included the albums *Asalto Navideño I* and *II* (Fania, 1972 and 1973) with *cuatro* virtuoso Yomo Toro, where traditional Puerto Rican Christmas *aguinaldos* were fused with salsa. During his second period (1976–82), Colón recorded several albums with Ruben Blades, his powerful arrangements serving as a perfect complement to Blades's lyrics. He began fronting his own bands as a lead vocalist after 1982 and has continued to be a popular star.

Colón's output has been prolific, with over 39 albums and 11 Grammy nominations to his credit. His innovative sound has long combined Caribbean and Brazilian rhythms with elements of jazz and rock. His signature compositions include *La murga*, *Calle luna, calle sol*, *Cheche colé*, *Todo tiene su final*, *Aguanile*, and also his versions of *Gitana* and *El gran varón*. Colón has been a fervent champion of Latino/a rights and advancement for many years, holding leadership positions in a number of important Hispanic organizations as well as running for the US Congress in 1994. He has also appeared in acting roles on television, and has composed music for television productions. Willie Colón received an honorary doctorate from Trinity College (Hartford, CT) in 1999.

LISE WAXER

Colonialism. Although originating in the concept of colonization, the settlement abroad of peoples from a mother country, colonialism is now normally identified with rule by European states (or states settled by Europeans) over peoples of Asia and Africa and, in a different sense, over Amerindians and Aboriginal Australians, as well as peoples of Latin America. Within Europe, however, elements of colonialism may also be found, for example in the history of English rule over Ireland and in the domination of Czechs by surrounding German populations during the period 1620–1914. But typically, colonialism is characterized by domination by an alien minority, which asserts racial and cultural superiority over a majority considered inferior. Beginning with the establishment of colonial empires by nations of Western Europe from the 16th century to the 18th, colonialism received increased impetus in the race for colonies during the late 19th and early 20th centuries. After World War II, most colonial areas gained formal independence, but the continuing predominance of culture and values of the former colonial powers as well as informal economic ties with them resulted in a form that has been called 'neo-colonialism'.

Colonialism has affected musics and musical cultures directly and indirectly in significant ways. Indeed, it may be regarded as one of the most important influences of the history of world musics. Most importantly, it is an aspect of the relations between different societies and their musics, particularly Western and non-Western societies and musics. Colonialism and music may be approached from three perspectives: (a) development and change of musical style and sound, musical behaviour and musical conceptualization as a result of colonialism; (b) issues of interpretation, including appropriation and misinterpretation; and (c) the role of colonialism in the development of ethnomusicology.

1. Musical results. 2. Issues of interpretation. 3. Ethnomusicology.

1. MUSICAL RESULTS. Arguably the most significant changes in the world's musics during the 19th and 20th centuries are the result of colonialism. The appropriation of musical sounds and structures from colonized societies by Western art and popular musics throughout the 20th century, ranging from Debussy's use of gamelan-derived sounds to the 'world beat' and 'world music' styles of the 1990s, is one facet of musical colonialism. Another, doubtless more significant, is the multiplicity of ways in which non-Western musical societies have changed, stimulated or forced by contact with Western music and musical values, and indeed by Western cultural values at large.

The most prevalent and perhaps obvious result of colonialism is the hegemony of Western music in a colonized culture, with the subsequent decline of the traditional music and its relegation from central ritual and social functions to 'native' and 'tribal' social contexts, such as entertainment of tourists or celebration of the past. For example, the rich musical culture of Bali has in the late 20th century been nurtured substantially by tourists, for whom special performances are provided as a major type of event, and by visits from North American and European gamelans that perform for tourists as well as the Balinese. The complex musical culture of North American Plains Indians has been reduced to domination by the intertribal powwow complex, again performances for both Amerindian and non-Amerindian audiences. The repertories of the colonized cultures characteristically shrank in number of genres, styles and compositions, by standardization of forms and by reduction of the ways in which music could come about, as well as in the number of individuals who remained musically competent and active. Thus Plains Indians abandoned many rituals, which remained extant only in vague memory; the recordings of their music made in the 1980s exhibit less variety of forms and styles than those recorded early in the century; there are an increased proportion of songs without words but with vocables only; and there is virtually exclusive use of the 'incomplete repetition' form (e.g. AABCD BCD) in recent recordings. A very small number of older individuals and a few younger enthusiasts retain older songs in their memories. The concept of musical composition in dreams and visions has been abandoned. In other societies, the same trends may be observed: in East Asia, only a few individuals (including the great artists called 'intangible national treasures' in Japan and Korea) retain mastery of older traditions. In Iran, classical music has become standardized by the use of the *radif* of Mirza Abdollah (1845–1918) and the establishment of a standard group of genres (*pishdarā-*

mad, *chahārmezrāb*, *āvāz*, *tasnif*, *reng*) which in contrast to greater flexibility in the 19th century now constitute the officially complete performance.

2. ISSUES OF INTERPRETATION. The introduction of concepts common in 20th-century Western and particularly academic musical culture greatly affected the musical culture of colonized peoples as well as the concepts used by ethnomusicologists. Prominent among these is the establishment of boundaries separating musics in ways analogous to the separation of social groups, classes, racial groups and colonialists from colonized. Thus the commonly held view of the musical world as consisting of Western (dynamic) and other (static) seems to be a result of colonialist attitudes; similarly, the notion of music as culture-specific, though defensible on various grounds, may have similar roots and produce the concept that each society has its own music and may not easily understand others. The division of parts of Africa and Asia into colonies that became nation-states resulted in concepts such as 'Nigerian music', 'Ghanaian music' and 'Indonesian music', each of which combines musical phenomena once restricted to individual peoples within the nation. The concept of a somehow united Amerindian culture and music is clearly the result of the colonization of the Americas; and this is true of Australia as well.

The adoption of specific concepts and artefacts from Western music by colonized peoples may be interpreted variously: as the adoption of the West's superior technology, as an attempt to enter into the international musical system, as a syncretic device, or as denigration of the traditional system. Thus, the Western violin, which has become extraordinarily widespread on account of its flexibility and portability, becomes integrated into the soundscape of Indian music as a major accompanying instrument retaining little of its European character, while in Persian music it brought with it the Western style of playing and tone production, adding these to the Persian concepts of music-making. Among peoples of Amazonian Ecuador, violins with two or three strings and a bow of bark imitated the repertory of the older musical bow, while the so-called Navajo violin or Apache fiddle, with one horsehair string, was introduced in the vocal repertory.

Reinterpretation and appropriation of the musical culture of the colonized by the colonial powers is also typical. For example, the DIDJERIDU, once used as a drone accompaniment to ceremonial singing by peoples of northern Australia, was gradually adopted by Aboriginals throughout Australia as a musical emblem in imitation of the prominence of instruments in Western music. It became a symbol of Australian Aboriginal culture by its use as the characteristic acoustical marker of Aboriginal popular music, and eventually, by its use in films about white Australians, the sonic emblem of white Australian culture as well.

There is no end to the possible illustrations of the musical effects of colonialism. From a strictly musical viewpoint one may find the results of otiose political, military and cultural pressures aesthetically appealing and intellectually interesting, and indeed the modern musical world is not really imaginable without the musical results of colonialism. Yet when one considers music as a component of society and as a system of ideas and behaviour patterns, the combination of musics brought about by colonialism is usually a one-sided affair. The introduction of Western musical ideas into other societies has relegated their music to a status of a backwater of hegemonic folklorization controlled by outside parties who 'legitimate condensed, simplified or commodified displays, invoking, promoting and cherishing them as official and authentic custom, while at the same time misunderstanding, ignoring, or suppressing the real creative forces and expressive meanings that animate them in the community' (Keil and Feld, 1994).

The effects of colonialism are clear also in the ways in which music from colonized cultures is used in Western (i.e. European and North American) contexts. For example, in ways analogous to the typical social relationships between colonials and colonizers, the world of Western musical concerts and music education permits performances of non-Western or minority musics in the context of Western-style concerts but maintains them in separate categories (e.g. one does not hear a string quartet in the first half and a *sitār* in the second half of a concert).

3. ETHNOMUSICOLOGY. Colonialism and its cultural outcroppings have been a major and, indeed, indispensable factor in the development of ethnomusicology (at least as practised in North America and Western Europe). Concepts and techniques characteristic of the earlier history of the field (*c*1900–50), such as the desirability of collecting and analysing the music of foreign cultures, the notion of comparative study, the paradigm of the world of music as distinct musics (a convenience, but clearly the result of the Western view of the rest of the world) and the willingness to separate musical sound from its social context (e.g. through recording by a field worker and analysis in a European archive) are closely associated with colonialist views of the world. The approach of collectors who wished to save what they regarded as disappearing cultures, and who tried to stimulate rural and tribal societies to maintain older musical traditions, also belongs in the category of colonialist thought. In neo-colonialist times, the exploitation of non-Western and rural musicians by recordists, scholars and producers continues colonialist practices, as do the maintenance of performer and consultant anonymity and the assumption of cultural homogeneity and general participation in musical life among so-called folk communities. Indeed, some have considered ethnomusicology as practised in Western Europe and even more in North America (with its emphasis on the study of non-Western societies) to be fundamentally a colonialist enterprise. One result has been concern with the ethics of fieldwork and publication and dissemination of material from other societies, the members of which may have little understanding of the use to which their cultural and intellectual property is being put.

From about 1975, ethnomusicologists also turned more explicitly to the study of colonialism – and to related areas such as racism and nationalism – in 20th-century music and in the history and methodology of ethnomusicology itself. Most of the literature dealing implicitly and explicitly with the subject dates from after 1985. Developments include the substantial influence of social theorists such as Antonio Gramsci, Pierre Bourdieu and Eric Hobsbawm; the establishment of committees and publications dealing with the ethics of ethnomusicological fieldwork and analysis, by organizations such as the Society for Ethnomusicology and International Council for Traditional Music, and, although the term itself rarely

appears in book and article titles and indexes, widespread critical examination of earlier and present ethnomusicological methods. Most prominent is the change in research methodology from studying non-Western and rural musics as unchanging artefacts to considering music as constantly interactive and dynamic, as well as recognizing the effects of colonialism in musics throughout the world and as a force, both negative and positive, affecting the study of the world's music.

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BRUNO NETTL

Colonna, Fabio [called Linceo] (*b* Naples, *c*1580; *d* Naples, *c*1650). Italian instrument maker. He was the inventor of an enharmonic harpsichord or ARCICEMBALO with eight keyboards. The instrument, called 'Sambuca lincea' by its inventor but 'Pentecontachordon' (because of its 50 strings) by lexicographers, divided the octave into 17 parts. It is described and illustrated in Colonna's *La sambuca lincea overo dell'istromento musico perfetto* (Naples, 1618), which includes samples of enharmonic music by Colonna, an explanation of his division of the monochord, and a brief description of the hydraulic organ. Colonna's system of temperament is summarized in J.M. Barbour: *Tuning and Temperament* (East Lansing, MI, 1951, 2/1953/*R*, 153ff). Colonna probably owed his sobriquet, which he bestowed on his invention, to the fact that he was a member, and perhaps one of the founders, of the Accademia dei Lincei in Rome.

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HOWARD MAYER BROWN

Colonna, Giovanni Ambrosio (*b* ?Milan; *fl* ?1616–27). Italian guitarist, printer and possibly lutenist. He belonged to the second generation of a family of Milanese printers, and according to Picinelli he was nicknamed 'lo Stampadorino'. In 1620 he was in the service of Count G.C. Borromeo and Duke Francesco Gallio of Alvito; by 1623 he was employed by Prince Theodoro Trivultio of Misocco. He compiled several books for five-course Baroque guitar containing his own *battute* accompaniments to popular songs and dances, including passacaglias, passamezzos, galliards and folias. The music is notated in the *alfabeto* tablature devised by Girolamo Montesardo in 1606, a system of chord notation in which letters of the alphabet designate fingering positions for various major and minor chords. In the first book of 1620 Colonna included instructions on reading the tablature, on the execution of strums and on the proper tempos for certain types of piece. The book also includes the earliest printed description of a transpositional system for three guitars of different tunings (called *grande, mezana* and *piccola*): the two smaller guitars are tuned a whole tone and perfect 5th higher than the bass. Many of the pieces in the book are transposed accordingly (e.g. into the keys of G, A, and D) so that the three guitars can play in ensemble. A book of lute works by Colonna, supposedly published by him in 1616, is lost. Colonna's own press published his first guitar anthology; he may have given up printing in about 1620, as the first anthology was reprinted, and his later works were published, by the family press under the title 'heirs of Giovanni Battista Colonna'. They also published *Scielta de canzonette*, an anonymously compiled, undated collection of canzonettas by Roman composers for solo voice, harpsichord or chitarrone, and guitar; it has sometimes, though without evidence, been attributed to Giovanni Ambrosio. It is not known in what way Giovanni Battista Colonna was related to Giovanni Ambrosio, and none of his publications survives.

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all published in Milan

Intavolatura di liuto (1616), lost (cited in *SartoriD*)
Intavolatura di chitarra alla spagnuola: dove si contengono passacalli, follie, & altre arie alla spagnuola: pass'e mezzi, gagliarde, corrente, & arie diverse all'taliana, con facilità passeggiate, & concertate per sonare à 2 & 3 chitarre: con una sonata in fine in ecco detta la Beolca (1620; 24 ed. in Hudson (1982))
Il secondo libro d'intavolatura di chitarra alla spagnuola (1620)
Il terzo libro de intavolatura di chitarra alla spagnuola, dove si contiene in particolare, diversi passacalli straordinarii chiacone, zarabande, e correnti alla francese (1623)
Intavolatura di chitarra spagnola del primo, secondo, terzo et quarto libro ... con una scielta de canzonette à voce sola de più illustri musici di Roma (1627) [incl. works previously pubd in above collections]
Intavolatura di chitarra spagnuola del primo, secondo, terzo, & quarto libro (1637/*R*) [incl. works previously pubd in above collections]; 1 ed. in Hudson (1982)

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ROBERT STRIZICH/GARY R. BOYE

Colonna, Giovanni Paolo (*b* Bologna, 16 June 1637; *d* Bologna, 28 Nov 1695). Italian composer, teacher, organist and organ builder. He was the son of a well-known organ builder from Brescia, Antonio Colonna (alias Dal Corno) and Francesca Dinarelli, and himself became an active authority on organ construction. As a young man he took organ lessons in Bologna with Agostino Filipucci and then went to Rome to study composition with Abbatini, Benevoli and Carissimi. There he absorbed the technique of polychoral writing, which became a prominent feature in his later work. While in Rome he was possibly organist for a time at S Apollinare. He returned to Bologna, enjoyed an increasing reputation as a composer and was appointed second organist at S Petronio in September 1658 (though he did not take up his duties until December 1659). In 1661 he became the sole organist, but reverted to his former post when C.D. Cossoni was appointed first organist in 1662. On 11 February 1662 he married Laura Felice Checchi in the church of S Nicola di S Felice; they had two sons, Giovanni Antonio and Giovanni Domenico (Don Silvio). After the death of his father that year, Colonna succeeded him as tuner and caretaker of the organs in S Petronio. On 7 November, three years after Cazzati's departure, he was appointed *maestro di cappella*, and held this important post until his death. He was also *maestro di cappella* at the church of the Madonna di Galliera (1673–88) and at S Giovanni in Monte (1689–90).

Between 1680 and 1694 Colonna was actively involved in the composition of oratorios and the building of organs for Francesco II d'Este, with whom he regularly corresponded. He also worked for Marquis Ippolito Bentivoglio of Ferrara, served as an expert on instruments for Ranuccio II Farnese, Duke of Parma, and composed secular cantatas for the Medici court in Florence. In 1666 he was one of the founder-members of the Bolognese Accademia dei Filarmonici and was elected principal in 1672 and re-elected in 1674, 1685 and 1691. Biographers often refer to the famous dispute which took place by letter in 1685 when Colonna, together with Matteo Zani, Antimo Liberati, Giovanni Battista Vitali and others, accused Corelli in Rome of writing parallel 5ths in the allemande of the third sonata of his op.2. Colonna had the worse of the argument, and this led to cooler relations and greater separation between the Bolognese and Roman schools. In summer 1694 Colonna travelled to Rome in an attempt to restore his reputation there, and dedicated his third book of psalms, op.11, to Pope Innocent XII. The pope offered him the post of *maestro di cappella* at S Pietro in the Vatican, but Colonna refused, possibly for reasons of health. After a lingering illness, his death was marked with great solemnity at S Petronio. His pupils included Clari, Giovanni Bononcini (the son), Giacomo Cesare Predieri, Silvani, G.F. Tosi, Fiorè, Cherici and Urio. He was widely recognized in his lifetime and in the 18th century as one of the most distinguished Italian church musicians.

Colonna was an important composer of oratorios between Carissimi and Handel, but only eight have survived. Because of a special arrangement with the Habsburg Emperor Leopold I, who ordered a copy of each of his sacred works (the most interesting and extensive part of his output), 83 of them are preserved in the Nationalbibliothek, Vienna. Many unpublished ones are elaborate concerted settings of the mass and vesper psalms for one or two choirs, soloists and an orchestra sometimes including trumpets, which were a special feature of S Petronio. The published works for double choir are often provided with two separate parts for organ continuo, intended for performance on S Petronio's two organs, though manuscript versions (in *I-Bsp*) of these *stile antico* compositions show that they were performed with *colla parte* strings, cornetts and trombones.

Skilful and lively counterpoint, well adapted in harmony and texture to the particularly resonant acoustics of S Petronio, is a basic feature of most of Colonna's work. His *Messe e salmi concertati* op.10 are among the best of his mature printed works. The string accompaniments no longer slavishly double the vocal lines as in earlier Italian concerted music, and have taken on the style of the instrumental concerto with its open semiquaver patterns. The collections of solo motets, op.2, and two- and three-part motets, op.3, are really church cantatas in the Roman tradition of Carissimi and Bonifatio Gratiani, showing spirited counterpoint and fresh and attractive melodies; they clearly anticipate the style of Handel's chamber cantatas. In contrast to his immediate Italian predecessors Colonna was able to spin out his phrases and to lengthen whole sections by his sure grasp of harmony functioning within the tonal system. In his later choral music he frequently used suspensions and secondary-7th chords, which in works written in many parts produce a rich and often moving effect.

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music lost unless otherwise stated

SACRED

all printed works published in Bologna

Dialogo, 3vv (1668[2])
Salmi brevi per tutto l'anno, 8vv, 1/2 bc (org), op.1 (1681, 2/1701)
Motetti sacri, 1v, 2 vn, bc (org), op.2 (1681, 2/1691); 1 ed. in RRMBE, lvii (1987)
Motetti, 2, 3vv, bc (org), op.3 (1681, 2/1691, 3/1698)
Litanie con le 4 antifone della B. Vergine, 8vv, bc (org), op.4 (1682)
Messe piene, 8vv, 1/2 bc (org), op.5 (1684)
Messa, salmi e responsorij per li defonti, 8vv, 2 bc (org), op.6 (1685)
Il secondo libro de salmi brevi, 8vv, 1/2 bc (org), op.7 (1681)
Compieta con le tre sequenze dell'anno, 8vv, bc (org), op.8 (1687)
Sacra lamentationi della Settimana Santa, 1v, bc, op.8 [*recte* 9] (1689)
Messe e salmi concertati, 3–5vv, insts, bc, op.10 (1691)
Psalmi ... liber tertius, 8vv, 1/2 bc (org), op.11 (1694)
Psalmi ad vesperas, 3–5vv, insts, op.12 (1694)
Messa a 9vv concertata con strumenti, *A-Wn*, ed. in RRMBE, xvii (1974)
Several other sacred works (masses, psalms, canticles, motets etc.), in MSS at *A-Wn*, *D-Bsb*, *MÜs*, *GB-Lbl*, *Ob*, *I-Bc*, *Bof*, *Bsp*, *US-NYp* and elsewhere

ORATORIOS

Il trionfo della fede (L. Tesini), Bologna, 17 March 1672; invocazione only by Colonna, other music by F. Pratichista and G.B. Vitali
La morte di S Antonio di Padova (G. Desideri), Bologna, 1676
Il Sansone (G. Balbi), Bologna, 1677
S Teodora (G.A. Bergamori), Bologna, 1678
Il transito di S Giuseppe (Bergamori), Bologna, 1678, *I-MOe*
Salomone amante (Bergamori), Bologna, 16 March 1679, *F-Pc* (facs. in IO, v, 1986), lib *Bc*

San Basilio, Bologna, 1680 (attrib. doubtful)
Tre magi, *c*1682
Giudith (Bergamori), Modena, 1684
Absalone [L'Assalone], Modena, 1686, *A-Wn*, *F-Pc*
Il Mosè legato di Dio (G.B. Giardini), Modena, 1686, *I-MOe*
La profezia d'Eliseo (G.B. Neri), Modena, 1686, *MOe*
La caduta di Gerusalemme (Bergamori), Modena, 1688, *F-Pc* (facs. in IO, 1986)
Bettuglia liberata (Bergamori), Bologna, 1690
Giuliano apostata (A. Gargieria), Bologna, 1690

SECULAR DRAMATIC

L'alloro trionfato (dramatic cant., T. Stanzani), Bologna, 1672; with F. Pratichista and G.B. Vitali and others, lib *Bc*
Le contese di Pallade e Venere (dramatic cant., Bianchini), Bologna, 29 Nov 1666
Le stelle combattute dagli elementi (torneo), Ferrara, 1676, *GB-Cfm*
Pelope e Ippodamia (drammetto, A.M. Campeggi), Bologna, 1678
Amilcare e Cipro (dramma per musica, A. Gargieria), Bologna, 8 Dec 1692
19 arias, 1v, bc, in D. Freschi: Tullia superba (dramma per musica, A. Medolago), Bologna, 1680, *I-MOe*

SECULAR VOCAL AND INSTRUMENTAL

Vago al fin di mirare (Il Xerse), 1v, bc, 1685[1]
2 sonatas (fugues), org, 1697[8]
L'inferno degl'amanti, 1v, bc, *I-Bc* DD.51
22 cants., 1v, bc, *GB-Lbl* Add.27931
Other cants. in *I-MOe*, *Nc*, *Rvat*

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PETER SMITH/MARC VANSCHEEUWIJCK

Colonne, Edouard [Judas] (*b* Bordeaux, 23 July 1838; *d* Paris, 28 March 1910). French violinist and conductor. He was the founder of the Concerts Colonne, the orchestral association, which still exists in Paris. His father and grandfather were musicians and at a very early age he began to learn several instruments, including the flageolet and the accordion. He studied the violin with Baudoin at Bordeaux, and in 1855 went to Paris, where he entered the Conservatoire in 1857; his teachers were Gérard and Sauzay (violin), Elwart and Ambroise Thomas (harmony and composition). He won the *premier prix* for harmony in 1858 and for violin in 1863. After working at the Théâtre-Lyrique, in 1858 he became principal violinist in the Opéra orchestra; he was also second violinist of the Lamoureux Quartet, and a member successively of the orchestras of the Concerts Populaires and the Grand-Hôtel. Newspapers mention a tour he is said to have made in North and South America as conductor of an operetta troupe.



Edouard Colonne: caricature by Charles-Lucien Léandre

It was to Colonne that the music publisher Georges Hartmann appealed in 1873 when it was decided to found the Concert National, and the first concert took place in the Théâtre de l'Odéon on 2 March 1873. Benefiting from the ardent nationalism that followed the war of 1870, the institution was a success in terms of prestige, if not financially. The next year it was transferred to the Théâtre du Châtelet, but as a result of pecuniary difficulties (Mme Erard paid the deficit) Hartmann broke with Colonne, who, undismayed, formed a new society, the Association Artistique. It was supported by increasing numbers of patrons, though it had to contend with the rivalry of Pasdeloup's successful Concerts Populaires. While giving many first performances of French works, Colonne also continued to present foreign ones, with the exception of Wagner's, which out of prudence he did not introduce before 1879. It was on performances of the works of Berlioz that his success was based: encouraged by Pasdeloup's example, he had the perspicacity to impose them on the public, in particular *La damnation de Faust*.

In 1878 Colonne was chosen to conduct the ten concerts at the Trocadero during the Exposition Universelle. Soon afterwards he began to tour Portugal and Spain, then later England, Germany and Russia, which he visited for the last time in 1907, and where he conducted Saint-Saëns's *Samson et Dalila*. In addition to the many concerts in which he accompanied soloists, he pursued his broader interests with the Odéon orchestra, which he conducted in Bizet's incidental music for Daudet's *L'arlésienne* more than 500 times. In 1892 he joined the Paris Opéra as artistic adviser and conductor; he remained there until 1893, and conducted Reyer's *Salammbô*, Saint-Saëns's *Samson et Dalila* and Wagner's *Die Walküre*, among other operas.

If Colonne finally triumphed over Pasdeloup, it was simply owing to his superiority as a conductor; contemporary witnesses agreed in praising his musicianship and his romantic temperament, even if he was notably less meticulous than Lamoureux. His second wife, Eugénie Vergin, was a soprano whose roles included Marguerite in *La damnation de Faust*.

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ELISABETH BERNARD

Colophane [colophonium, colophony]. *See* ROSIN.

Color (Lat.). (1) A medieval Latin term used from the mid-13th century to the mid-15th to signify embellishment and more specifically repetition; the latter sense accounts for its modern use to designate melodic repetition in the tenors of medieval motets. It first occurs in the *De mensurabili musica* of Johannes de Garlandia (*CoussemakerS*, i, 175–82; ed. F. Reimer, 1972, pp.74, 76), in the later addition to it (Reimer, 94–7) and in the treatise by Anonymus 4 (ed. F. Reckow, 1967, pp.22, 46, 82, 84, 88). Anonymus 4 used 'color' mostly with reference to Perotinus's organa, 'replete with artful musical embellishments', though he also credited earlier composers, including Leoninus, with the orderly disposal of properly 'colourful' phrases (*ordines*).

The term and its meaning originated in rhetoric, as Prosdocimus de Beldemandis pointed out in the early 15th century, associating it specifically with repetition: 'rhetorical color is called repetition, and the term is applied metaphorically, since just as in rhetorical color there is frequent repetition of the same phrase, in musical color, too, there is frequent repetition' (*CoussemakerS*, iii, 226*a*, 248*a*).

The earliest known case of the association of 'color' with the specific embellishment of repetition occurs in the addition to Garlandia's treatise. Like Anonymus 4, the author equated color broadly with *pulcritudo* (Reimer, 74), but the three types of color he described all involve repetition: *sonus ordinatus* is the elaboration of a large melodic interval from a simple leap to a phrase involving the intervening scale degrees and patterned repetition of certain pitches (ex.1); *florificatio* is the individual reitera-

Ex.1

or:

tion of successive pitches; repetition of a phrase can involve either an 'identical phrase' or a 'separated phrase' (this last type turns out to be voice-exchange).

Almost all other known descriptions and definitions of 'color' also involve repetition. Anonymus 4, notably, did not mention this, though of course the Perotinian examples he referred to often contain passages embellished by various types of repetition, which was bound to play a prominent ornamental role in the melodically restricted polyphony of the time. Odington mentioned 'moteti colorati', in which a phrase in an upper voice is repeated over a given cantus firmus; any resultant dissonance, he said, was excusable (*Summa de speculatione musicae*, CSM, xiv; ed. F.F. Hammond, 1970).

Most subsequent writers (14th and 15th centuries), beginning with Johannes de Muris, mentioned color (and talea) in connection with the motet. They differed, however, as to the type of reiteration (i.e. rhythmic, melodic or both). In calling repeated statements of the cantus firmus of a motet 'colores' modern musicology has been influenced by the definition that was most common, according to Prosdocimus de Beldemandis (*CoussemakerS*, iii, 227*a*): color is melodic repetition, as distinct from rhythmic repetition (talea). For a more detailed discussion of the different opinions regarding talea and color, *see* TALEA; *see also* ISORHYTHM.

(2) The term was used in a different sense by some 14th- and 15th-century theorists. In 1317 or 1318 Marchetto da Padova (*Lucidarium*) used it to refer to the beauty of the chromatic genus. Prosdocimus de Beldemandis in his counterpoint treatise of 1412 said that MUSICA FICTA had been invented 'solely on account of the colouring of some consonance'; and Ugolino of Orvieto in his monochord treatise (mid-15th century) discussed at length, as Marchetto had done, the division of the whole tone into unequal parts 'with which we perfect the imperfect [intervals] and colour them'.

See also NOTATION, §III, 3.

ERNEST H. SANDERS (1), MARK LINDLEY (2)

Coloration. (1) In mensural notation, the introduction of coloured notes (especially red and, later, black) as a regular method of indicating a change in rhythmic values. The term refers mainly to the use of full notes, but also to the use of void notes. Coloration can perform a variety of functions, the most common of which is to reduce the normal value of a note by one third (thus, for instance, facilitating the notation of hemiola groups). The practice of coloration originated in the early 14th century, continuing well into the 16th century and beyond. *See* NOTATION, §III, 3; PROPORTIONAL NOTATION.

(2) In ornamentation, the writing out (and by analogy the IMPROVISATION) of florid diminutions (*see* DIMINUTION, (1)) or passages of free ornamentation such as were particularly common in the 16th century, normal

practice in the 17th and 18th centuries, and still familiar as COLORATURA in the 19th century.

See also ORNAMENTS.

ROBERT DONINGTON/PETER WRIGHT (1), ROBERT DONINGTON (2)

Coloratura (It.: 'colouring'; Ger. *Koloratur*). Florid figuration or ornamentation, particularly in vocal music. Coloratura is thus defined in several early non-Italian music lexicons, such as those of Praetorius (1618), Brossard (1703) and Walther (1732), where the term is dealt with briefly and always with reference to Italian usage. Bernhard defines it in two different ways: diminution, 'when an interval is altered through several shorter notes, so that, instead of one long note, a number of shorter ones rush to the next note through all kinds of progressions by step or leap' (*Tractatus compositionis*, *c*1657); and cadenza, described as 'runs which are not so exactly bound to the bar, but which often extend two, three or more bars further [and] should be made only at chief closes' (*Von der Singe-Kunst, oder Maniera*, *c*1649). In the principal Italian treatises on singing, however (Caccini, 1601/2; Tosi, 1723; Mancini, 1774; García, 1841), the term never occurs; it is likewise absent from the vocabulary of such English authors as Burney and Chorley, who wrote extensively about Italian singing at a time when ornamentation was of utmost importance. In German, 'coloratura' (or 'Koloratur') has long been used as a generic term for ornamentation. 16th-century German organ composers, for example, described an ornamented melody as 'colloratum'. Mattheson (1739) equated 'Coloraturen' with 'Zierathen', the term under which he listed all the principal ornaments. Recent German musicologists have used *Koloratur* to denote vocal ornaments of all periods, and this broad application has also become common in Italian and English.

The root of the Italian term is that of 'colour', and it is probably related through its use of diminution (the little notes that 'rush' to the next long note, as Bernhard writes) to the mensural practice of coloration. It has nothing to do with changing the tone colour of the voice for expressive purposes (*see* VOIX SOMBRÉE). The term is now widely used to denote (1) florid ornamentation of all periods, (2) operatic roles of which such passages are a prominent part, and (3) singers who specialize in florid singing. As a qualifying adjective, coloratura is most often applied to sopranos (Amelita Galli-Curci, Lina Pagliughi, Joan Sutherland) and mezzo-sopranos (Marilyn Horne), although the revival of *opere serie* of the 18th and early 19th centuries has promoted as well the coloratura tenor (Rockwell Blake) and the coloratura bass (Samuel Ramey).

OWEN JANDER, ELLEN T. HARRIS

Colotomic structure [colotomy] (from Gk. *kōlon*: 'section', 'limb'). A term adopted by the ethnomusicologist Jaap Kunst in his work on the gamelan music of Java and Bali, to describe the phrase structure of the *gendhing* ('piece'). Each major section of a *gendhing* begins and ends on a gong beat and is further subdivided into subsections and phrases by several other single-note instruments of the gong type; their function is to mark the skeletal melody (adapted and played by the metallophones in unison) at regular metric periods. Over a dozen different colotomic structures are in regular use, each with its own name such as *ladrang* and *ketawang*. A specific drum part is associated with each colotomic structure.

See INDONESIA, §III, 4 and Table 2.

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□

Colour and music. The relationship between colour and music as part of the complex consisting of music and the visual arts has not yet been systematically investigated. Since Liszt wrote *Lo spozalizio* from *Années de Pèlerinage* (1839), based on a painting by Raphael, composers have often taken pictures as inspiration for their works (Fink, 1988, lists 711 such compositions). Conversely, painters have derived inspiration from musical compositions or the abstract idea of music. The subject of colour and music encompasses the relationships between colour and form, light and music, colour and tonal intervals, colour and sound, and indeed painting and music. Cosmological ideas pervade the history of these relationships, from antiquity to the 20th century.

1. Colours as related to music. 2. Music as related to colours. 3. Colour and music as an artistic synthesis. 4. Synaesthesia.

1. COLOURS AS RELATED TO MUSIC. A theory of music founded on mathematical principles, and distinguishing between consonance and dissonance, has frequently been taken as the model for theories of colour and the basis for establishing the harmony or disharmony of colour combinations. The ancient Greeks were the first to construct a scale of colours divided into seven parts, on the analogy of the seven musical notes and the seven known planets. In this scale, all colours derived from a mixture of black and white. Consonances of tonal intervals were transferred to colours (Aristotle, *De sensu et sensibilibus*, 439b–442a). Aristotle's theory of colour was considered valid into the 17th century, and different colours were associated with various tonal intervals in the 16th and 17th centuries, although usually in connection with further analogies in such heterogeneous fields as levels of being, the planets, the elements, the phases of human life and degrees of knowledge. The aim of such analogies was to define a harmony of colours. Hieronymus Cardanus (*De subtilitate*, 1550, bk 13) associated seven colours, seven flavours and seven planets with each other. Gioseffo Zarlino related the consonances of prime and octave to white and black, and the intermediate consonances to the intermediate colours of green, red and blue (*Le istitutioni harmoniche*, 1558, pt iii, chap.8). Athanasius Kircher drew up complex tables of analogies, among other things associating musical notes, colours, intensities of light and degrees of brightness with each other (*Ars magna lucis et umbrae*, 1646, p.67). Four years later he devised a system associating colours with intervals (*Musurgia universalis*, 1650, i, 568). Marin Cureau de la Chambre transferred proportions derived from the musical theory of intervals to pairs of colours, and devised a 'Système des couleurs et des harmonies' (*Nouvelles observations et coniectures sur la nature de l'iris*, 1650, p.215). All these attempts at analogy, and many others of the period, were based on Aristotle's theory of colour. Although the concrete associations of these systems cannot now be reconstructed in detail, and other works by their authors contain contradictions, it is clear that they represented a rational conception in which all phenomena were constructed on the same principles and reflected the harmony of the world.

André Félibien, in 1666, was the first to establish yellow, red and blue as the basis of a new colour system. At the same time Newton was making his first prismatic experiments, and in 1672 he associated tonal intervals with the colour bands of the spectrum, 'for the Analogy of Nature is to be observed' (*An Hypothesis Explaining the Properties of Light*, 1675). There are lingering remnants of cosmological thinking in Newton too when he traces connections between colours, notes and planets. A relationship between colour and musical intervals now seemed to have a physical foundation, and the idea had Newton's authority to support it. Reaction to his *Opticks* (1704), in which he returned to the analogy, can be observed in England, France, Germany and Russia. Under the influence of Newton, ideas of the relationship between colour and music developed in all these countries (see Jewanski, 1999).

The most intense discussion of the subject occurred in France. After 1772 Rameau's writings constituted the point of departure in music theory: he regarded the individual chord as the core of the harmonic system, and derived musical phenomena from the harmonic series. Louis-Bertrand Castel, a French mathematician and philosopher, built on these new ideas. He knew the colour theories of his day, the writings of antiquity and those of the 16th- and 17th-century theorists. Reviewing the French translation of Newton's *Opticks* in 1723, he commented, with reference to Kircher's table of colours and intervals, that 'to all appearance the range of our senses is exactly the same, and nature gives us as many sounds as colours' (p.1450). After 1725 Castel developed his own system of colours and notes, starting with C = blue. He adopted the colour theories of dyers and painters, rejecting those based on Newtonian physics. He simplified the relationship between colours and tonal intervals to a relationship between colours and notes, liberated it from its cosmological context, and at the same time attempted to transfer it to art as *Farbenmusik* ('colour music'). He built a *clavecin oculaire*, or 'optical harpsichord', which he demonstrated for a small audience on 21 December 1754. Every key on the instrument, when pressed, opened up a shaft through which coloured light passed. Castel's invention complemented earlier attempts to give the theory of colour a musical direction by adding the idea of an artistic synthesis. At the same time, the concept of a pure colour display was born.

The previously accepted application of harmonic principles to colour combinations, although no longer regarded as a legacy of classical thinking, was now extended to the relationship between music and painting, and discussed in that light for the first time. Castel noted that painters often adopted the vocabulary of music, speaking of colour tones, colour harmonies and even colour dissonances, while musicians described mingled chords as imitating chiaroscuro. He conceived of painting as simply a collection of colours and music as a collection of notes, and extended the comparison to a *musique des couleurs*, the translation of musical pieces into pictures. In 1739, on the basis of Castel's ideas, Telemann listed a number of 'truths' that can be reduced to the following principles: the compass of notes runs from low through medium to high, and the range of colours from dark through medium to light; the movement of both notes and colours is either rising or falling and ranges from fast to slow; the distance between both notes and colours is from one to its neighbour; presentation in both cases may be simultaneous or successive. These 'truths', Telemann concluded, suggest that 'a fugue in sounds will make up a fugue in colours'. This is the first recorded mention of a colour fugue.

Castel's many articles gave rise to animated discussion. Weighty arguments for and against the analogy of colours and notes, painting and music, were expressed by such intellectual giants as Diderot, Mairan, Rousseau and Voltaire. It was pointed out that colour harmonies depend on fashion while the definition of musical consonance always remains the same; that a dissonance in colour leaves a less disturbing impression than a musical dissonance; that colours mingle to create a unit incapable of analysis, as when yellow and blue make green, whereas two notes combined do not create the note between them; that the perception of notes is always related to a tonic and is therefore relative, while the perception of a colour is absolute; that the emotions aroused by music and painting are not attributable to relationships between colours and notes; and that sequences of colour cannot be retained in the memory like musical melodies.

Although 18th-century French writers denied a direct relationship between colour and notes, they compared drawing and melody, colour and pitch, and colour and instrumental timbre, without, however, reaching coherent conclusions. The idea of treating colours like music was taken up by Johann Gottlob Krüger, who made the first recorded sketch of a *Farbenclavecymbel* or 'colour harpsichord' (1743, pl.7) which would produce 'music to delight the eye' as a counterpart to 'music for the ear'. Nothing came of his plans, but the idea led Moses Mendelssohn to propose the notion of expressing melodies in 'various kinds of undulating and flame-like lines' (*Über die Empfindungen*, 1755). Carl Ludwig Junker compared the drawing, colouring and expression of a painting with the melody, harmony and expression of a musical composition (*Betrachtungen über Mahlerey, Ton- und Bildhauerkunst*, 1778). The idea of a colour keyboard instrument operating analytically, and other attempts to treat colours like music, fell into oblivion once the discussion of notes and colours shifted to its psychological and physiological aspects. By the last third of the 18th century individual colours and notes were no longer being compared; instead, music and painting were related to each other as a whole, music having a superior status because of its more immediate influence on the soul. 'No art affects the soul so directly as music .... Painting, sculpture and architecture are dead things by comparison with a sweet voice' (W. Heinse, 1780; 1977 edn, 74).

In the early 19th century E.T.A. Hoffmann and Schumann further broke down the barriers between the arts. Schumann's Eusebius claimed (*c*1833) that 'the educated musician will be able to derive as much usefulness from the study of a Madonna by Raphael as will a painter from a Mozart symphony', to which Florestan added, 'The aesthetics of the two arts are the same; only the material is different' (Schumann, *Gesammelte Schriften über Musik und Musiker*, ed. M. Kreisig, i, 5/1914, p.26). In his Kapellmeister Kreisler, Hoffmann created the archetype of an artist who transcended the frontiers between disciplines: 'I find colours, notes and scents all coming together, not so much in a dream as in that state of delirium that precedes sleep, particularly when I have been listening to a great deal of music'. In

1844 D.D. Jameson propounded the concept of 'colour-music', the translation of music into a play of colours. Later in the century H.R. Haweis called for a form of 'colour-art' as a pendant to 'sound-art', and William Schooling conceived a silent electric colour-organ. A.W. Rimington's 'art of mobile colour' continued the ideas of the painter J.M.W. Turner, who had explored colour's independent ability to represent subjects in such paintings as *Light and Colour (Goethe's Theory of Colour)* of 1843. Rimington hoped to replace Turner's naturally static colour shading by constant colour changes, that is by introducing movement into colour. He produced several schemata: a theory of colour and music, a translation of music into his play of colour, and a pure art of colour without music. Orientation by the musical model as previously accepted could now be abandoned.

The first two decades of the 20th century saw many attempts to establish the free play of form and colour as an independent art relating to music in various ways. Some artists continued to explore the translation of music into colour in accordance with Castel's ideas (see Klein, 1926; Scholes, 1938). Others developed the concept of the 'absolute film' based on the formal patterns, rhythmics and dynamics of music. Ludwig Hirschfeld-Mack's *Dreiteilige Farbensonatina*, Hans Richter's *Film ist Rhythmus* and Viking Eggeling's *Symphonie Diagonale* were among the works in this genre presented in Berlin on 3 and 10 May 1925. Paul Klee translated elements of music into pictorial equivalents. In his 'polyphonic paintings', such as *Polyphon gefasstes Weiss* (1930), differently structured areas are superimposed, with colour assuming particular significance. Of Robert Delaunay's *Les fenêtres sur la ville, première partie, premiers contrastes simultanés* (1912), Klee wrote in 1917: 'Delaunay tried to transfer artistic emphasis to the temporal aspect, on the model of the fugue, by opting for such a length that the whole picture cannot be seen at once' (*Paul Klee: Tagebücher 1898–1918*, ed. F. Klee, Cologne, 1957, p.383). The idea of 'kinetic painting' (Diebold, 1921) was promoted in both Germany and the USA, where W.H. Wright spoke of the new art that would use the resources of a colour organ instead of canvas and paint: 'The color-organ, in fact, is the logical development of all the modern researches in the art of color' (*The Future of Painting*, 1923, p.49). From 1922 Thomas Wilfred performed silent 'Lumia' compositions on his 'Clavilux', giving them opus numbers and sometimes musical titles. Many colour organs were built with a view to creating kinetic art through plays of changing colour (Goldschmidt, 1928).

Luigi Veronesi's *Chromatische Visualisierung: J.S. Bach Kontrapunkt No.2 aus 'Kunst der Fuge'* (1971) was based on a physical parallel between colour and music. In Jakob Weder's cycle of pictures *Orchestersuite 3 in D-Dur von J.S. Bach* (1980–81), each of the five movements of the suite is associated with a colour that supposedly reflects its character and subject. The separate colours are modulated with shading derived from the structure of the music.

2. Music as related to colours. In the 20th century the temporal differences between colours and notes, or music and painting, were no longer seen as irreconcilable. Painters such as Ad Reinhardt and Mark Rothko integrated a temporal element into their works, using colour procedures that made the act of looking at a picture a process in itself. In music time seems to stand still in such works as Ligeti's *Volumina* for organ (1961–2, revised 1966) and *Atmosphères* for orchestra (1961), where the elimination of rhythm makes tonal colour paramount, and form is constructed by a gradual succession of states of sound. Ligeti described the process of harmonic transformation in his orchestral work *Lontano* (1967) as a kind of polyphony of light: an imaginary perspective is created by means of reflections and refractions, slowly revealing itself to the hearer 'as if he were coming out of bright sunlight into a dark room, and only gradually perceiving colours and shapes' (O. Nordwall, *György Ligeti*, 1971, p.114). As early as Schoenberg's *Farben*, from Five Orchestral Pieces (1909), the two themes are reduced to their smallest possible extent both in number of notes and in range; the melodic function is obliterated, and only tonal colour remains. The composition may be seen as an attempt to transfer to music the wide variety of shades of a single colour found in painting, extending the opportunities open to music by the attempt to compose in colour.

In composition based on colours, and in music referring to pictures, the precise nature of the stimulus provided by the colours or the painting may not be evident. If the composer has given no other indication, analysis of the score will not even tell us whether there was any extra-musical stimulus at all. Without knowledge of this programme, it is impossible to link colours and music. Moreover, the character of individual colours is variable; the term 'red', for instance, does not define the colour exactly. Only a small number of colours can be chosen, usually limited to those of the 12-part colour circle, and their expressive character has no more variety than such common descriptions of musical movements as *adagio*, *moderato* or *allegro*. In Bliss's *A Colour Symphony* (1921–2), each of the four movements bears the name of a colour: 'Purple', 'Red', 'Blue' and 'Green'. The heraldic significance of the colours (green for instance, being associated with emeralds, hope, youth, joy, spring and victory) is reflected in the character of the music. Palle Mikkelborg used the names of colours to describe the movements of *Aura* (Sony 463351–2, 1989), while the singer Lauren Newton and bassist Joëlle Léandre have translated painting techniques (for instance Frank Stella's monochrome palette in *Stella Black*) into contemporary jazz (*18 Colors*, Leo LR 245, 1997).

Besides the general association of colour and music, colour has been equated with individual musical parameters. Messiaen employed his subjective association of colours with chords, forms and themes in such works as *Sept Haïkaï* (1962). In the fifth movement of this work he wrote into the score the colours to be associated with the chords, and in his preface to *Couleurs de la Cité Céleste* (1963) he explained: 'The form of this work depends entirely on colour'. The melodic and rhythmic themes, the complex of sounds and timbres, evolve like colour. In Michael Denhoff's cycle *Die blaue Vier – Musik zu Bildern von Jawlensky, Klee, Kandinsky und Feininger* (1977) there are 'correspondences of gestus and sound to colours and forms', for instance 'when the prismatic interlocking and shading of colours in Feininger's *Gelmeroda IX* corresponds to the changing tonal play of closely similar chords whose temporal construction derives from the proportions of the picture' (Denhoff, 1993, p.17).

3. Colour and music as an artistic synthesis. As early as 1889, in his opera *Mlada*, Rimsky-Korsakov

synchronized stage lighting with use of colour words in the libretto and a pattern of keys in the music. Independently, Skryabin sought to synthesize all sensations. In his *Prométhée* for orchestra, chorus and tastiera per luce (colour organ) of 1908–10, colours and sounds were associated in a pattern that is difficult to reconstruct. In *Die glückliche Hand* (1913) Schoenberg wanted the emotions arising from the action to be expressed by means other than music alone: 'it should be evident that movements, colours and light are to be treated in the same way as notes are usually handled: they must make music. Figures and structures are to be formed, as it were, from various light values and shades of colour, resembling the structures, figures and motifs of the music' (*Stil und Gedanke: Aufsätze zur Musik*, ed. I. Vojtěch, Frankfurt, 1976, p.238). Kandinsky also tried to achieve an artistic synthesis by using methods from each art in his stage work *Der gelbe Klang* (1912). Writing in *Der blaue Reiter*, he gave detailed instructions for the colours, but only vague indications of the music, for instance: 'Some indistinct chords in the orchestra. Curtain up. Dark blue twilight on stage, whitish at first, later becoming an intense dark blue. After a while a small light appears at the centre, becoming brighter as the colour deepens. Orchestral music after a while. Pause. A chorus is heard offstage' (1912, p.212). Only sketches of Thomas Hartmann's score for this piece have been preserved; it was reconstructed by Gunther Schuller in 1982. A more recent work is by Schnittke (1973–4, rev. 1983), who intended his dance composition to be seen as part of a multimedia theatre of movement.

In Bartók's opera *Bluebeard's Castle* (1911, first performed 1918), the composer integrated the coloured light of the seven rooms with the prevailing keys. At about the same time, Granville Bantock advocated the use of coloured light in the concert hall for performances of his *Atlanta in Calydon* (1911), but no lit performance is known to have been given. Mary Elizabeth Hallock-Greenewalt gave piano recitals in Philadelphia accompanied by a 'light color instrument' which filled the concert hall with colours complementing the music. In the years 1925–7 Alexander László gave concerts of works in the new genre of FARBLICHTMUSIK (colour-light music), in which music and colour were to be linked as arts. In Vishnegradsky's multimedia experiment *Mosaïque lumineuse de la coupole du temple* (1942–), he aimed to project colours on the ceiling of a temple while music was played; like Skryabin, he dreamt of the awakening of a cosmic consciousness. There have been many attempts to re-create *Prométhée*, *Die glückliche Hand* and *Der gelbe Klang*, but the visual expectations that audiences have developed from modern videoclips, light shows at pop concerts and laser-beam spectacles have made such reconstructions problematic.

Colour, or coloured light, has also been employed in many works composed since 1945. Shchedrin added a *luce* part to *Poetoria* (1968) to illustrate the form of the music and the symbolism of the text by different colours. Xenakis linked light, colour, music and architecture in *Polytope* (1967), *Persépolis* (1971), *Polytope de Cluny* (1972) and *Le diatope* (1978). In Gubaydulina's *Alleluja* for chorus, boy solo and orchestra, with colour, organ ad libitum (1990), colour is a basic rhythmic element in the formal development of the music. (Rihm added a part, 'Das Licht', to his opera *Die Eroberung von Mexico* of 1992, with dynamic indications, but as suggestions rather than actual instructions.) Stockhausen's seven-part operatic cycle *Licht* (1977–) seeks to achieve a unity of music, light, words, movement and stage design, referring to esoteric traditions and aiming to create a 'cosmic world theatre' (M. Kurtz, *Stockhausen*, 1988, p.275). In 1993 the painter Hans Werner Berretz (Ha Webe) began working with Gubaydulina, Denhoff, Galina Ustvol'skaya, Violeta Dinescu, Winfried Maria Danner and Bernd Hänschke on a series of works in which the score becomes part of the picture. Primary colours illustrate the musical parameters (red for pitch and duration, blue for rhythm, yellow for melody, green for harmony) and mingled colours accompany such non-musical elements as the text.

4. SYNAESTHESIA. Although any association of colour and music may be described as synaesthesia, it most frequently takes the form of 'colour-hearing', the involuntary perception of colours by someone hearing sounds or listening to music. Until the late 18th century colours and notes or intervals were associated by a process of analogy accepted as scientific method (see §1 above). Not until the turn of the 19th century did writers use verbal metaphors linking colour and music to express the new spirit of the times, with music promoted to the top of the artistic hierarchy.

The fundamental difficulty in assessing the artistic significance of synaesthesia is that in the case of many musicians and artists it is impossible to be sure whether they are experiencing synaesthesia, have a heightened sensitivity to interdisciplinary associations and/or are seeking new ways of expressing themselves by deliberately blurring the frontiers between the arts (for instance in sound-sculptures). The works of Skryabin, László, Messiaen and Denhoff involve synaesthetic phenomena in the process of composition, but it is not clear whether they are true synaesthesias in the sense of Cytowic's catalogue of criteria (*see* SYNAESTHESIA) and they are not necessarily perceived as synaesthetic by the hearer. Because synaesthesia varies from one person to another, problems arise when, as in Skryabin's *Prométhée* and László's Farblichtmusik, uniform perception of the music and the colour image is fundamental to the understanding of a multimedia performance.

Four congresses devoted to colour and music, directed by Georg Anschütz, were held in Germany between 1927 and 1936. In 1962 the Prometheus Studio was founded at the Technical University of Kazan in the former Soviet Union to study the artistic significance of synaesthesias. Research on synaesthesia has also been carried out at the Medizinische Hochschule, Hanover. The International Synaesthesia Association has its headquarters in the UK.

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JÖRG JEWANSKI

Colour organ. *See* COLOUR AND MUSIC.

Colpo della glottide (It.). *See* COUP DE GLOTTE.

Colston Hall. The main concert hall in BRISTOL, built in 1867.

Coltellini, Celeste (*b* Livorno, 26 Nov 1760; *d* Capodimonte, Naples, 24 July 1829). Italian soprano, daughter of MARCO COLTELLINI. Her earliest known roles include Silvia in Astarita's *L'isola disabitata* in Florence in 1773 and Violante in Paisiello's *La frascatana* in Florence in 1780. In 1781 she sang in Naples where, except for two brief sojourns in Vienna, she remained for the remainder of her career, mainly at the Teatro dei Fiorentini. She was engaged by Joseph II for Vienna for the 1785–6 season, making her début on 6 April 1785 in Paisiello's *La contadina di spirito o sia Il matrimonio inaspettato*; she shared the position of first soprano with Nancy Storace. She was cast as Storace's rival in Salieri's *Prima la musica, poi le parole*, where she sang the *prima buffa* role of Tonina against Storace's *prima donna* role of Eleonora (not the other way around, as is often reported). As Mandina in Bianchi's *La villanella rapita* she sang the soprano parts in the substitute ensembles (K479–80) that Mozart wrote for the opera. A return engagement in Vienna for the 1788–9 season was prematurely terminated after only three months, owing to her late arrival, her poor reception by the public and her subsequent insolence. Back in Naples, she created the title role in Paisiello's *Nina, o sia La pazza per amore* (1789), where her success in moving audiences to tears launched a vogue for mad scenes. Zinzendorf heard her on 18 October 1791 in Mergentheim in *La contadina di spirito*, possibly one of her last performances, for in 1792 she married Jean-Georges Meuricoffre, a French banker and an acquaintance of Mozart's, and retired from the stage. She was universally admired for her acting skills: the *Wiener Früh- und Abendblatt* (29 April 1788) stated that 'no singer can rival her acting, but in her singing she is surpassed by Anna Morichelli and Nancy Storace'. Her sister Anna (*fl* 1780–93) almost invariably sang with her in the same productions at the Teatro dei Fiorentini.

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RUDOLPH ANGERMÜLLER/DOROTHEA LINK

Coltellini, Marco (*b* Montepulciano, 4 May 1724; *d* St Petersburg, Nov 1777). Italian librettist. He carried the title *abate* as a lay brother and not as a priest, and in 1755 married Maria Spina; they had seven children including two singers, the mezzo-soprano Celeste Coltellini and her lesser known sister Anna. Coltellini lived in Livorno, where he was close to the large English community, and in 1752 or 1753 briefly visited England with the Earl of Essex. After ten years of literary activity he began writing opera librettos. His first full-length work, *Almeria*, based on Congreve's *The Mourning Bride*, was performed in Livorno in 1761 (in a setting by G.F. de Majo). He dedicated the work to Metastasio, who criticized the over-complex plot but was 'seduced by his poetic vivacity and by the magic of his beautiful writing', which he found 'live, harmonious, and full of images and ideas' (letter to Coltellini, dated 25 May 1761). By 1763 he was working in Vienna where he produced a series of librettos that show the influence of Algarotti and his fellow Livornese

Calzabigi, who called Coltellini his disciple. Coltellini could not have become Metastasio's successor, since Metastasio retained his position as imperial court poet until his death in 1782. Coltellini held the lesser post of sixth poet laureate. In his *Risposta . . . [di] Don Santigliano di Gilblas* Calzabigi said he called Coltellini to Vienna himself in order to have someone who would maintain the same style and could substitute for either himself or Metastasio. Coltellini's first Viennese libretto, *Ifigenia in Tauride*, was set by Traetta (1763). Predating Calzabigi's libretto for Gluck's *Alceste* by four years, Coltellini's *Ifigenia* was the first full-length Viennese opera to incorporate French elements – chorus, ballet, scene complexes and multiple ensembles – into an italianate dramaturgical framework. It was successful and highly influential in Italy, where Gluck's *Alceste* remained an occasional novelty. Similar works for Vienna followed: *Alcide negli orti esperidi* (set by Majo, 1764), *Telemaco* (Gluck, 1765), *Amore e Psiche* (Gassmann, 1767) and *Armida* (Salieri, 1771).

The staged assassination of Thoas in *Ifigenia* and the three tragic deaths in *Piramo e Tisbe* (Hasse, 1768) represented radical departures from the rules of 18th-century dramaturgy. In a letter to Ortis, Hasse mentions that Coltellini sang the tenor role of the father in *Piramo e Tisbe*, revealing yet another of his abilities. Coltellini's one *dramma giocosa* from this period, *La Contessina* (1770), was particularly successful; Gassmann's setting received many revivals, and the libretto was subsequently set by other composers, notably Piccinni.

In 1772 Coltellini was called to the Russian court; on his way there he visited Berlin, where he discussed opera reform with Frederick the Great, to whom he dedicated his first St Petersburg libretto, *Antigona*, a *tragedia per musica* set by Traetta (1772). Freed from the often frivolous festival assignments in Vienna, Coltellini was once again able to produce a serious drama with strong doses of pity and terror, which he believed to be the two most powerful resources of the tragic scene. This masterpiece epitomized a decade of effort to revitalize Italian serious opera, which had begun in 1763 with Traetta's *Ifigenia in Tauride*. He produced only one other new work for that court, *Lucinda ed Armidoro* (Paisiello, 1777), though he probably revised his *Amore e Psiche* (1773) and *Armida* (1774) for productions there. He was probably also responsible for the version of Metastasio's *Nitteti* set by Paisiello (1777), notable for the addition of some scenes containing ballets and choruses.

A more elegant poet than Calzabigi, Coltellini was praised for the variety of his arias and the beauty of his recitative (Arteaga), but criticised for his prolixity and an excess of intrigue in his dramas. Although close to Calzabigi in stylistic intent, he did not always adhere to his mentor's central principle of presenting the drama in a series of tableaux so striking and self-explanatory as to render the text of secondary importance. He often preferred to work within the formal structure of the *opera seria*, which he modified and enhanced in much the same way that Verazi was doing in Mannheim. The obvious borrowings as well as the sharing of the composers Traetta and Majo point to a close professional relationship between the two librettists. Both infused their ensembles with action: the action finale in Coltellini's serenata *Amore e Psiche* preceded by one year Verazi and Jommelli's action finale in *Fetonte*, the earliest such construction appended to an *opera seria*. Conversely Coltellini picked up Verazi's ensembles of fluctuating personnel and action pantomimes during the introductory sinfonia. Such innovations within the Italian dramaturgical framework made elements of Viennese reform accessible to the Italian theatre, paving the way for a new style of opera in the 1790s.

From 1762 to 1770 Coltellini owned, but did not himself operate, the most important press in Livorno, which published the works of Algarotti. He had the courage to publish works that had been censored in other regions of Italy, most notably Beccaria's *Dei delitti e delle pene*. He also made his firm a dissemination point for foreign literary work including the French *Enciclopèdie*. It is not unlikely that Coltellini held liberal political views, and it is possible that he wrote satires against Maria Theresa and Catherine II. But the claim that Catherine had him poisoned is unfounded.

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MARITA PETZOLDT McCLYMONDS, CAROLINA BALDI

Coltman, John W. (*b* Cleveland, 19 July 1915). American physicist and acoustician. After studying physics at the Case School of Applied Science (BS 1937) he obtained the PhD from the University of Illinois. From 1941 to 1980 he held various research and management positions at the Westinghouse Corp. His research into the acoustics of the flute, carried out in a small laboratory at his home, has contributed significantly to what is known today about the behaviour of flutes and organ pipes. Several of his papers are recognised as standard reference material. His theory of feedback and how this relates to the means by which the flautist produces the desired frequencies and loudness is particularly relevant to performance. He also studied the significance of mouth resonance and the effect of mode stretching on harmonic generation. His work on the intonation of both antique and modern flutes and his critical assessment of Theobald Boehm's methods have helped in shaping current views on the historical development of the instrument.

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CLIVE GREATED

Coltrane, John (William) [Trane] (*b* Hamlet, NC, 23 Sept 1926; *d* New York, 17 July 1967). American jazz tenor and soprano saxophonist, bandleader and composer. He was, after fellow black jazz musician Charlie Parker, the most revolutionary and widely imitated saxophonist in jazz.

1. Life. 2. Music. 3. Influence.

1. LIFE. Coltrane grew up in High Point, North Carolina, where he learnt to play the E♭ alto horn, clarinet and (at about the age of 15) alto saxophone. After moving to Philadelphia, he enrolled at the Ornstein School of Music and the Granoff Studios; service in a navy band in Hawaii (1945–6) interrupted these studies. He played the alto saxophone with the trumpeter King Kolax, then changed to the tenor to work with the alto saxophonist Eddie 'Cleanhead' Vinson (1947–8). He performed on both instruments while in groups led by the saxophonist Jimmy Heath, the trumpeter Howard McGhee, Dizzy Gillespie, the alto saxophonist Earl Bostic and lesser-known rhythm-and-blues musicians, but by the time of his membership in Johnny Hodges's septet (1953–4) he was firmly committed to the tenor instrument. He leapt to fame in Miles Davis's quintet (1955–7), but throughout the 1950s addiction to drugs and then alcoholism disrupted his career. Shortly after leaving Davis, however, he overcame these problems; in 1964 his album *A Love Supreme* celebrated this victory and the profound religious experience associated with it.

Coltrane next played in Thelonious Monk's quartet (July–December 1957). He rejoined Davis and worked in various quintets and sextets with Cannonball Adderley, Bill Evans and others (1958–60). While with Davis he discovered the soprano saxophone, and purchased his own instrument in February 1960. Having led numerous studio sessions, established a reputation as a composer and emerged as the leading tenor saxophonist in jazz, Coltrane was now prepared to form his own quartet. Its long-standing members were McCoy Tyner (piano), Jimmy Garrison (double bass) and Elvin Jones (drums). Eric Dolphy also served as an intermittant fifth member.

Coltrane turned to increasingly radical musical styles in the mid-1960s. Surprisingly these controversial experiments attracted large audiences, and by 1965 he was affluent. From autumn 1965 his search for new sounds resulted in frequent changes of personnel in his group. New members included Pharoah Sanders (tenor saxophone), Alice Coltrane (his wife, piano), Rashied Ali (a second drummer until Jones's departure) and a number of African-influenced percussionists. In his final years and after his death, Coltrane acquired an almost saintly reputation among listeners and fellow musicians for his energetic and selfless support of young avant-garde performers, his passionate religious convictions, his peaceful demeanor and his obsessive striving for a musical ideal. He died at the age of 40 of a liver ailment. *The Coltrane Legacy* was issued in 1987.

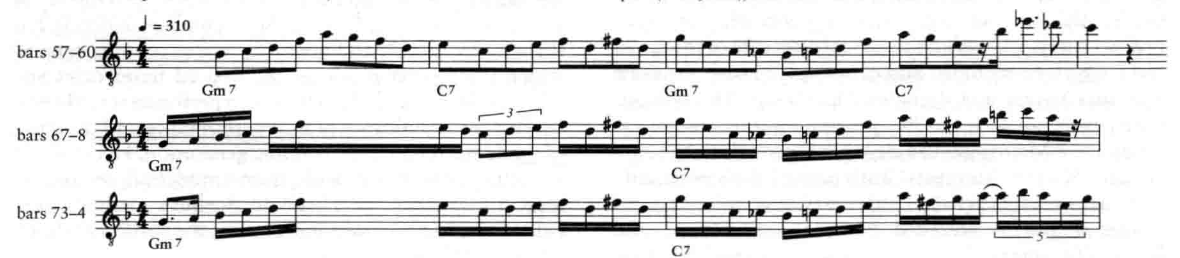
2. MUSIC. The success of Coltrane's performances in the 1950s depended largely on their tempo: although mature in his ballad playing and often imaginative at medium tempos, he was frequently shallow in his fast bop solos. At times he rendered ballad themes with little or even no adornment, as in *Naima* (named after his first wife) (from the album *Giant Steps*, 1959, Atl.). In other ballads, such as Monk's *Round Midnight* (1956, Col.) on Davis's album *'Round about Midnight*, he alternated paraphrases of the theme with complex elaborations in which brief thematic references served as signposts. In either case, his priority was beautiful sounds. However esoteric his music became in later years, Coltrane remained a great romantic interpreter of ballads.

One of Coltrane's main objectives was to elaborate the full implications of bop chord progressions. At moderate speeds he could do this without ignoring rhythmic and expressive nuance, for example in his widely varying improvisations on *All of You* (on *'Round about Midnight*), *Blues by Five* (on Davis's album *Cookin'*, 1956, Prst.) and *Blue Train* (on *Blue Train*, 1957, BN). But the faster the piece, the more concentrated was his exploration of harmony at the expense of other considerations. Like Charlie Parker, Coltrane improvised rapid bop melodies from formulae: but unlike Parker he drew on a small collection of formulae, failed to juxtapose these in new combinations, and tended to place them in predictable relationships to the beat. Early solos on *Salt Peanuts* (on Davis's album *Steamin'*, 1956, Prst.) and *Tune-up* (from *Cookin'*) exemplify this practice, which culminated in a blistering performance in the title track on *Giant Steps*. This solo was impressive because of Coltrane's huge driving tone, his astonishing technical facility and his complex harmonic ideas; but rigid, repetitious quaver formulae lay just beneath the surface.

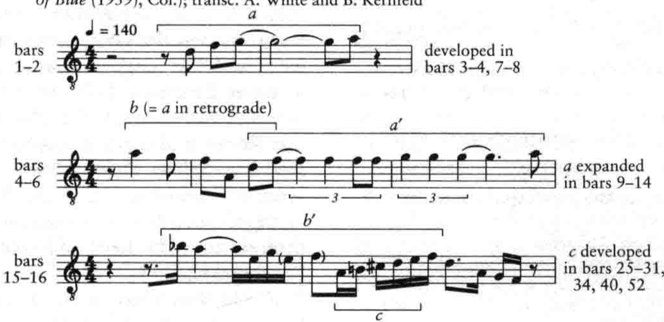
Whereas Coltrane was far more important as an improviser than as a composer, he did write several pieces that have become jazz standards and from May 1959 until his death the vast majority of his recordings as a leader were of his own compositions.

By seeking to escape harmonic clichés with pieces such as *Giant Steps*, he had inadvertently created a confining,

Ex.1 Coltrane's improvisation on *Ah-leu-cha*, from M. Davis: *Miles and Monk at Newport* (1958, Col.); transcr. A. White and B. Kernfeld



Ex.2 Motivic relationships in Coltrane's improvisation on *So What*, from M. Davis: *Kind of Blue* (1959), Col.); transc. A. White and B. Kernfeld



one-dimensional improvisatory style. In the late 1950s he pursued two alternative directions. First, his expanding technique enabled him to play what the critic Ira Gitler called 'sheets of sound', as exemplified in his very fast semiquaver runs during a live performance of *Ah-leu-cha* recorded at Newport in 1958 (ex.1). Such flurries gradually replaced the rhythmic clarity in *Giant Steps* and disguised his excessive reiteration of formulae. Second, when Miles Davis discarded bop chord progressions in favour of relaxed ostinatos, Coltrane abandoned formulae in favour of true motivic development. Davis's *So What* (on the album *Kind of Blue*, 1959, Col.) was the first recording on which Coltrane systematically varied motifs throughout a solo (ex.2). This process became increasingly prominent in his most famous recordings, including *My Favorite Things* (on *My Favorite Things*, 1960, Atl.), *Equinox* (on *Coltrane's Sound*, 1960, Atl.), *Teo* (on Davis's *Someday my Prince will Come*, 1961, Col.), *Impressions* (on *Impressions*, 1961–3, Imp.) and the album *A Love Supreme* (1964, Imp.). Initially he developed motifs only in performances when neither tempo nor harmonic rhythm was fast. Eventually Coltrane was also able to avoid repetitive responses at high speeds; for example, large portions of *Impressions*, played at a metronome marking of 310, gained coherence by his continuous, inventive manipulation of distinctive quaver formulae. (These recordings of the early 1960s are often described as being modal, the concept of which owes more to Tyner's accompaniments – some of which suggest modal scales – than Coltrane's chromatic lines.)

While consolidating his new manner of organizing melody, Coltrane embarked on a quest for new sonorities. Following Lester Young, Illinois Jacquet and others, he used 'false' fingerings to extend the tone-colour and upper range of his instrument. The same quest led him to rescue from oblivion the soprano saxophone, which soon rivalled the tenor as his principal instrument. On both he learnt to leap between extreme registers at seemingly impossible speed, and thus to convey the impression of an overlapping dialogue between two voices, as in the latter part of *My Favorite Things* (on *Selflessness*, 1963, Imp.). Radical timbres akin to human cries dominate his late improvisations as his concern with tonality and pitch waned.

At this time Coltrane also developed a type of meditative, slow, rubato melody based on black gospel preaching. In *Alabama* (on *Live at Birdland*, 1963, Imp.), he interpreted a speech by Martin Luther King; later, in *Psalm* from *A Love Supreme* (1964), he instrumentally 'narrated' his own prayer. This technique also appears without obvious reference to a written source in several late recordings.

Coltrane's expansion of individual sonority went hand in hand with an expansion of group texture. In the quartet, Tyner often kept time and established tonal centres with chordal oscillations, thus freeing Jones to create swirling masses of drum and cymbal accents. Jones (later, Ali) and Coltrane frequently engaged in extended colouristic duets. The addition of Dolphy's bird- and speech-like sounds on wind instruments and Sanders's screaming tenor saxophone intensified the group's textures. Coltrane moved to the forefront of experimental jazz with *Ascension* (1965, Imp.), which presented a sustained density of dissonant sound previously unknown to jazz. Two alto and three tenor saxophonists, two trumpeters, a pianist, two double bass players and a drummer played through a scarcely tonal, loosely structured scheme; their collective improvisation and many of their 'solos' stressed timbral and registral extremes rather than conventional melody. Thereafter, Coltrane's ensembles concentrated on maintaining extraordinary levels of intensity by filling a vast spectrum of frequencies, tone-colours and (when he employed extra percussionists) accents. The albums *Om* and *Meditations* (1965, Imp.), the late versions of *My Favorite Things* and *Naima* (on *Live at the Village Vanguard Again*, 1966, Imp.) and many other recordings exemplify this final stage of his musical evolution.

3. INFLUENCE. Coltrane's impact on his contemporaries was enormous. Countless players imitated his sound on the tenor saxophone, though few could approach his technical mastery. He alone was responsible for recognizing and demonstrating the potential of the soprano saxophone as a modern jazz instrument; by the 1970s most alto and tenor saxophonists doubled on this once archaic instrument. Finally, by selling hundreds of thousands of albums in his last years, he achieved the rare feat of establishing avant-garde jazz, temporarily, as a popular music.

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(selective list)

dates refer to first recording

Jazz tunes (unless otherwise stated): Blue Train, 1957; Moment's Notice, 1957; Mr P.C., 1959; Giant Steps, 1959; Naima, 1959; Equinox, 1960; Chasin' the Trane, 1961; Impressions, 1961; Alabama, 1963; A Love Supreme, suite, 1964; Meditations, 1965; Reverend King, 1966

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BARRY KERNFELD

Columbano, Oratio. *See* COLOMBANI, ORATIO.

Columbia. American (and sometime British) record company. The name is probably the longest-standing title of any record company, dating from the foundation in 1887 of the American Graphophone Company in Washington DC. At first the company used patents of Charles Sumner Tainter and Alexander Graham Bell and engaged, in association with Edison, in the manufacture and sale of cylinder machines for business use. The project soon failed, but the subsidiary Columbia Phonograph, active in the District of Columbia and the surrounding region, was still profitable and the name was used increasingly by the parent firm, which turned to entertainment when the sale of 'graphophones' for business proved unsuccessful. By 1891, a ten-page catalogue of entertainment cylinders was issued. The US Marine Band recorded for the firm as did the new Sousa Band in 1893. In 1894 the company produced clockwork playing machines (the collaboration with Edison, who favoured electric motors, had ceased). It moved to New York in 1896, retaining however its factory in Bridgeport, Connecticut; branches were set up in a number of American cities, in Paris the next year, in London in 1900 and later in other European cities. The company also began to make discs and machines for playing them.

In 1903, Columbia made the first recordings, on ten-inch (25 cm) discs, of distinguished opera singers from the Metropolitan Opera, New York (Victor's first were made later the same year). Sales were disappointing and the management decided to concentrate on more popular repertory. A factory was opened in Wandsworth, London, in 1906, to produce records (discs and cylinders) and manufacture players. Recordings were also made in Britain and Louis Sterling joined the British branch of the Columbia Phonograph Co. as manager in 1909, becoming European general manager in 1915. The production of cylinders was abandoned in 1912. Columbia increased their recording programme and marketed their records vigorously in the USA, South America and Europe; they were able to engage many leading artists, including Thomas Beecham, Felix Weingartner and Henry Wood among conductors; Lillian Nordica, Clara Butt, Alessandro Bonci and Leo Slezak among singers, and among instrumentalists Pablo Casals, Arthur Friedheim, Josef Hofmann and Eugène Ysaÿe. The name of the firm was changed in 1913 to Columbia Graphophone Co. (although the US firm reverted in 1924 to Columbia Phonograph Co.).

World War I saw a rise in the fortunes of the British firm, which increasingly became independent of its American parent; in 1922 it was bought by Sterling, and in 1925 the British company bought the American one for $2.5 million and reorganized the group as Columbia International, which also acquired the German Carl Lindström group. It had by then introduced its 'new process' of producing laminated records, much reducing surface noise. The American firm was active in jazz and made recordings with the Original Dixieland Jazz Band in 1917 and soon after with black groups, Handy's Orchestra of Memphis and Wilbur Sweatman's Original Jazz Band, and the Louisiana Five. Race records were issued from 1923, with Bessie Smith, King Oliver, Ethel Waters and others; there were also field recordings made in New Orleans and Atlanta. Paul Whiteman, Jack Teagarden and Ted Lewis were among the bandleaders recording for Columbia, with Louis Armstrong, Benny Goodman and Duke Ellington in the 1930s. The Okeh company was acquired in 1926 (and sold in 1933), and in 1928 the French Pathé organization. Because of US monopoly laws, the British company sold the American one in 1931 and it passed to the American Record Company in 1934.

The British Columbia firm made recordings at the Bayreuth Festival in 1927, and recorded substantial numbers of chamber and orchestral works by Beethoven and Schubert in 1927–8 to mark those composers' centenaries; it also sponsored an international competition for a completion of Schubert's Unfinished Symphony and another for a new symphony (won by Kurt Atterberg, no.6 in C). During the depression the company was forced to merge with its former chief rival, HMV, to form EMI, with Louis Sterling as managing director; the labels and sales organizations remained separate. (For a fuller account of the British firm, *see* EMI.)

In the USA, the company was bought in 1938 by the Columbia Broadcasting System and embarked on a programme of new recordings, many with American artists or ones recently emigrated to the USA from Europe. American orchestras recording with Columbia, on the Columbia/CBS label included the Philadelphia under Eugene Ormandy, the Cleveland under George Szell and the New York Philharmonic Symphony, under Bruno Walter and others; and the label's roster of artists included Pablo Casals, the Budapest Quartet, E. Power Biggs, Isaac Stern and later Glenn Gould. With the composer Goddard Lieberson as a director, much attention was given to contemporary music, with the first recordings of Berg's Violin Concerto and Schoenberg's *Pierrot lunaire* (conducted by the composer), both in 1940, and a number of recordings of modern American music (notably works by black composers), as well as recordings of works by

Stravinsky under his own direction, and no fewer than 69 American musicals.

After a period of experimentation with narrow-groove records, at 33⅓ r.p.m., Columbia, in June 1948, became the first company to issue LPs; EMI's slowness to do so in other countries was a factor in the company's decision to terminate its affiliation with non-American Columbia labels in the 1950s, and thereafter their recordings were sold through Philips or through subsidiaries. The label CBS was generally used as Columbia remained a trademark of EMI in many areas. The British Columbia firm issued their recordings in the USA on the Angel label.

Jazz artists working with the firm after World War II include Dave Brubeck (1953–68), Miles Davis (1955–86), Duke Ellington (1956–62), Thelonious Monk (1962–8) and Wynton Marsalis (from 1981). The label was particularly successful in the pop field in the 1950s, with recordings by Guy Mitchell, Johnny Cash, Jo Stafford and Rosemary Clooney; the antipathy of their musical director Mitch Miller to rock and roll proved costly for Columbia, but later in the rock field, Bob Dylan, Simon and Garfunkel, Janis Joplin and Chicago recorded for the firm, and later Michael Jackson, Barbra Streisand and Celine Dion recorded for Columbia and its Epic label.

In 1988, CBS sold its record business and the Columbia label to the Japanese SONY organization.

See also RECORDED SOUND, §I.

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RAY BURFORD (with DAVE LAING)

Columbia-Princeton Electronic Music Center. Electronic music studio set up in 1959 at Columbia University, New York, with funding from the Rockefeller Foundation. A joint venture with Princeton University, it was one of the first university-based centres for the development of electronic music. Its founding composers Luening and Ussachevsky, with colleagues such as Babbitt and Davidovsky, pioneered digital sound synthesis and processing, using a synthesizer provided by the Radio Corporation of America. Occupying an entire room, this machine was able to produce sounds of defined pitch and timbre. The inaugural concerts of the centre, in 1961, featured works in which electronic sound was integrated with live instruments or voices, including Luening's *Gargoyles* and Ussachevsky's *Creation: Prologue*, as well as entirely electronic pieces, such as Babbitt's *Composition for Synthesizer*. During the next decade the centre remained at the forefront of the field, its output including Babbitt's *Philomel*, Davidovsky's *Synchronisms* and Wuorinen's *Time's Encomium*. By the 1970s computer-music studios had developed at several American universities, notably Princeton, Stanford and MIT.

KATHARINE NORMAN

Columbia University. *See* NEW YORK, §12.

Columbus. Town in Ohio, USA. Site of the OHIO STATE UNIVERSITY SCHOOL OF MUSIC (established 1945).

Columbus, Ferdinand. *See* COLÓN, FERNANDO.

Colyns [Colijns], **Jean-Baptiste** (*b* Brussels, 25 Nov 1834; *d* Brussels, 31 Oct 1902). Belgian violinist, conductor and composer. At an early age he entered the Brussels Conservatory, where he studied with L.-J. Meerts, and N.-L. Wéry, and won a *premier prix* for violin. He played solo violin at the Théâtre de la Monnaie in Brussels, and in 1863 was appointed to teach the violin at the Brussels Conservatory. He was the first violinist of the Belgian court's string quintet and conducted the Société de Symphonie des Amateurs, which gave numerous concerts in Brussels. As a soloist he toured in England, France, Germany and the Netherlands with great success. In 1884 he conducted the Cercle Symphonique et Dramatique and from 1888 he taught at the Antwerp Conservatory. He was highly regarded as both a teacher and performer; the delicacy and purity of his interpretations were particularly praised. His compositions include a violin concerto, several salon pieces for the violin and two operas.

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Chbr: Fantaisie brillante, vn, pf, op.1 (Brussels, ?n.d.); Histoire en deux couplets, morceau de salon, vn, pf, op.2 (Paris, ?n.d.); Variations on … God Save the Queen, vn, pf, op.4 (Paris, *c*1867); Dragons de villars, essais dramatiques, vn, pf (Paris, 1867); Morceau de concert, vn, pf (Paris, ?n.d.); 4 petits morceaux de concert, vn, pf (Brussels, ?n.d.) [incl. Histoire en deux couplets]; 3 duos concertantes, 2 vn (Paris, ?n.d.); Andante et polonaise, trbn/bn, pf (Hanover, ?n.d.)

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PATRICK PEIRE

Coma, Annibale (*b* Mantua, *c*1550; *d* after 1598). Italian composer and organist. Towards the end of 1570 he was appointed organist at Mantua Cathedral, partly through the influence of Duke Guglielmo Gonzaga and, except for a short time during the plague of 1576–7, he remained in the post until 1580. During this period, and especially in 1572, his relations with the cathedral chapter were often difficult; nevertheless, although he was reproached for lack of discipline and irresponsibility in the discharge of his duties, his abilities as an organist were valued. Although there is no supporting documentation he was probably in service at the court after 1580 and in 1588 he contributed to Alfonso Preti's *L'amorosa caccia* (RISM 1588[14]), a collection entirely devoted to compositions by native Mantuans. The dedication, to Duke Guglielmo Gonzaga, of Coma's first book of madrigals speaks of the Duke's knowledge of music and of his skill as a composer, and opens with an encomiastic piece in his honour. The volume includes an eight-section canzone and concludes with a dialogue for eight voices arranged in two choirs. The publications of the 1580s exhibit a preference for lighter textures and pastoral verse; *Il terzo libro* also includes two pieces ascribed to Cesare Ceruti. Dedications to Mario Bevilacqua, Ferrante Gonzaga of Guastalla and Duke Alfonso II d'Este suggest continued associations in north-east Italy, and in particular at the courts of Ferrara and Mantua.

Antonio Coma, probably a relative (see *LaMusicaD*), was from 1606 *maestro di cappella* at S Biagio, Cento. He was a monk in holy orders and published a five-voice *Officium BVM* (Venice, 1606), the *Psalmi omnes … cum 3 beatae Mariae canticis* op.3 (Venice, 1609) for four, five and eight voices with organ, and the *Sacrae cantiones … et in fine Stabat mater* op.4 (Bologna, 1614[5]), which contains three motets by Giacomo Coma, who was also probably a relative (see *EitnerQ*). Both the Marian office and the Vespers music are highly sectional works which make much use of simple homophony, syllabic word-setting and passages of falsobordone writing; both were evidently written for the choir at S Biagio. The *Sacrae cantiones*, which is dedicated to the town of Cento, shows the impact of early 17th-century vocal styles; it contains a number of duets and trios including a setting of the Marian litany (some of these are for male voices), a group of four-voice pieces which includes a setting of the *Stabat mater* addressed to the 'Congregatione confratum disciplinae', and two instrumental works.

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Il terzo libro de madrigali, 5vv (Venice, 1585)
Il quarto libro de madrigali, 5vv (Venice, 1587), inc.
Il secondo libro de madrigali, 4vv (Venice, 1588)
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Coma, Giacomo. Italian composer, probably a relative of ANNIBALE COMA.

Comanedo, Flaminio (*b* Milan, *c*1570; *d* ?Milan, after 1622). Italian composer and singer. The title-pages of his two books of canzonettas indicate that he was born in Milan and that he was a pupil of G.C. Gabussi, *maestro di cappella* of Milan Cathedral, where Comanedo was a salaried tenor from April 1603 to December 1622. The madrigals of his second book circulated in manuscript form and were performed at private academies before being published in 1615. In 1617 he was considered one of the most famous musicians in Milan (see RISM 1617[2]), and in 1619 he was mentioned by his contemporary Borsieri for having followed 'the manner of the most modern composers' in his books of canzonettas. In 1670 Picinelli remembered him for having been the equal of the 'greatest musicians of the day'.

WORKS

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Il secondo libro delle canzonette, 3vv … con 2 madrigali, 4vv (Milan, 1602)
Il secondo libro de madrigali, 5vv, bc (hpd/other inst), op.5 (Venice, 1615)
Vesperi, 4vv, bc (org), op.6a (Venice, 1618); lost, cited in Picinelli
Motetto, 4vv, 1615[13]
Bonum est confiteri, 3vv, bc (org), 1617[2]
Magnificat ottavo tono, 4vv, bc (org), 1617[2]
2 Pater noster, 5vv, 1619[4]
Pater noster, 5vv, *I-Mcap*

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SERGIO LATTES (with AUSILIA MAGAUDDA and DANILO COSTANTINI)

Combarieu, Jules (Léon Jean) (*b* Cahors, Lot, 5 Feb 1859; *d* Paris, 7 July 1916). French musicologist. His musical education began at Cahors under Langlane; he studied at the Sorbonne and in 1888 left to follow the courses of Spitta in Berlin. He taught first in the French provinces and then in Paris at the Lycées Condorcet and Louis-le-Grand. Struck by the shortcomings in French music teaching, he established manuals and ministerial circulars to regulate instruction and promoted choral singing in the secondary schools. During the same period he founded the *Revue d'histoire et de critique musicales* (1901), the first French journal of its kind, which became the *Revue musicale* (1904) and in 1912 absorbed the journals of the Société Internationale de Musique. The journal's first 12 numbers (1901–12) have been reprinted (Scarsdale, NY, 1969). He held a professorship at the Collège de France (1904–10), and his lectures on the history of music were published (1906) under the title *Eléments de grammaire musicale historique*. He was one of the first exponents of a sociological tendency in musicology, aiming at a rigorous strictness of method. He contributed music criticism to various newspapers and journals, among them the *Revue de Paris*, *Revue philosophique* and *Revue critique*.

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ELISABETH BERNARD

Combination action (Fr. *appel*, *pédale de combinaison*; Ger. *freie Kombination*). In organs, a device that allows the player to put a group of stops into operation at once. Such actions may be either fixed (unalterable) or adjustable by the player, and are found in organs with every type of key action: mechanical, pneumatic or electric. Early mechanical types of combination action were generally foot-operated, but in electric-action organs thumb-buttons between the manuals are common. *See also*

COMPOSITION PEDAL; MACHINE STOP; ORGAN STOP; PISTON (ii); REGISTRATION, §I.

□

Combination pedal. *See* COMPOSITION PEDAL.

Combination tone. A sound that may be heard when two loud musical tones are sounded together but is not present when either of the tones is sounded separately. If the frequencies of two pure tones are f_1 and f_2, the frequencies of the combination tones are f_1+f_2, f_1-f_2, $2f_1+f_2$, $2f_1-f_2$, f_1+2f_2, f_1-2f_2, $2f_1+2f_2$, $2f_1-2f_2$ etc. They are usually attributed to non-linearities in the system through which the sound is being transmitted or reproduced. If the only system involved is the ear, they are sometimes described as 'subjective tones'; the most prominent are the 'simple' difference tone, with frequency f_2-f_1, and the 'cubic' difference tone, with frequency $2f_1-f_2$, where f_1 is the lower frequency.

See also SOUND, §9; DIFFERENCE TONE; RESIDUE TONE.

CLIVE GREATED

Combination unit [Combo]. Amplification equipment in which an AMPLIFIER and a LOUDSPEAKER are housed in a single cabinet. *See* ELECTRIC GUITAR, §2.

Combinatoriality. In TWELVE-NOTE COMPOSITION, a technique whereby a collection of pitch classes can be combined with a transformation of itself to form an aggregate of all 12 pitch classes. *See* SET.

Combite songs. *See* HAITI, §II, 2(iii).

Combo (i). A term, derived from the word 'combination', used of a small group of musicians and applied principally to small ensembles, especially in jazz and popular music (hence 'beat combo').

Combo (ii). *See* COMBINATION UNIT.

Comédie-ballet (Fr.). A French Baroque stage work that combined spoken, or later sung, *comédie* and ballet.

As Molière stressed in his preface to *Les fâcheux* (1661), his artistic aim was for a more integrated spectacle, one in which vocal music and dance complemented the principal intrigue conveyed through the spoken dialogue. In partnership with Lully (from 1663 to 1670), he created the most enduring examples of the genre. In the course of this period there was a gradual breaking down of the compartmentalization of *intermède* and dialogue in favour of a more flexible structure: music was increasingly assigned a more prominent role. The subject of the last of their collaborations, *Le bourgeois gentilhomme* (1670), a rich bourgeois and his efforts to become a cultivated gentleman, provided ample scope for Lully (in scenes where the titled character seeks to be a patron or student of the arts with comic results) – so much so that the critic of the *Gazette de Paris* found the intrigue of the *comédie* too accessory. After falling out with Lully, Molière turned to Marc-Antoine Charpentier, whose *Le malade imaginaire* (1673), revised three times to avoid legal entanglements with Lully, achieved a notable success.

In the 18th century few works of this type were called *comédies-ballets* (Voltaire's *La princesse de Navarre* with music by Rameau, 1745, is a hybrid between *tragédie* and *comédie-ballet*, though termed the latter; *see* PARIS, fig.17); nonetheless, the model of Molière and his musicians was an important legacy. Incidental music (instrumental and vocal) supporting elements of the plot and characterization was a feature of French spoken theatre well into the 19th century.

While some scholars restrict the term *comédie-ballet* to works conforming to the Molière-Lully model, for 18th-century authors it also aptly designated a type of OPÉRA-BALLET, with no spoken dialogue and in three or four acts with a prologue. Rather than being composed of separate entrées, it had principal characters that appeared in all the acts and a continuous, though dramatically slight, plot. A.C. Destouches' *Le Carnaval et la Folie* (1703) was the most popular example. Another is Rameau's Platée (1745). The humour was broader than in other *opéras-ballets* and, of course, in strong contrast to the dignity of tone sought in *tragédies lyriques*.

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M. ELIZABETH C. BARTLET

Comenius, Johann Amos. *See* KOMENSKÝ, JAN AMOS.

Come prima (It.: 'as before'). A direction to return to the previous tempo, to play in the same manner as an earlier section (or the opening section), or to repeat a section that has gone before.

Comes (i) (Lat.). *See* ANSWER.

Comes (ii) A lectionary of the Western Church. *See* LITURGY AND LITURGICAL BOOKS, §II, 2(ii)

Comes (iii). The consequent part of a canon. *See* DUX, COMES.

Comes, Bartholomeus. *See* LE CONTE, BARTHOLOMEUS.

Comes, Juan Bautista (*b* Valencia, *c*1582; *d* Valencia, 5 Jan 1643). Spanish composer. He was one of five children of Gaspar Comes, a clog maker, and Hieronyma Villafranca. Juan Bautista was a choirboy at Valencia Cathedral from 1594 until 1 August 1596. He possibly worked as organist and choirmaster in Sueca (Valencia) in 1602 and was employed at Lérida Cathedral between 1605 and 1608 as a singer and later as *maestro de capilla.* He returned to Valencia in 1608 as *vicemaestro de capilla* at the Real Colegio del Corpus Christi (Patriarca), and on 20 April 1613 was appointed *maestro de capilla* at Valencia Cathedral. Comes was ordained as prior on 15 May 1615 and three years later he was appointed *vicemaestro* of the royal chapel, Madrid. His letters suggest that he missed life in Valencia and payment records indicate that he was absent from the royal chapel three times between 1622 and 1626, for periods ranging

from several months to over a year and a half. Notwithstanding the additional 'plaza de Borgoña' awarded him by the court, he returned permanently to Valencia as *maestro de capilla* at the Patriarca on 29 June 1628, and was re-engaged as *maestro* by Valencia Cathedral on 16 October 1632. In 1638 he was relieved of duties relating to the choirboys while retaining his full salary, and the authorities continued to pay for medical treatment and other personal expenses, even reimbursing his heirs some 400 libras (minus the value of certain loans) for compositions he bequeathed to the cathedral on his death. He was buried in the priests' pantheon in Valencia Cathedral.

About 215 compositions by Comes survive, many of which are for two to four choirs. His oft-cited 17-part *Dixit Dominus* contains instrumental indications, while other works include the names of the solo singers for each part in three of the four choirs. The reworking he did of Jan Nasco's St Matthew Passion adds or subtracts parts or sections to reflect the number of persons in the narrative. His *stile antico Misa 'Exsultet caelum'* contains surprising harmonic passages, while his two parody masses, *Iste confessor* and *Ad instar praelii constructa* (both with continuo), use masses (not motets) as their models, namely Palestrina's *Missa 'Iste confessor'* and Victoria's *Missa pro victoria* respectively. Nearly half of Comes's extant works are settings of devotional Spanish texts as villancicos or *tonadas*. These have sections for solo voice(s) and chorus and use folklike and serious musical styles in an unusual three-part structure.

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Misa Iste confessor, SSAT, SATB, bc; ed. in O
Misa qué fértil que es el año, SSAT, SATB; ed. in O
Misa ad instar praelii constructa, SSAT, SATB, SATB; ed. in O
Misa de tres contrabajos, SATB, SATB, SATB; ed. in O
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6 hymns; 1 ed. in G
*c*92 Sp. devotional works; 15 ed. in G; 18 on the Holy Sacrament ed. in C i; 15 on the Nativity ed. in C ii; 11 to the Virgin ed. in C iii; 12 to the saints ed. in C iv

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GRETA OLSON

Comes, Liviu (*b* Şerel, Hunedoara district, 13 Dec 1918). Romanian composer, musicologist and teacher. After attending the Tîrgu Mureş Conservatory (1927–37) he studied composition with Toduţă at the Cluj Academy (1946–50). He also graduated in medicine and philosophy from the University of Cluj. He remained at the Cluj Academy as a teacher (1950–69) until he was appointed counterpoint teacher at the Bucharest Conservatory (1970–81). His compositional style, imbued with Transylvanian folk music, combines modalism with elements of Renaissance counterpoint in the tradition of Toduţă. His works for children, prompted by his interest in music education, include the ballet *Little Red Riding Hood* (1957). Comes has published a number of books on Renaissance polyphony.

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(*selective list*)

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Inst: Sonata, pf, 1951; Suite 'Songs and Dances', 1952; Sonata, vn, pf, 1959; Divertimento, str orch, 1961; Outlaws Suite, orch, 1963; Necklace, variations, orch, 1969; Divertimento, wind qnt, 1971; Sonata, cl, pf, 1973; Maguri [Far Away hills], orch, 1986; Str Qt, 1989; Sonatina, ob, pf, 1992; Sonata, vn, 1995

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OCTAVIAN COSMA

Comes [Gomez, Gomes], **Pietro** (*fl* Naples, 1739–55). Italian composer. According to Eitner he was born 'near Naples', and Florimo referred to him as a singer, though he seems never to have performed on the Neapolitan stage. Librettos of his works call him variously 'Maestro di Cappella Napoletano' and 'Maestro di Cappella dell ... Duca di Castropignano'. At first glance his list of works, entirely in the field of comic opera in Naples, is impressive, but examination of the librettos suggests that Comes was an undistinguished musician called upon when better and more expensive talent was not desired or available. It is probably significant that, except for his last two operas, all his commissions came from the least important and least successful of the Neapolitan theatres, the Teatro della Pace.

Thus his first opera, *La taverna di Mostacchio* (text, B. Saddumene; December 1739) is a resetting of *La Rina* (original music by N. Pisano, 1731); *Le fenziune abbentorate* (P. Trinchera; winter 1745) Scherillo believed to have been a rewriting of Tullio's *Lo finto Armenio* (by A. Orefice, 1717) and an unsuccessful attempt to bring an old-fashioned work up to date; *La vennegna* (Trinchera;

1747) was, as its librettist admitted, written out of season and in a hurry; *Il nuovo Don Chisciotte* (A. Federico and A. Palomba; Teatro dei Fiorentini, winter 1748) was a new version of *Il fantastico* (by L. Leo, 1743); and for *Rosmonda* (Palomba; Teatro Nuovo, Carnival 1755), Comes was commissioned to write only part, in collaboration with Logroscino, Traetta and C. Cecere. Comes also composed *Li despiette d'ammore* (Palomba; spring 1744), *Lo chiacchiarone* (Palomba; winter 1748) and possibly *Laboravi im gemito meo* for six voices (*E-VAcp*).

Although none of the music survives, the librettos of Comes's operas are of historical interest, incorporating developments of Neapolitan *opera buffa* during the 1740s: the move away from Neapolitan dialect for all characters, incorporation of plot elements drawn from literary romance, character satire instead of pure domestic farce and (to judge by their reduction in quantity) elaboration of the individual musical numbers.

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JAMES L. JACKMAN/R

Come sopra (It.: 'as above'). A direction found particularly in scores as a substitute for recopying a whole section. It also appears with the same meanings as COME PRIMA.

Come stà (It.: 'as it stands'). An instruction to play without improvised ornamentation or rhythmic alteration, found particularly in scores of the later 17th and 18th centuries. It appears at the *grave* 4/2 section near the beginning of Corelli's 'Christmas' Concerto (op.6 no.8, 1714) in the direction *arcate sostenute e come stà*, indicating that the strict *stile antico* counterpoint would have been ruined by the embellishment normally applied to slow movements at the time.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Comettant, (Jean-Pierre) Oscar (*b* Bordeaux, 18 April 1819; *d* Montivilliers, nr Le Havre, 24 Jan 1898). French critic. He entered the Paris Conservatoire in 1839, studying composition with Carafa, and from 1844 was a popular salon pianist and composer. After living in the USA from 1852 to 1855 Comettant became known in Paris as a writer. His periodical articles, informative, polemical and attractive to read, were published in *Le musée des familles*, *La gazette musicale*, *La mélomanie*, *Le ménestrel*, *La France musicale*, *L'art musical*, *Le luth français*, *L'almanach musical* and *Le siècle*, whose music critic he was for many years. He wrote books on various subjects: on behalf of the French government he made a number of foreign tours (for example to Australia and Scandinavia) to study indigenous musics, and the results of his research form a large part of his published output. Among the principal works are *Histoire d'un inventeur au XIXe siècle: A. Sax* (1860), *Musique et musiciens* (1862: articles reprinted from *L'art musical* including essays on Glinka and Kastner), *La musique, les musiciens et les instruments de musique chez les différents peuples du monde, archives complètes de tous les documents qui se rattachent à l'Exposition internationale de 1867* (1869) and *Les musiciens, les philosophes et les gaîtés de la musique en chiffres* (1870). In 1871 he and his wife, who was a singer, together founded the Institut Musical, a music school for women. Comettant's compositions include piano music, songs, chamber music and choral pieces, among them a suitably populist *Marche des travailleurs* in 1848, dedicated to the Orphéon de Paris, for which he won a prize.

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GUSTAVE CHOUQUET/DAVID CHARLTON

Comic opera. A musico-dramatic work of a light or amusing nature. The term does not have any precise historical meaning; it may, for example, be applied equally to an Italian intermezzo, *farsa* or *opera buffa*, a French *opéra comique* (though many *opéras comiques* are serious or tragic works), a German Singspiel, a Spanish zarzuela or an English opera of a light character. It is often applied to operetta or *opéra bouffe* and may be applied to musical comedy. Most comic operas in languages other than Italian have spoken dialogue rather than continuous music.

See FARSA; INTERMEZZO (ii); OPÉRA BOUFFE; OPERA BUFFA; OPÉRA COMIQUE; OPERETTA; SINGSPIEL; and ZARZUELA.

□

Comişel, Emilia (*b* Ploieşti, 28 Feb 1913). Romanian ethnomusicologist. She studied with Alessandrescu, Brăiloiu, Breazul and Chirescu at the Bucharest Conservatory (1933–7), and in the sociology faculty of Bucharest University (1942–3). She was a research worker at the Arhiva de Folclor (1935–49), a secondary school teacher in Bucharest and Ploieşti (1942–9), professor of folklore at the Bucharest Academy (1949–76), a scientific researcher at the Bucharest Institute for Folklore (1949–64) and Institute for South-East European Studies (1967–74) and professor of music at Timişoara University (1992–4). She has collected more than 9000 Romanian folksongs, both in Romania and from Romanians living abroad and has used them as the basis for transcriptions and thoroughly documented studies, which aim to promote the aesthetic value of Romanian folk music. She has written the biography of Constantin Brăiloiu (1996), and edited six volumes of his works (1967–98).

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ed.: *Constantin Brăiloiu: Opere* (Bucharest, 1967–98)
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VIOREL COSMA

Comişel, Florin (*b* Ploieşti, 10 April 1922; *d* Bucharest, 7 Oct 1985). Romanian composer. He studied with Negrea and Andricu at the Bucharest Academy (1939–48). His exploration and knowledge of Romanian folk music, inspired by Brăiloiu, informed many of his later scores. His many posts in the capital's musical life included resident composer for the Army Theatre (1946–7), inspector in the State Committee for Culture (1950–51), assistant lecturer at the Conservatory (1951–2) and music secretary of the Ensemble 'Rapsodia Română' (1957–81). Though his folk-inspired orchestral pieces were well regarded, Comişel was most successful as a composer of operettas. Rich in melodic invention and rhythmically incisive, these works display his mastery of character development. Through his avoidance of cliché and incorporation of folk elements he demonstrated the continuing potential of the genre.

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(*selective list*)

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OCTAVIAN COSMA

Comissiona, Sergiu (*b* Bucharest, 16 June 1928). Israeli and American conductor of Romanian birth. He studied the violin and conducting at the Bucharest Conservatory, continuing his conducting studies with Silvestri and Lindenberg. After his début with the Romanian State Opera with *Faust* in 1946, he joined the Bucharest Radio Quartet and the Romanian State Ensemble as a violinist, becoming musical director of the latter (1950–55). He was principal conductor of the Romanian State Opera (1955–9) in Bucharest and won the 1956 conducting competition in Besançon. He emigrated to Israel (becoming naturalized in 1959) and became musical director of the Haifa SO (1959–66) and founder-conductor of the Ramat Gan Chamber Orchestra (1960–67). He made his British début with the LPO in 1960, and his US début with the Philadelphia Orchestra in 1965; his success led to many engagements as a guest conductor, including the Boston SO, Cleveland Orchestra, San Francisco SO, New York PO and the Berlin SO. His musical directorships have included the Göteborg SO (1966–77), Baltimore SO (1969–84), Chautauqua SO (1976–80), American SO (1978–82), Houston SO (1978–87), Helsinki PO (1990–95), Radio-Televisión Orquesta Sinfónica, Madrid (from 1990), and Vancouver SO (1991–2000). He has also been associated with several radio and regional orchestras in Europe, and has frequently conducted opera, chiefly at Covent Garden and the New York City Opera. Comissiona is a colourful personality in performance, with a clear preference for Romantic and Impressionist repertory. His recordings include Franck's Symphony, Saint-Saëns's Symphony no.3 and works by Ravel, Sibelius, Blomdahl and Wirén. He has received the Romanian Order of Merit, the City of Göteborg cultural award, and honorary degrees from Johns Hopkins University and the Peabody Conservatory.

CHARLES BARBER, JOSÉ BOWEN

Comma. A small pitch interval of fundamental importance to temperament and tuning. There are two types of comma. The 'syntonic comma' (also called 'comma of Didymus' or 'Ptolemaic comma') is the difference between a just major 3rd and four just perfect 5ths less two octaves, which is 21.51 cents. The 'Pythagorean comma' (or 'ditonic comma') is 23.46 cents, being the difference between twelve 5ths and seven octaves. For practical tuning purposes, the difference between the two types of comma is often ignored and the comma is taken to equal 24 cents.

CLIVE GREATED

Commanday, Robert (Paul) (*b* Yonkers, NY, 18 June 1922). American music critic. He studied theory and history at Harvard University (BA 1943), piano at the Juilliard School (1946–7) and musicology at the University of California, Berkeley (MA 1952). He taught music at Ithaca College (1947–8), the University of Illinois (1948–50) and the University of California, Berkeley (1951–61), where he directed the university's choral association (1950–63). He also directed the chorus of the Oakland SO from 1961 to 1965. In 1964 he succeeded Alfred Frankenstein as music and dance critic of the *San Francisco Chronicle*. He retired in 1994. An erudite and informed writer, he was a champion of local composers and musical organizations and one of the leading critics on the West Coast; in his writing he has focussed on the history of music in San Francisco from 1850, American music after 1950, American opera and music education. He received the John Swett Award of the California Teachers Association in 1975 and the Deems Taylor Award from ASCAP for 1975–6. From 1981 to 1985 he was president of the Music Critics Association.

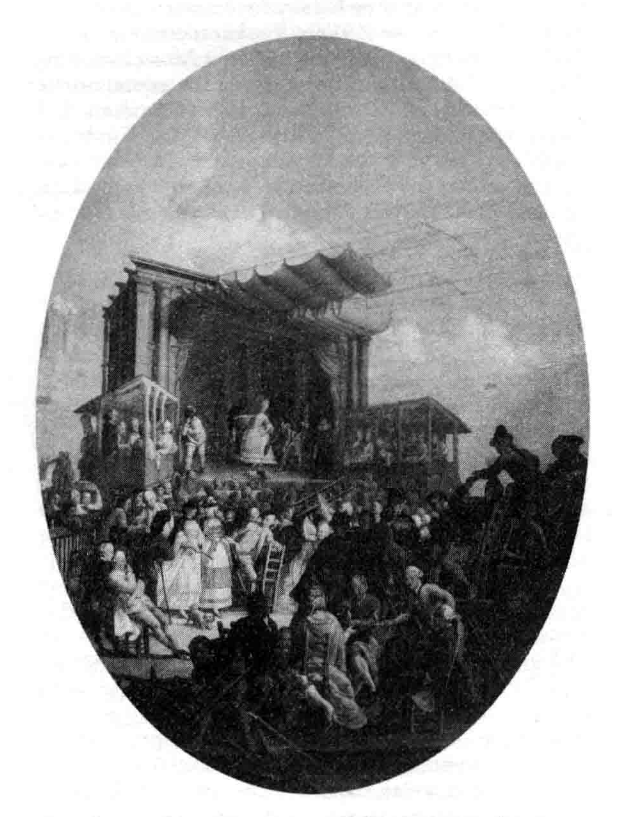
PATRICK J. SMITH

Commedia dell'arte (It.). A type of Italian theatre that flourished in the 16th and early 17th centuries, so called because it was performed by professional actors and actresses who formed regularly constituted companies. The genre is characterized by a combination of improvisation and stereotypical elements, such as a standardized plot line (the *scenario* or *canovaccio*) and masks or fixed character roles. *Commedia dell'arte* plays usually have both masked and unmasked characters, including two or more pairs of lovers (*innamorati*), a swaggering military man, a female servant, two or more comic servants (*zanni*), and two old men. The masked characters often exhibit stereotypical traits associated with various regions of Italy and other European countries; examples include the Dottor Bolognese, Arlecchino of Bergamo, Beltrame of Milan, Pantalone of Venice, the hook-nosed Pulcinella of Naples and Captain Matamoros of Spain. The unmasked characters include all female roles (although

actresses sometimes wore veils or non-stylized half-masks) and, typically, the *innamorati* and any other representatives of the nobility.

Commedia dell'arte plots tend to reinforce social mores regarding marriage and procreation, while deprecating what must have been fairly common but 'aberrant' behaviour involving love and sexual desire. Standard jokes (*lazzi*) poke fun at romantic liaisons between young women and old men, at sodomitic practices and gluttony, at the lust of old men and old women, and at the potential embarrassments of unwanted pregnancy. Humour is often expressed physically, with pronounced movements and dances, acrobatics, conspicuous phallic representations and cross-dressing. While *commedia dell'arte* companies from the mid-16th century on included actresses, a clear distinction must be drawn between the sex of character roles and the sex of the actors who played them, for both men and women appeared in transvestite costume, and many stock jokes were based on gender reversals or differences in sex or sexuality. As a result, the scenarios and dialogues use a highly developed equivocal language, referring to both heterosexual and homosexual practices, and to their potential implications and consequences.

Commedia dell'arte troupes, typically itinerant, also exploited the vogue for humanistic scholarship and imitated the practice of Italian academies in adopting symbolic names, such as the Compagnia dei Gelosi (the Jealous), Accesi (the Ignited) or Fedeli (the Faithful). Individual performers were often known by their stage names. Virginia Ramponi Andreini, for example, the *prima donna innamorata* of the Compagnia dei Fedeli, was called 'La Florinda' after the character she portrayed in her husband G.B. Andreini's tragedy of the same name; Tristano Martinelli was known throughout Europe as 'Arlecchino', and the actor-musician Giovanni Gabrielli was more commonly referred to as 'Sivello'.



'An Italian Comedy in Verona': painting by Marco Marcola, 1772 (Art Institute of Chicago), showing a commedia dell'arte performance on a temporary stage in the Verona amphitheatre

Music was a regular feature of *commedia dell'arte* performances, and many comedians were known for their abilities to sing and play various instruments. The climax of an entertainment was often marked by musical performance, as it was in Isabella Andreini's *Pazzia d'Isabella* (1589) and in G.B. Andreini's *La Florinda* (1603). A tree filled with musical instruments was a standard icon, and a performer like Francesco Andreini would indicate his retirement from the stage by 'hanging up his pipe' on its verdant branches. One of the earliest and most detailed descriptions of a *commedia dell'arte* performance outlines the standard practice for including music in plays. Massimo Troiano, writing in 1568 of the festivities organized by Orlande de Lassus at the court of Munich for the wedding of Wilhelm V and Renata of Lorraine (*Die Müncher Fürstenhochzeit von 1568*, ed. H. Leuchtmann, Munich, 1980), related that, in the course of an improvised comedy, Lassus enacted the character of Pantalone di Bisognosi and sang two stanzas of the villanella *Chi passa per questa strada* to lute accompaniment. The singers of the court chapel performed madrigals between the acts of the play, including one between the prologue and first act, and the entertainment ended with a staged dance. The music performed within the texts of plays tends towards the repertories of the villanella, *barzelletta* and *scherzo*.

Commedia dell'arte players performed a wide variety of theatrical genres, including pastorals, tragedies and *drammi per musica*, and many of the prima donnas were considered great singers. Accounts of Virginia Ramponi Andreini's music-making, for example, in the leading role in the first performance of Monteverdi's *Arianna* and in his *Ballo delle ingrate* (both 1608), in G.C. Monteverdi's *Il rapimento di Proserpina* (1611), in the *Trasformazione di Millefonte* (1609) and in her husband's sacred drama *La Maddalena* (1617), set to music by Monteverdi, Mutio Effrem, Salamone Rossi and Alessandro Ghivizzani, attest the broad compass of her talents in particular and of the *commedia dell'arte* repertory in general. Other comedians, such as Giovanni Gabrielli and his son Francesco ('Scapino'), carried with them vast collections of musical instruments, as noted by Claudio Monteverdi and G.B. Doni, among others. The 'Aria di Scapino' was perhaps the most famous of Francesco Gabrielli's canzonettas, some of which survive in his publications *Villanelle di Scapino* (1624) and the *Infermità, testamento, e morte di Francesco Gabrielli detto Scapino* (1638). Music from the *commedia dell'arte* stage also appears in the popular song anthologies printed in the early years of the 17th century, including the *Arie di diversi* (1634) of Alessandro Vincenti and the multi-volume *Raccolta di bellissime canzonette musicali* (*c*1618–25) of Remigio Romano; such songs were often published with alfabeto notation and a verbal instruction that they be performed to the accompaniment of a chitarrone or Spanish guitar.

Commedia dell'arte themes and characters were popular models for later musical comedies, comic operas, ballets and circuses. Stock characters (Arlecchino, Scaramuccia, the soubrette etc.), or characters developed from them, are introduced in, for example, Orazio Vecchi's

L'Amfiparnaso, Pergolesi's *La serva padrona*, Mozart's *Le nozze di Figaro* and *Die Zauberflöte*, Busoni's *Arlecchino*, Strauss's *Ariadne auf Naxos*, Stravinsky's *Petrushka* and *Pulcinella*, and Schoenberg's *Pierrot lunaire*. *Commedia dell'arte* characters are also referred to in the the titles of instrumental pieces by Schumann (*Carnaval*), Milhaud (*Scaramouche*) and others. Modern actors and acting troupes who model their performances on *commedia dell'arte* themes and practices include Dario Fo and the Cirque du Soleil.

See also INTERMEZZO (ii) and MADRIGAL COMEDY.

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ANNE MACNEIL

Commedia per musica (It.: 'comedy through music'). A term used for comic opera, particularly in Naples, in the 18th century. Sometimes the form 'commedia in musica' was used. It seems to have indicated no nuance of genre as compared with OPERA BUFFA or DRAMMA GIOCOSO. In the 19th century it denoted a type of comic opera in which spoken dialogue in Neapolitan *patois* replaced recitative. A late example is Luigi Ricci's *La festa di Piedigrotta* (1852).

See OPERA, §IV, 2(ii).

□

Commer, Franz (Aloys Theodor) (*b* Cologne, 23 Jan 1813; *d* Berlin, 17 Aug 1887). German music historian, editor, organist and composer. He was a pupil of Joseph Klein and Carl Leibl and in 1828 became organist of the Carmelite church at Cologne and a member of the cathedral choir. In 1832 he went to Berlin, where he studied with A.W. Bach (organ) and K.F. Rungenhagen (composition) and attended A.B. Marx's lectures. His interest in old music was stimulated by his friendship with Carl von Winterfeld, whom he met in 1835, and by a commission to set in order the library of the Royal Institute for Church Music, which from 1845 held much of Forkel's personal library. In 1839 *Musica sacra*, the first of Commer's many important editions of early music, began to appear. In 1845 he became *regens chori* of the Hedwigskirche and singing teacher at the Elisabeth School, and he held several other similar positions. He was much decorated by royalty for his research. In 1844 he helped found the Berliner Tonkünstlerverein, and in 1868, with Eitner, the Gesellschaft für Musikforschung. His nearly 100 opus numbers (songs, partsongs, choruses) and many other published and unpublished works include music for *The Frogs* by Aristophanes and *Electra* by Sophocles, but it is for his editorial work (over 1000 psalms, motets and masses) and as a collector (a catalogue of his own library was published posthumously in 1888) that he is remembered.

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(*selective list*)

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Collectio operum musicorum Batavorum saeculi XVI (Berlin, 1844–58)
Collection de compositions pour l'orgue des XVIe, XVIIe, XVIIIe siècles/Composition für die Orgel aus den 16., 17., 18ten Jahrhundert zum Gebrauch beim Gottesdienst (Leipzig, 1866)
Geistliche und weltliche Lieder für drei, vier, fünf, und sechs Stimmen, aus dem XVI.–XVII. Jahrhundert (Berlin, 1870)
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CHRISTOPHER FIFIELD

Commercial. An advertisement created for broadcast via radio or television, sometimes also transmitted on videotapes and in cinemas. As an adjective, the term is applied to all types of music created for the media, including advertising and film music, but is also sometimes used to refer to any music meant for profit.

Commercials are short, normally ranging from 15 seconds to a minute, and fall into three main categories. In rough order of historical appearance, these are the direct sales pitch, including comparison with a rival product; the scenario in which the product solves a dramatic crisis; and the 'lifestyle spot', which uses attractive images to build up associations between the product and the comfortable life. Music for commercials likewise falls into three categories – the JINGLE, the film-type score, and the music-video style – which correspond roughly to the three types of commercial. The sales pitch and the dramatic scenario may be without music, but both may feature a jingle; the short film score (which may include a jingle) has a natural affinity with the dramatic scenario; and the lifestyle spots, which appeared in the 1970s, proved a training-ground for pioneering music-video directors, like Bob Giraldi. The development of the music VIDEO in the 1980s as an advertisement for the musical product (the record) in turn influenced television advertising.

Commercials in a series, linked by a spokesperson, a jingle or a similarity in scenario, have been common since the days of radio; since the 1980s such series have commonly been of lifestyle spots. In the late 1980s the 'Night Belongs to Michelob' series of beer commercials featured popular songs with the word 'night' in their titles and brought accusations of 'selling out' to the rock stars who participated, among them Eric Clapton, Steve Winwood and Phil Collins. On both sides of the Atlantic, the Levi's 501 commercials, have been influential beyond the immediate goal of selling jeans: in the USA, advertisements in a similar surreal visual style were scored by such prominent musicians as Ry Cooder and Bobby McFerrin; in Britain each advertisement was in a distinctive visual style, and the series launched highly successful singles by previously unknown artists, including 'Spaceman' by Babylon Zoo (1996), one of the fastest-selling singles ever.

See also ADVERTISING, MUSIC IN.

ROBYNN J. STILWELL

Commission. A contract or an understanding, usually in writing, by which a musician agrees to compose a piece of music for a patron or an organization. It usually specifies the genre, the date of completion and the terms of recompense and rights.

Historically, a commission related to a specific work, separate from a musician's more general long-term responsibilities to compose, perform or teach for an individual, a court or an institution. Even if a musician was employed by or enjoyed the protection of a patron, a commission might additionally be drawn up for a particular composition. Mozart, for example, received commissions for his flute works of the 1770s, the 'Paris' Symphony and, most famously, the Requiem.

The practice of commissioning music can be traced as far back as the Renaissance. Confraternities in 16th-century Flanders customarily drew up agreements with musicians to compose motets or liturgical works. At the same period, publishers commissioned composers, at first chiefly for psalm books (e.g. East's *Whole Booke of Psalmes*, 1592) and by the late 17th century for six or 12 instrumental works in a series. From the late 18th century concert societies made frequent commissions to composers, as in the dealings between Beethoven and the Philharmonic Society of London. A notable 20th-century example was the commissioning of works from American composers by the Louisville SO in Kentucky. Radio stations played an increasing role, notably the BBC, in the 1920s, and for the Proms every year, and after 1945 the French, Italian and German state radio organizations. While recording companies have played a less significant role, in America the NBC did some commissioning in Toscanini's time. Nonesuch Records was the first record company to commission an electronic work (Morton Subotnik's *Silver Apples of the Moon*, 1967). Opera houses frequently commission new works as part of their regular programmes (e.g. Covent Garden, ENO, Glyndebourne and the Met). Since 1960, government organizations have played an increasing role as commissioners, notably the Arts Council of Great Britain and the National Endowment for the Humanities in the USA.

Personal commissions, sometimes administered by a foundation (e.g. Koussevitzky), remained important during the 20th century. The Swiss conductor Paul Sacher commissioned major works, chiefly for his own orchestra, from Bartók, Stravinsky and Hindemith. In 1952 Paul Fromm established a foundation for the support of new music based at Harvard University. In 1956 Gulbenkian established the Calouste Gulbenkian Foundation in Lisbon.

Women have played central roles in commissioning. In France Suzanne Tégenas Présidente supported Pierre Boulez's Domaine Musicale series and commissioned works from him at that period. A strong tradition of female patrons in the USA has included Isabella Stewart Gardner of Boston, Jeannette Meyer Thurber of New York and Elizabeth Sprague Coolidge of Chicago and the District of Columbia. Since the 1960s Betty Freeman of Los Angeles has commissioned works from composers such as Partch, Cage, Le Monte Young and Glass (including *Einstein on the Beach*, 1975–6); she later became active commissioning works by Europeans such as Goehr and Lutosławski (Symphony no.4, 1988–92), as well as at the Salzburg Festival when it began to focus on new music in the 1990s.

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WILLIAM WEBER

Committee for the Promotion of New Music. English organization, founded in London in 1942 and later renamed SOCIETY FOR THE PROMOTION OF NEW MUSIC.

Commodamente [commodo]. *See* COMODO.

Commodore. American record company. It was established in New York in 1938, although at first its recordings were produced and manufactured by the American Record Company. Its catalogue contained much Chicago jazz, but recordings in swing styles also figured prominently. Issues included items by the Kansas City Five and Six,

Coleman Hawkins and Hot Lips Page, a series by Billie Holiday and reissues of some of Jelly Roll Morton's last recordings for General. Although intensive activity ceased in the 1940s, the label remained operational intermittently into the following decade.

Material from the catalogue was reissued on Mainstream in the 1960s and on London in the 1970s, as well as under its original label name. In the late 1970s the label was revived and a series of LPs with much previously unreleased material was sold in the USA and Germany; the latter series continued into the late 1980s. Mosaic reissued the entire catalogue from about 1988 to 1991.

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HOWARD RYE

Common chord (Fr. *accord parfait*; It. *accordo perfetto*). A major or minor TRIAD; in American terminology a major triad only (Ger. *Durdreiklang* or *Hauptdreiklang*).

Common flute. *See* RECORDER.

Common of the Saints (from Lat. *Commune sanctorum*). Chants, readings and prayers for Mass and Office used in the celebration of feasts of saints lacking a special, proper Office. The Commons are classified according to categories of saints: apostles, evangelists, martyrs, doctors, popes, bishops, confessors, virgins etc. *See also* LITURGY AND LITURGICAL BOOKS, §II, 1.

Common time. 4/4 time. It has been supposed, erroneously, that the time signature C, derived from the medieval half-circle designating the duple division of breve and semibreve, represented a 'C' standing for 'common time'. *See* TIME SIGNATURE and NOTATION, §III, 4(iii).

Commuck, Thomas (*b* Charlestown, RI, 18 Jan 1805; *d* Calumet County, WI, 25 Nov 1855). American composer of Narragansett (Indian) ancestry. He lived at Brothertown, New York, from about 1825 to 1831 when he and his bride, the Pequot Indian Hannah Abigail (married 31 July 1831), moved west. Eventually they settled at Brotherton, Wisconsin, where they had ten children and Commuck became the first postmaster and first justice of the peace. An ambitious writer as well as composer, he is remembered for two valuable historical articles (1855, 1859). His death by drowning may not have been accidental.

In 1845 he published *Indian Melodies . . . Harmonized by Thomas Hastings* (New York), a collection of 120 tunes named mostly after chiefs or tribes. Hastings, who befriended many Indians, was the first American to publish two Brazilian Indian (Tupynambi) tunes collected by Jean de Léry in about 1557. He included them in his *Dissertation on Musical Taste* (Albany, NY, 1822) and was therefore Commuck's ideal collaborator. Two of Commuck's tunes were used by MacDowell: *Old Indian Hymn* in the fifth of his *Woodland Sketches* op.51 and *Shoshonee* in the third movement of the Second 'Indian' Suite op.48.

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ROBERT STEVENSON

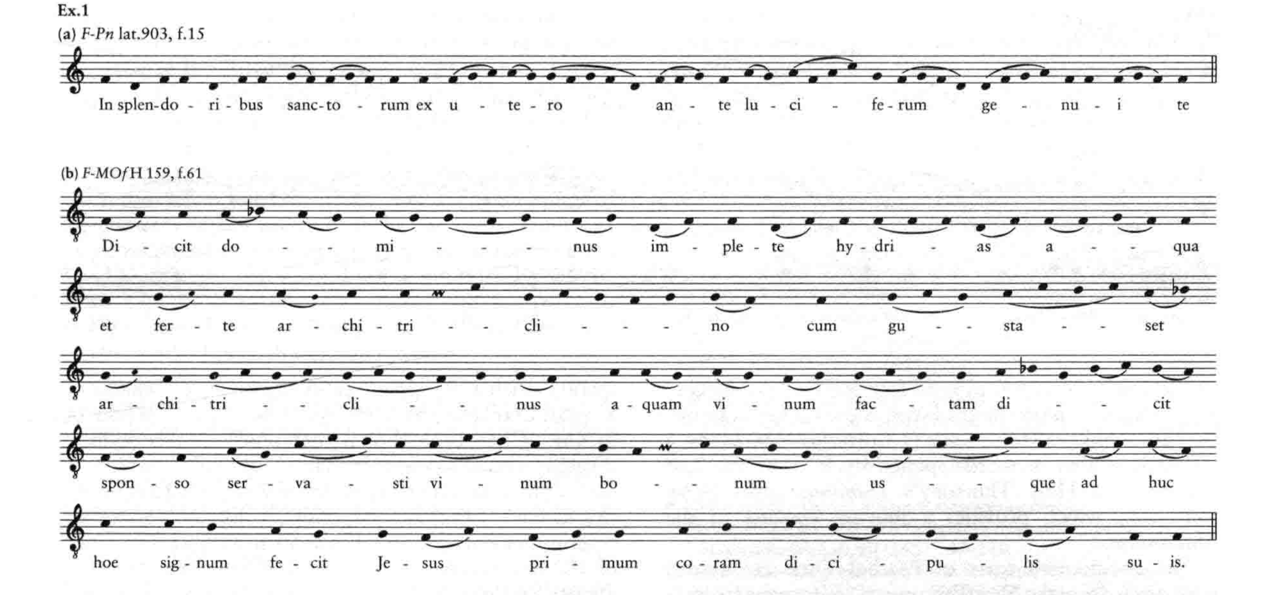
Commune sanctorum (Lat.: 'Common of the Saints'). *See* LITURGY AND LITURGICAL BOOKS, §II, 1.

Communion (from Lat. *communio*). The last of the Proper or variable chants of the Mass. The communion is described in the early 8th-century *Ordo romanus I* as an antiphon and psalm sung during the distribution of Communion. The psalm was sung to the same psalm tones as the introit (*see* INTROIT (i)). By the 12th century most sources provide only the antiphon, indicating a curtailment of the earlier format that is most probably due to the decline of frequent Communion among the faithful.

1. Origins and early history. 2. Repertory, texts and annual cycle. 3. Musical style. 4. Later history.

1. ORIGINS AND EARLY HISTORY. The singing of a psalm during the distribution of Communion is attested by several 4th-century patristic authors. It could be said, then, that the communion chant is a particularly ancient item in the Mass Proper; but it might be more appropriate to think of it as a chant of the Mass Ordinary at this early period, because most sources specify the same psalm – Psalm xxxiii (Vulgate numbering). It appears to have been sung in its entirety by the lector or cantor with its appropriate verse 8, 'Taste and see that the Lord is good', serving as a congregational response. This proto-communion retained a central position in the medieval Byzantine liturgy, where it served as the regular *koinōnikon* of the ancient Liturgy of the Presanctified Gifts, which was said on the weekdays of Lent and on other fast days throughout the year. Schattauer, in his analysis of the 10th-century typikon of the church of Hagia Sophia in Constantinople, has shown how the ferial *Geusasthe kai idete* ('Taste and see') was joined at an early date by the festal *Aiveite ton kyrion* ('Praise the Lord', Psalm cxlviii.1), which survives in the 10th century at several dates of the Paschal season and on Sundays throughout the year. Next came two more chants that functioned as Common *koinōnika*: *Potērion sōtēriou* ('Cup of salvation', Psalm cxv.4), sung on feasts of the Virgin Mary; and *Agalliasthe dikaioi* ('Rejoice ye righteous', Psalm xxxii.1), sung on feasts of the saints. In succeeding centuries these four were joined, and in some instances replaced, by several *koinōnika* of a more Proper character, for example, by *To pneuma sou* ('Thy spirit', Psalm cxlii.10), which took the place of the original *Aiveite* on Pentecost Sunday. Among the later *koinōnika* a number of non-psalmic and even non-biblical texts were employed in order to obtain a more explicit reference to the festival on which they were sung. By the 10th century the repertory consisted of 22 *koinōnika* (26 by the 12th century according to Conomos); they appear to have consisted of the antiphon only, having lost their psalm verses at some unknown stage in their history.

The early medieval Roman communion repertory creates a substantially different impression from that of



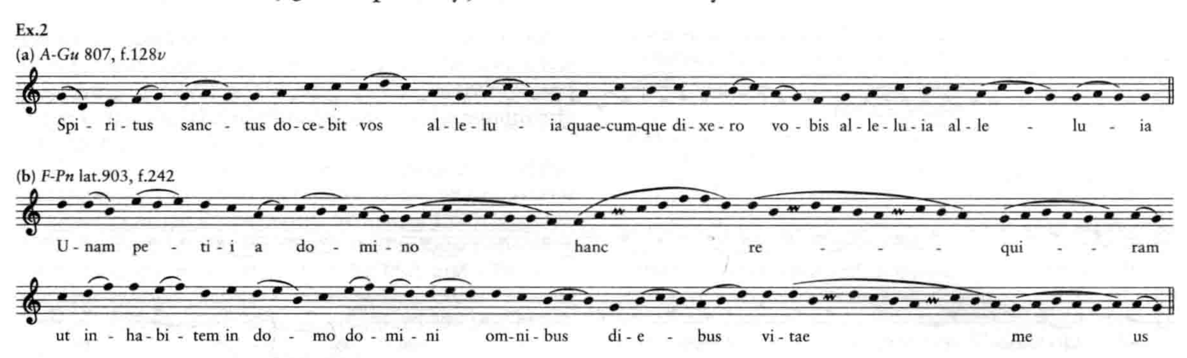
the Byzantine *koinōnikon*. It is much larger, comprising nearly 150 items, with a Proper chant for virtually every date in the *Temporale* and a large portion of the *Sanctorale*. It fails to grant, moreover, a privileged position to a small group of ancient communions. The proto-communion *Gustate et videte* is used only once in the liturgical year, figuring simply as an undifferentiated member of the post-Pentecostal series. Thus the Roman communion does not display evidence of a centuries-long evolution; its early history is hidden behind what would appear to be a large-scale revision – accomplished within a comparatively brief span of time – that was undertaken to provide a Proper chant for every important date in the annual cycle. What form the communion took before this purported final revision remains speculative, and the most plausible line of speculation must centre on the monastic Office psalmody of the Roman basilicas. There would appear to survive in the Lenten weekday communions, which use Psalms i–xxvi in numerical sequence, a vestige of the *recitatio continua* that characterizes the psalmody of the monastic Office.

2. Repertory, texts and annual cycle. If the core repertory of any particular item of the Mass Proper is defined as those chants that appear in both the Roman manuscripts and the earliest Frankish manuscripts – and thus make up the repertory transmitted from Rome to the north in the mid-8th century – then for the communion there are precisely 140 chants. In addition to these there are eight communions in the Roman graduals that do not appear in the Frankish manuscripts edited in Hesbert's *Antiphonalium missarum sextuplex*, and 11 in the Frankish manuscripts not appearing in their Roman counterparts (see §4 below for a discussion of this group of 19 chants).

Non-psalmic chants predominate in the core repertory: 80 communions derive their texts from non-psalmic sources, with only 60 taken from the Psalter. Of the former, 57 are derived from the Gospels, eight from other New Testament books, 14 from the Old Testament, and one – St Agatha's *Qui me dignatus* – from a non-biblical source. The bulk of the psalmic communions (a total of 44) appear during Lent and on the Sundays after Pentecost, while the festal seasons of Christmas Time and Paschal Time rely almost exclusively on New Testament texts. In most instances these latter are Gospel texts, indeed texts derived from the Gospel of the day; such a practice is unique to communions among items of the Mass Proper. Sanctoral texts are also predominantly non-psalmic: 29 out of a total of 39, with 24 from the Gospels.

The entire annual cycle of the communion displays striking evidence of what might best be called 'compositional planning', a phenomenon in which the prevalence of non-psalmic texts plays an important role. Advent and Christmas Day have a series of ten communions with texts derived from the Prophets (including David), while the nine post-Christmas communions (from the feast of St Stephen to the third Sunday after Epiphany) form a sharp contrast with their colourful narratives derived from the Gospels. Musically, the first group is characterized by a restrained lyric style that focusses on the interval *re–fa*, with a single gesture to upper *ut* (see *In splendoribus*, ex.1*a*); while several of the second group feature a flamboyant dialogue type, exemplified here by *Dicit dominus* (ex.1*b*), which presents a vivid portrayal of Jesus's first miracle at the marriage feast at Cana.

The weekdays of Lent, as noted above, derive their texts from Psalms i–xxvi, in numerical order. The sequence is interrupted twice: first by the insertion of six communions borrowed from the post-Pentecostal repertory at the time that the Lenten Thursdays were established as liturgical under Gregory II (715–31); and secondly by the five much-discussed Gospel communions – *Oportet te* (*Luke* xv.32), *Qui biberit* (*John* iv.13–14), *Nemo te* (*John* viii.10–11), *Lutum fecit* (*John* ix.6–38), *Videns Dominus* (*John* xi.33–44) – that were substituted for five communions of the psalmic sequence, those with texts from Psalms xii, xvi, xvii, xx and xxi. These five Gospel communions with their original simple syllabic melodies and their variety of more ornate settings in the later manuscripts have long puzzled chant scholars (see also §3 below). While the Lenten weekday communions may represent an earlier layer of communion composition, several chants



of the Lenten Sundays and of Holy Week show signs of belonging to a more recent layer; there is, for example, the fifth Sunday's *Hoc corpus* (*1 Corinthians* xi.24–5), a dramatic setting of words spoken by Jesus at the Last Supper, and Holy Thursday's *Dominus Jesus* (*John* xiii.1–22), which provides a moving vignette of the *Mandatum*.

The communion texts of Paschal Time are almost exclusively from the New Testament: 14 from the Gospels and five from the Epistles. The text of every Gospel communion is derived from the Gospel of the day up to the feast of the Ascension, at which point there is an abrupt change of procedure. The nine communions from the Ascension to Saturday in Pentecost week are borrowed from the responsories and antiphons of Ascension and Pentecost Matins. This sudden abandonment of the compositional principles previously employed in the festival cycles of the *Temporale* creates the impression of a hastily improvised conclusion to the entire annual cycle.

The post-Pentecostal sequence (perhaps roughly contemporary in its beginnings with the Lenten weekday series) has at its core a group of communions that are bound together by a rich theme of harvest, eucharistic and sacrificial motifs. At a later point in its history it appears to have had several communions added to it and to have had its psalmic communions arranged in numerical order. Among the additions were four psalmic communions at the head of the series, three of which – *Cantabo* (Psalm xii.6), *Ego clamavi* (Psalm xvi.6) and *Dominus firmamentum* (Psalm xvii.3) – were the first three of the five Lenten communions replaced by Gospel communions.

As for sanctoral communions, the tendency for the same chants to be used for many saints of the same category – in effect a proto-Common – might be expected to result in a *Sanctorale* that is generally older and has a higher proportion of psalmic texts than the *Temporale*. However, as noted above, this is by no means the case. Virtually every one of the major sanctoral dates has a Gospel communion of direct thematic relevance, whether it be Andrew's *Dicit Andreas* (*John* i.41–2), the Holy Innocents' *Vox in rama* (*Matthew* ii.18) or John the Baptist's *Tu puer* (*Luke* i.76). Even the most frequently used communions – chants such as *Beatus servus* (*Matthew* xxiv.46–7) and *Qui vult venire* (*Matthew* xvi.24) that would eventually figure in the Common of Saints – are predominantly non-psalmic.

3. Musical style. The communion is unique among items of the Mass Proper for its stylistic heterogeneity. There are short syllabic communions, for example, and long melismatic ones; communions of a restrained lyric quality (such as *In splendoribus* of ex.1*a*), and chants of a quasi-dramatic character (such as *Dicit Dominus* of ex.1*b*). It has been shown that much of this stylistic diversity is due to the fact that a substantial portion of the communion repertory is shared with Office antiphons (McKinnon, 1992) and responsories (Maiani). Some ten communions of the core repertory (including at least four of the five Lenten weekday Gospel communions cited above) are also antiphons, and about 30 are responsories. Thus a simple syllabic communion such as *Spiritus sanctus* (ex.2*a*), which has been described as 'antiphon-like', is in fact an Office antiphon; and a chant such as *Unam petii* (ex.2*b*), which manifests the binary structure and formulaic character of a responsory, also appears in the antiphoners as a Matins responsory.

The antiphon-communions and responsory-communions offer valuable insight into the chronology of the communion cycle's creation. They tend to cluster at points in the annual liturgical cycle that display signs of later adjustments – Paschal Time, Holy Week, the later Sundays of Lent, the post-Epiphany Sundays, the opening Sundays of the post-Pentecostal sequence and later sanctoral dates like the Purification. The responsory-communions, moreover, share their melodic and textual peculiarities with other communions (such as *Dicit Dominus*) that also tend to appear in the same portions of the Church year.

The sharing of chants with the Office, especially as it involves responsories, serves to explain another frequently cited musical peculiarity of communions – their high incidence of modal instability. Nearly half of the Gregorian communions that appear in the sources with different *maneriae* are responsory-communions (13 out of 27, according to the present author). If these chants are removed from the reckoning, the communion displays about the same degree of modal instability as other genres of the Mass Proper. Why responsory-communions are so frequently modally unstable remains a matter for speculation, but the reason would seem to be somehow connected with their late entry into the Roman repertory.

4. Later history. It was mentioned above that eight communions appear in the Roman graduals but not in the early Frankish manuscripts of Hesbert's *Antiphonale missarum sextuplex*, and conversely that 11 communions appear in the latter sources but not in the Roman ones. Some of these chants are clearly later additions to the Roman and Frankish repertories, respectively, occasioned by the establishment of new liturgies after the mid-8th-century transmission of the Roman chant to the Carolingian realm. On the Roman side, for example, there is the communion for a nuptial Mass, *Christus qui natus*; and on the Frankish side *Inclina aurem tuam*, the communion

for the seventh Sunday after Pentecost, a Frankish addition to the Church year; and *Benedicimus Deum* for the Carolingian festival of Trinity Sunday. But not all of these communions are so easily explained, and as a group they present a unique opportunity to study the relationship between Roman and Frankish chant during the period of transmission. It is an intriguing fact, for example, that discrepancies between the Roman and Frankish liturgical assignments appear precisely at the end of the sequences of post-Epiphany and post-Easter Sundays: for the third Sunday after Epiphany the Roman graduals have *Puer Jesus* and the Frankish *Mirabantur*, and for the fifth Sunday after Easter the Roman books have *Pater cum essem* and the Frankish *Cantate Domino*.

The history of the antiphon-communion and responsory-communion in the Frankish and Gregorian sources is particularly interesting. At first the two genres follow a parallel course: most of the Roman representatives of the two types are retained and a number of new examples of each are added. The antiphon-communion *Vos qui secuti*, for example, is assigned to the feast of St Simon and St Jude, and *Nos autem* to Tuesday in Holy Week and to feasts of the Cross. About a half-dozen responsory-communions are similarly added, chiefly to sanctoral liturgies, for example, *Qui me dignatus* for the feast of St Agatha, and *Quinque prudentes* for St Agnes. But in 11th- and 12th-century sources the two genres display remarkably divergent behaviour. Antiphon-communions develop a great diversity of more florid melodies, varying from region to region (see Huglo, 153, 171 and 194), but retain their original simple melodies in the Office. The most plausible explanation for this would seem to be that cantors were spurred on to create new communion melodies to avoid singing a text at Mass to the same melody as that sung earlier at Matins. But responsory-communions do precisely the opposite. The original melodies continue to be sung at Mass virtually without exception, while the related Matins responsories are either given new melodies or, as is more often the case, dropped entirely from the repertory. A partial explanation of such contradictory circumstances might be that the antiphon-communions abandoned their original simple melodies because they were obviously stylistically inappropriate to the communion, while the responsory-communions retained theirs because of their approximate compatibility.

The expansion of the communion repertory in later centuries varied considerably from region to region. Central European sources are remarkably conservative in this respect. Manuscripts as late as the 14th-century gradual of the Thomaskirche in Leipzig (see Wagner, 1930–32) and the early 16th-century gradual of St Adalbert's at Esztergom (see Szendrei) have almost precisely the same repertory (apart from a handful of obviously necessary additions such as *Quotiescumque* for Corpus Christi, and *Beata viscera* for the votive Mass of the Virgin Mary) as early manuscripts such as *CH-SGs* 339 and *CH-E* 121. Aquitanian and Italian sources, however, add a significant number of communions to the repertory, principally to accommodate new liturgical occasions such as nuptial and funeral Masses, votive Masses of the Virgin Mary, and dates added to the *Sanctorale* such as the feasts of St Benedict, St Bartholomew and St Martin. A large portion of these new communions – at least a dozen – were created for the Mass of the Dead. Most of the later communions, chiefly products of the 11th and 12th centuries, have newly composed melodies, but the Carolingian *Per signum crucis* for the Exaltation of the Cross and *Benedicimus* for Trinity Sunday were adapted from *Ab occultis* and *Feci judicium*, respectively, and *Quotiescumque* for the 13th-century festival of Corpus Christi was adapted from Pentecost's *Factus est repente*.

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JAMES W. McKINNON

Comodo (It.: 'comfortable', 'convenient'). A word used both as a tempo designation in its own right and as a qualification to other tempo marks. It is also spelt *commodo*. Frescobaldi mentioned a *battuta commoda* in the preface to his *Toccate e partite* of 1615 but in no particularly technical sense. J.G. Walther (*Musicalisches Lexicon*, 1732) defined the adverbial form *commodamente* 'nach guter Bequemlichkeit' ('good and comfortably'), adding that it was 'so viel, als Adagio' ('the

equivalent of *adagio*'); but he was presumably there taking ADAGIO in its literal sense, 'at ease', for there is nowhere else any apparent suggestion of *comodo* being anything but a fluent and agreeably fast tempo. Leopold Mozart (1756) defined *tempo commodo* as the same as TEMPO GIUSTO: both of them 'lead us back to the piece itself'. The rondo of Beethoven's Piano Sonata in E op.14 no.1 is marked *allegro comodo. Andante comodo* and *a tempo comodo* are relatively common; *comodamente* (the adverb) and *comodetto* (the diminutive) appear in 18th-century scores.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Compan, Honoré (*b* ?Paris; *d* ?Paris, after 1798). French harpist and violinist. He composed numerous short pieces for the harp and a significant method containing several short pieces (to illustrate the principles he advocated) as well as *ariettes* with accompaniment: *Méthode de harpe, ou Principes courts et clairs pour apprendre à jouer de cet instrument* (Paris, 1783). In 1798 he was still listed as a violinist of the Théâtre de la Pantomime. (*FétisB*, *GerberL*, *GerberNL*, *MCL*)

HANS J. ZINGEL

Comparative musicology. A translation of the German *vergleichende Musikwissenschaft*, this 'takes as its task the comparing of tonal products, in particular the folksongs of various peoples, countries and territories, with an ethnographic purpose in mind, grouping and ordering these according to the variety of [differences] in their characteristics' (Adler, 1885; trans. 1981, p.13). One of four subdivisions of systematic musicology in Guido Adler's formative 1885 definition of 'the scope, method, and aim of musicology', comparative musicology was renamed ethnomusicology in the 1950s in the United States.

Adler and his followers applied the then recent advances in the sciences of geology and biology to the new *Musikwissenschaft* ('music science'). In geology, this involved the ability to infer chronological sequence from stratigraphic layering of fossils in rock beds; in biology, the classification of plants and animals; while comparative methods from anatomical studies and Darwin's evolutionary theories (and their applications to history and ethnology) provided the intellectual framework within which comparative musicologists worked for more than 50 years (Mugglestone, 1981). The invention of phonograph recording (by both the American Thomas A. Edison and the Frenchman Charles Cros, working independently) in 1877 gave comparative musicologists the tool they needed to collect performances of unwritten, orally-transmitted music in a fixed form for scientific analysis, comparison and classification in a laboratory.

Two of the earliest works in this discipline, published in England, cast doubt on the prevailing 'scientific' assumptions of the time. In 1885 Alexander J. Ellis invented a linear scale, the so-called cents system, that facilitated the measurement and comparison of interval sizes. Dividing the octave into 1200 equal units, he measured 'the musical scales of various nations' and discovered that they were not governed by 'natural laws' that proved the superiority of Western harmonic practices. Instead, they were extremely diverse, even 'capricious', and apparently unregulated by mathematical laws. Richard Wallaschek's 1893 study of 'primitive music' was steeped in the prevailing late 19th-century assumptions about the progress of man from savage and simple to civilized and complex. Yet his sometimes favourable impressions of the musicality that must have been necessary to play certain kinds of 'primitive' music could be seen to indicate the beginnings of a suspicion (never fully articulated) that a comparative musicology could challenge rather than ratify the commonly-accepted evolutionary framework of the time.

Comparative musicology flourished in the hands of psychologist Carl Stumpf (1848–1936) and his student Erich Moritz von Hornbostel (1877–1935), who founded the Berlin Phonogramm-archiv at the University of Berlin. Using cylinders recorded by anthropologists in the field, they and their associates (some trained in other sciences such as physiology) focussed mainly on pitch, intervals and tone systems, and used their findings to study psychoacoustics comparatively (Hornbostel, 1910); speculate on the origins of music (Stumpf, 1911); invent methods for analysing scale and melody (Hornbostel, 1913); create a classification system for musical instruments (Hornbostel and Sachs (1914); and transcribe and analyze the musical structures of many individual musical styles (e.g. Hornbostel, 1923). Hornbostel produced only two doctoral students in comparative musicology, Mieczyslaw Kolinski and Fritz Bose, but other influential scholars who worked with them included Otto Abraham, Robert Lachmann, Marius Schneider, Curt Sachs and George Herzog, some of whom brought their ideas to North America in the 1930s and 40s.

In addition to classification systems for tonal material and musical instruments, some German research in comparative musicology was influenced by the evolutionary theories of German anthropologists. According to their 'culture-circle doctrine' (*Kulturkreislehre*), cultural traits could be grouped into geographical circles of distribution. The circles could then be placed in chronological order, representing the evolutionary stages of development of those traits: the widest circles were presumed to contain the oldest traits and the smallest, the newest. Marius Schneider (1934–5) applied this doctrine to the study of polyphony and found that monophony (or sometimes heterophony) appeared most widely distributed and was therefore the oldest type, with various forms of polyphony evolving (in stages) out of monophony. Curt Sachs (1940) applied the doctrine to musical instruments, finding that rattles have the widest distribution and are therefore the oldest instruments; that the musical bow and xylophone evolve at a later stage; and that the African *sanza* (lamellophone), with its somewhat restricted distribution, is younger still. Though the evolutionary underpinnings of this doctrine, and therefore the conclusions based on it, were rejected by American researchers of the period and later, these scholars' ability to control huge amounts of data was nonetheless impressive. The cents system and the Hornbostel-Sachs system of instrument classification remain the main legacy of comparative musicology.

If comparative musicology is taken as an umbrella term for all research on 'folk', 'primitive' and 'Asiatic' music from the late 19th century to the 1950s, then not all researchers in the period worked in the German tradition. Another important stream included American collectors of Amerindian music such as J.W. Fewkes, Francis Densmore and Helen Roberts. Yet a third stream consisted

of the many European collectors of national folksongs. Some worked strictly within national boundaries, but some, such as Béla Bartók in Hungary, Oskar Kolberg in Poland and Constantin Brăiloiu in Romania, had a more or less comparative outlook. Fundamental to all scholarship in this period, however, was the collection, classification, comparison and historical stratification of styles.

When ethnomusicology replaced comparative musicology as the disciplinary label in the 1950s, research turned primarily to localized studies of music conceived as a part of culture. However, the comparative impulse, stripped of its evolutionary underpinnings, has surfaced occasionally, in Miecyslaw Kolinski's classification of melodic movement (1965), Alan Lomax's cantometrics (1968), Anna Czekanowska-Kuklinska's (and others') study of pan-Slavic features (1972); Steven Feld's proposal for a comparative sociomusicology of egalitarian cultures (1984); and Bruno Nettl's descriptions of musical styles and cultures (1989).

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TIMOTHY RICE

Compass. *See* RANGE, particularly of an instrument or a vocal or instrumental part.

Compenius. German family of organ builders (possibly a branch of the Low Countries family of Kompen or ten Compe), active 1546–1671. Timotheus Compenius lived at various times in Königsberg (now Kaliningrad) and Staffelstein (both in Upper Franconia) and worked in the diocese of Würzburg. In 1596–7 he added a pedal-board to the organ (built 1572–3 by Rodensteen) in the Stadtkirche, Bayreuth, and wrote a guide to the instrument's registration, *Ordentliche Specification und Verzeichnung zur Zusammenziehung der unterschiedlichen Register* (included in Hofner). In 1602 he built an organ for St Michael, Hof, with two manuals and 20 stops.

Timotheus's brother, Heinrich the elder (*d* Nordhausen, 2 May 1611), is mentioned as organist of St Andreas, Eisleben, in 1546 and 1572, but by 1579 he had moved to Nordhausen, which remained his base while he built organs for such places as the Predigerkirche in Erfurt (1579), the Stadtkirche in Cönnern (1580–82) and, with Timotheus, the cathedral in Fritzlar (1588–90). He wrote a composition manual, *Musica teutsch in kurze Regulas und Schriftstücke verfasst*, in 1567 (now lost), and a cantata, *Gib Glück und Heil, Herr Jesu Christ*, for the Erfurt council election in 1572 (the cantata survives in manuscript).

Organs by Heinrich's son Esaias (*b* Eisleben; *d* Hillerød, 1617) included those for St Martin, Kroppenstedt (1603–13); Hessen Castle (between Wolfenbüttel and Halberstadt) (1605–10; two manuals, 27 stops, based on the ideas of the Duke of Brunswick and Lüneburg, under the supervision of Michael Praetorius and now in the chapel of Frederiksborg Castle at Hillerød; see illustration); and the Stadtkirche in Bückeburg (1615). Esaias held the official position of organ builder and instrument maker to the court of Brunswick. He assisted Praetorius in the writing of his *Organographia* and was co-author with



Organ by Esaias Compenius, built for Hessen Castle, 1605–10 (Frederiksborg Castle, Hillerød)

him of the *Kurzer Bericht, was bei Überlieferung einer Orgel zu observieren*, published in Blume.

Heinrich's son Heinrich the younger (*b* Eisleben; *d* Halle, 22 Sept 1631) was official organ builder to the Archbishop-Elector of Magdeburg. He made instruments for such buildings as Magdeburg Cathedral (1604–5), the monastery at Riddagshausen, near Brunswick (*c*1610), the Stadtkirche, Markranstädt (1617), and St Ägidien, Oschatz (1627).

Esaias's son Adolph (*d* Hanover, 1650) built an organ for the court chapel in Bückeburg (1620) and was active in Bremen between 1636 and 1644. He was organist of St Ägidien, Hanover, 1626–36 and 1644–50.

Johann Heinrich (*b* Halle; *d* Halle, 11 Dec 1642), son of Heinrich the younger, built the organ of the Moritzkirche, Halle (1624–6), for Samuel Scheidt, under Scheidt's supervision.

Heinrich the younger's son Ludwig (*b* Halle; *d* Erfurt, 11 Feb 1671) was official organ builder to the chapter of Naumburg Cathedral. His instruments included those in St Johannis, Gera (1645–7), the Predigerkirche in Erfurt (1647–9) and the Schlosskirche in Weimar (from 1657). He designed the organ at the Brüderkirche in Altenburg (from 1655).

Jakob (*d* Sorau, 1602; his exact relationship to the others is unknown) worked with Michael Hirschfeldt of Nordhausen on an organ with transmissions and extensions for St Maria Magdalena in Breslau (1595–1605).

The Compenius family carried on the craft of the Beck family, with whom they had personal connections. They emulated in particular David Beck's wealth of foundation stops and reeds, using finely shaded individual colours. But in the layout of their instruments (with the exception of the Magdeburg Cathedral organ) they followed the less elaborate model of Esaias Beck, providing a comprehensive Principal chorus only for the *Hauptwerk*, and leaving the Pedal in a largely ancillary state. Heinrich the elder built spring-chests, his sons slider-chests. Ivory and ebony were sometimes used for the pipes. The wind pressure of the Compenius organ at Hillerød, all the pipes of which are either wood or ivory, amounts to 55 mm. The manuals of Compenius organs were C to *c‴* (sometimes to *f‴*), the pedal-board C to *d′* (occasionally to *e′*); C♯ and D♯ were often absent, and sometimes F♯ and G♯ too. On the other hand they often had double keys for D♯/E♭ and G♯/A♭. The German *Orgelbewegung* was indirectly inspired by the Compenius organ, through the building of the 'Praetorius Organ' in the university of Freiburg (1921; Gurlitt/Walcker). The only surviving Compenius organ is that in Frederiksborg Castle at Hillerød; the Gedeckt 8′, Quintaden 8′ and Rohrflöte 4′ stops from the Magdeburg Cathedral organ are incorporated in the present organ of St Martin, Kroppenstedt.

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HANS KLOTZ

Compensation frame. The name given to a wooden piano frame with metal bracings patented by James Thom and William Allen (who both worked for William Stodart) in 1820. Unlike earlier metal-braced frames, this used brass tubes above the brass strings and iron tubes above the iron ones in order to achieve greater stability of tuning. Rimbault described the device in terms of 'metallic tubes possessing the same properties as the strings, extended or relaxed simultaneously with them' (*The Pianoforte*, London, 1860, p.152). Stodart purchased the invention and patent rights from Thom and Allen, and proceeded to use the compensation frame in his pianos.

See also PIANOFORTE, §I, 6.

HOWARD SCHOTT/MARTHA NOVAK CLINKSCALE

Compensationsmixtur. *See under* ORGAN STOP (*Mixture*).

Compère, Loyset (*b* Hainaut, *c*1445; *d* St Quentin, 16 Aug 1518). French composer. He was one of the leading chanson and motet composers of the late 15th and early 16th centuries.

1. LIFE. According to the poet Jean Molinet, who evidently knew him well, Compère belonged to a family from St Omer, in the county of Artois; a Milanese document of 1476, moreover, describes him as a cleric of Arras, also in Artois. Nevertheless, a decree written by Charles VIII of France in April 1494, granting Compère French nationality so that he could safeguard benefices acquired during royal service, explicitly calls him a native of Hainaut. The birthdate usually suggested for Compère, about 1450, probably lies at least five years too late. An anonymous chanson linking him and Molinet appears in a manuscript with a repertory from the 1460s (*I-PAVu* Aldini 362), and the beautifully polished chanson *Puisque si bien* was copied into the Laborde chansonnier (*US-Wc* M 2.1.L25 Case) about 1465. The motet *Omnium bonorum plena*, datable before 1474 (perhaps for the dedication of Cambrai Cathedral on 5 July 1472), reveals a fully skilled, mature composer.

During the mid-1470s Compère belonged to the *cappella* of Galeazzo Maria Sforza, Duke of Milan. His name appears in a list of singers dated 15 July 1474 and in further lists of 30 March and 4 April 1475: in September 1476 the duke attempted to procure a benefice for him at S Georgio de Catasijs in Pavia. Compère may have come to Italy from the French royal court, where he later spent the major part of his career. The Sforzas had close political ties with Louis XI, and on 23 November 1472 Galeazzo Maria had written to Ockeghem, the head of Louis' chapel, for help in securing singers. On the other hand, the text of *Omnium bonorum plena* seems to suggest an early association with Cambrai: the *secunda pars* contains a prayer for a series of musicians traceable almost without exception to Cambrai Cathedral or – to a lesser extent – the courts of Louis XI and Charles the Bold, duke of Burgundy. Compère's own name, however, does not occur in the fairly extensive surviving records of any of those institutions.

Compère's stay in Milan came to an end shortly after the murder of Galeazzo Maria on 26 December 1476. On 7 January 1477 the court decided to reduce the *cappella*, and a document of 6 February lists Compère among those scheduled to leave. No further indication of his whereabouts survives for the next decade, though he may well have been in Moulins at the court of Jean II, duc de Bourbon, two of whose poems he set. In February 1486 a document from the French court describes him as *chantre ordinaire* to Charles VIII; eight years later the king's decree of naturalization refers to Compère as *chappelain ordinaire et chantre de nostre chappelle*. In autumn the same year Compère accompanied Charles on the French invasion of Italy. In a letter of 7 October 1494 Ferrante d'Este told his father, the Duke of Ferrara, of a meeting with Compère at Casale Monferrato. The composer

> was extremely sorry not to be able to furnish Your Lordship with any good compositions because the only works he had with him are old ones. He finds that he left behind in France certain of his books, in which he has some good new compositions, and he will be glad to satisfy Your Lordship as soon as he is able to do so.

Compère presumably spent the month of January 1495 in Rome, when Charles and his troops were occupying the city. The appearance of five motets and a Magnificat setting by Compère, all copied about 1495–7, in the Vatican choirbook *I-Rvat* C.S.15 may represent a souvenir of this visit.

Between 30 April 1498 and 5 May 1500 Compère served as dean at the church of St Géry in Cambrai; from then until 1503 or 1504 he held the post of provost at the collegiate church of St Pierre in Douai. A manuscript history of St Pierre dating from 1730 (discovered by Herbert Kellman) describes Compère's tenure as a difficult one:

> In his time the lords of the city broke the immunity of our cloisters and quarters, in the year 1503 violently forcing their way into the house of this same canon, breaking down the doors, smashing the wall and inflicting other damnable deeds upon us.

The history also reveals that Compère held bachelor's degrees in both canon and civil law.

Despite his obligations to Cambrai and Douai, Compère may have continued to serve the French court at least intermittently after 1498. He would appear to have written the motet *Gaude prole regia* for the reception of Duke Philip the Fair, Governor of the Netherlands, in Paris on 25 November 1501: the text, a prayer to St Catherine of Alexandria, depicts France and Flanders uniting in praise of the saint, whose feast day falls on 25 November. The motet *Sola caret monstris*, probably composed in early 1508, contains a bitter diatribe against Pope Julius II on behalf of King Louis XII and the episcopal *maître de chapelle* of the royal chapel, René de Prie. Compère evidently spent his last years at the collegiate church of St Quentin: he had held a canonry there since at least November 1491, when he paid a tax on a benefice in the diocese of Coutances. It appears probable that he received a more lucrative position in the chapter in the spring of 1504, when a permutation of benefices moved one Pierre Duwez into Compère's provostship of Douai in order to free up the provostship of Condé-sur-l'Escaut for Josquin des Prez. He was buried in the church of St Quentin.

2. Works. Compère's place in musical history has undergone a decisive change with the discovery that the Josquin at Milan during the 1460s and 70s was not Josquin des Prez. It now looks as though Josquin des Prez would have been about 10 years younger than Compère, and it seems very likely that Compère was a pioneer in some of the stylistic and technical features they share. He may well be the earliest composer to use consistent points of imitation, in his early works often preferring three different pitches of entry; he was the purest exponent of the melismatic chanson style that came to the fore in the 1460s; and he may also have been the first composer to explore the motet-cycle of *Motetti missales* as an alternative to the mass ordinary cycle. As a flawless contrapuntist who also wrote some of the sweetest music of the 15th century, he may well have been an attractive model for the young Josquin.

In spite of a considerable range of experimentation, two main styles are evident in Compère's music. He had a thorough grounding in traditional late Burgundian style and cultivated this in his tenor motets, several of his cantus-firmus motets and many of his chansons. This style involved structural reliance on duets between superius and tenor with the other voices taking supporting roles; forms based on purely musical rather than textual logic; florid, expansive melodic lines in a predominating superius part; and the use of traditional liturgical or chivalric types of text. The other main style of his music is rooted in Italian popular forms of the late 15th century, the *lauda* and frottola, where the bass is the fundamental harmonic support. Predominantly syllabic melodic lines reflect the rhythm and accentuation of the words; the voices are treated equally and often imitatively; duets in various combinations frequently contrast with full polyphony or homorhythmic writing; and text interpretation through illustration, analogy and contrast, achieves a new level of importance and to some extent dictates the form. Compère's choice of texts also gradually changed: in sacred works he most commonly used biblical texts, chiefly from the Prophets or the Gospels, medieval sacred poems or compilations drawn from various biblical or poetic sources. His later vernacular texts are distinctly irreverent, reflecting contemporary popular poetic types. Although many of his works exactly fit into one of these two styles, some are intermediate, reflecting his attempt to assimilate the Italian style or to synthesize the two.

One of Compère's earliest surviving works is apparently *Omnium bonorum plena*. Drawing extensively on Hayne van Ghizeghem's *De tous biens plaine*, both for musical material and for the opening of the text, it demonstrates Compère's brilliant technical mastery. The text, which he probably also wrote, mentions a number of older, revered musicians, including some whose names are otherwise unknown. In style the motet owes much to Du Fay and even more to Busnoys.

Similar in design are four tenor motets for five voices modelled on Regis. Each has a tenor cantus firmus as a central axis, surrounded by four voices with a different text though thematically related to the tenor. Two of these motets were written to commemorate a specific political event, whereas the others are sacred. *Sola caret monstris/Fera pessima* is stylistically remarkably like Ockeghem (probably in order to exemplify the musical style of the French royal chapel); and *Gaude prole regia/Sancta Catherina*, with its compact lucid form, adapts the italianate style to the traditional framework of the tenor motet.

Apart from *Omnium bonorum plena* and the tenor motets, Compère wrote at least five cantus-firmus motets,

all sacred, with a text common to all voices. Many features of the italianate free motets are found here within the context of the traditional northern motet. Among these motets is *Ave Maria, gratia plena*, his most popular work and one of the most widely disseminated of the period. The text is compiled from various liturgical sources, and each section has its own melody. But his preference for syllabic text declamation and chordal and duet writing based on melodic formulae hampers his melodic invention. Although the work is technically virtuoso it lacks both the fantasy of the Netherlandish motet and the euphonious clarity of the italianate type.

Perhaps most characteristic are Compère's free motets. All but one are sacred, without a cantus firmus, and draw heavily on the style developed in Italian popular and sacred forms in the late 15th century. Central to their conception is the prominent role assigned to the words: since there is no cantus firmus to provide a superstructure, the text is made to assume this function. Lines are presented one by one, a variety of textures shows relationships within the text and produces lucid, symmetrical forms; syllabic declamation enables the words to be heard clearly. In the most advanced pieces, such as the *Officium de cruce*, word-painting bordering on true madrigalism is used repeatedly. The only secular free motet is *Sile fragor*, whose humanistic poem refers to singing in church and curiously combines a prayer to the Holy Virgin with an invocation to Bacchus; it may be an irreverent substitute for 'Deo gratias' at the end of Mass or Vespers.

Of the two firmly ascribed complete mass Ordinary cycles, *Missa 'L'homme armé'* is probably the earlier; it was copied into *I-Rvat* C.S.35 by about 1490. It presents the familiar tune in an unusual Phrygian transposition and features canons at a variety of difficult intervals, including the 2nd and the 9th; it had considerable success and seems still to have been sung in the papal chapel as late as 1568. *Missa 'Alles regrets'* combines principles of parody technique and through-imitation more successfully to achieve a unified composition. The tenor of Hayne van Ghizeghem's famous chanson appears in the tenor, but with continuously changing mensuration. Around it are woven motifs from the chanson superius and contratenor, as well as freely invented points of imitation, resulting in a virtuoso display of contrapuntal skill.

Compère also wrote at least three cycles of *motetti missales* (also called 'substitution masses'). Each comprises eight motets to be sung in place of parts of the mass Ordinary or Proper of the Milanese rite. It has been argued that they may originally have been written as motet cycles similar to the *Officium de cruce* and only later adapted as *motetti missales* by Gaffurius, and that they do not necessarily date from Compère's Milan period (see Lowinsky, 1963). It is clear, however, that they were composed as cycles, for they are unified by mode, clef combination and near-consistency of mensuration changes; and *Ave Domine*, in addition, has an unidentified cantus firmus in six of its eight movements. Furthermore, the sections designated for the Elevation, like those in Weerbeke's unquestioned Milanese *motetti missales*, show a distinctive homophonic texture in long notes with fermatas, showing the cycles to be true *motetti missales*. Finscher (1964) and Ward (1986) have conjecturally identified several other cycles that are not transmitted in the sources as *motetti missales*. All these are probably among Compère's earliest experiments with the 'Italian' style, and they may have been an important influence on the early development of Josquin's style in the 1470s.

Compère was perhaps at his best in composing chansons. They fall into three main categories: motet-chansons, three-voice chansons in the old Burgundian tradition, and the more modern Italian type, mostly for four voices. The motet-chanson closely resembles the medieval motet which disappeared around 1440 and enjoyed only a brief revival in this more modern guise around 1490, when Compère, the most prolific composer of the genre, produced five works. Each has a cantus firmus, with Latin text, in the bass, supporting two upper voices which set a French rondeau or virelai. In each piece the two texts are symbolically related through a similarity in their openings. In works thought to be of early date the cantus firmus moves in long values, quite independently of the upper parts, which consist chiefly of points of imitation (e.g. *Le corps/Corpusque meum*). In presumably later pieces (e.g. *Plaine d'ennuy/Anima mea*, *Tant ay d'ennuy/O vos omnes*) the cantus firmus is more animated and is integrated rhythmically with the other voices, occasionally engaging in imitation with them.

The three-voice chansons range in style between those similar to Du Fay's late works and Flemish tricinia. They form the largest group, with over 30 pieces. Most of those whose texts survive in full are *formes fixes*. Some of the earliest (e.g. *Dictes moy toutes*, *La saison en est*) consist of a songlike superius supported by tenor and contratenor, undifferentiated in range, which cross freely, especially at cadences. Phrases are clearly delineated without overlap. Imitation, when present, is nearly always confined to the superius and tenor. Usually these two parts form the basic structure, supported by a contratenor or bass which moves in a low range and rarely crosses the tenor. Sometimes all three voices engage in imitation. A particularly noteworthy group consists of the *chansons de regret* (*Sourdez regretz*, *Vat'en regret*, *Venés*, *regretz*); they are related to earlier works, especially Hayne van Ghizeghem's *Allez regrets*. As a group these form some of the finest fruits of an already moribund musical culture. A smaller group of chansons, largely confined to French sources, notably *F-Pn* fr.2245, was apparently composed shortly before 1496 when Compère was at the French court. These are rather more melismatic and more regularly imitative, with a less songlike contratenor. Some (e.g. *Pour estre ou nombre*, *Faisons boutons*) are in *tempus perfectum*, archaic by this late date. *Au travail suis* is a brilliant quodlibet, drawing extensively on earlier, popular chansons. Similar in style to this 'French' group of chansons is an 'Italian' group, which appears predominantly in manuscripts of Italian provenance.

Sharply contrasting in style with all of these are the 14 four-voice chansons. They seem to have been composed shortly before 1501–3, when Petrucci drew heavily on them in his chanson publications. They use gay, amorous or occasionally political texts, and their concise, popular verses are set to sprightly melodies with lively rhythms. The words are declaimed syllabically to rhythmically clearcut motifs, homophonic sections and bustling duets, punctuated by clean cadences, rests or *coronae*. Their brisk vitality has its origins in the Italian frottola, which had only recently appeared. They are among the earliest musical manifestations of the Renaissance spirit in France. Curiously, the two pieces with Italian texts, published by

Petrucci as frottolas, might more properly be called Italian chansons; one of them, *Scaramella fa la galla*, even suggests the gravity of a motet.

WORKS

Edition: *L. Compère: Opera omnia*, ed. L. Finscher, CMM, xv (1958–72) [F]

MASSES, MASS SECTIONS
all for 4vv

Missa 'Alles regrets', F i
Missa 'L'homme armé', F i
Kyrie, Gloria, Credo, F i
Credo 'Mon père', F i
Sanctus, ed. in AMMM, vi (1966) (anon.; see Staehelin, 1973)

MOTETTI MISSALES

Ave Domine Jesu Christe, 4–5vv, F ii (anon.; see Finscher, 1964)
Hodie nobis de virgine, 4vv, F ii
Missa Galeazescha, 5vv, F ii

MAGNIFICAT

Magnificat I toni, 4vv, F iii
Magnificat IV toni, 2vv, F iii (Esurientes only)
Magnificat VI toni (i), 4vv, F iii
Magnificat VI toni (ii), 4vv, F iii
Magnificat VII toni, 4vv, F iii
Magnificat VIII toni, 3vv, F iii (Esurientes only)

MOTETS
for 4vv unless otherwise stated

Ad honorem tuum Christe, F iv; Asperges me Domine, F iv; Ave Maria, gratia plena, F iv; Crux triumphans, F iv; Gaude prole regia/Sancta Catherina, 5vv, F iii; O admirabile commercium, F iv; Officium de cruce (In nomine Jesu), F iv; O genitrix gloriosa, F iv (also attrib. Ghiselin, Richafort); Omnium bonorum plena, F iv
Paranymphus salutat virginem, F iv; Profitentes unitatem, F iv; Propter gravamen, F iv; Quis numerare queat/Da pacem, 5vv, F iii; Sile fragor, F iv; Sola caret monstris/Fera pessima, 5vv, F iii; Virgo celesti, 5vv, F iii; O post partum munda, lost

MOTET–CHANSONS
all for 3vv; all ed. in F v

Le corps/Corpusque meum (full French text perhaps Henri Baude's rondeau 'Le cueur la suit')
Malebouche la decevable/Circumdederunt me viri mendaces
O devotz cueurs = Tant ay d'ennuy
Plaine d'ennuy de longue main attainte/Anima mea liquefacta est
Royne du ciel/Regina celi (also attrib. Prioris in a version that differs only in its opening notes)
Tant ay d'ennuy [= O devotz cueurs]/O vos omnes qui transitis (also attrib. Obrecht but surely by Compère)

CHANSONS
for 3vv unless otherwise stated; all ed. in F v

Adiu ma dame = Ne vous hastez pas
Aime la plus bella = Puis que si bien
Alons fere nos barbes, 4vv (melody reused in Henry VIII's En vray amoure; 2nd half, beginning 'Et ou la troveroye', appears in only one source of this work, but it also appears as 2nd half of Mon pere m'a donné mari, and for many reasons may be a separate work)
A qui diraige ma pensee (Dc later used in San of Obrecht's Missa plurimorum carminum (ii))
Au travail suis sans espoir de confort (based on Barbingant's or Ockeghem's chanson with additional references to other chansons)
Barises moy = Guerissés moy
Beauté d'amours = Seraige
Bergeronette savoysienne
Chanter ne puis chieux la mynonne
De les mon getes = Volés oïr une chanson
Des trois la plus et des aultres l'eslite
Dictes moy toutes vos pensees (used for masses by A. de Févin and Mouton)
Disant adieu a ma dame et maistresse
[Disant] adiu [a] ma dame = Ne vous hastez pas
En attendant de vous secours
Et dont revenés vous, 4vv
Et ou la trouveroye, 4vv (cf Alons fere nos barbes, Mon pere m'a doné mari)
Evray Dieu que payne = Vray Dieu quel payne
Faisons boutons, le beau temps est venu (text by Jean II, duc de Bourbon)
Gentil patron, maistre de la galee, 4vv
Guerissés moy du grant mal que je porte
J'ay ung syon sur la robe, 4vv (double canon)
Je suis amie du fourrier, 4vv
La saison en est ou jamais (also attrib. Agricola, but surely by Compère)
L'aultre jour me chevauchoye, 4vv
Le grant desir d'aymer m'y tient
Le renvoy d'ung cuer esgaré (evidently derived from ?Barbingant's Terriblement suis; used for a mass by Ghiselin, in Ag of Obrecht's Missa plurimorum carminum (ii), and in a duo by La Rue)
Lourdault, Lourdault, garde que tu feras, 4vv (also attrib. Josquin, Ninot le Petit, but surely by Compère; perhaps addressed to JEAN BRACONNIER, called 'Lourdault')
Me doibt on prendre = Ne doibt on prendre
Mes pensees ne me laissent une heure (presumably used for the lost mass 'de mes pensees' listed in index of *I-Bsp* A.XXIX)
Mon pere m'a donné mari, 4vv (2nd half, beginning 'Et ou la troveroye', also appears as 2nd half of Alons fere nos barbes, and for many reasons may be a separate work)
Ne doibt on prendre quant on donne (text by Jean II, duc de Bourbon; also found in sources from 1543 and later with text Venite amanti insieme, attrib. C. Festa, 'Foglianus')
Ne vous hastez pas en malheure [= Adiu ma dame]
Nous sommes de l'ordre de Saint Babouin, 4vv
Or suis je bien transy d'esmay = Vous me faittes morir
Pensant au bien que ma dame m'a fait
Pleut or a Dieu que n'aymasse jamais
Pour estre ou nombre des loyaulx (inscription 'Royal' in margin of *F-Pn* fr.2245 may indicate the poet)
Puis que si bien m'est advenu [= Aime la plus bella]
Quam diu che pena messe = Vray Dieu quel payne
Reveille toy franc cuer joyeulx
Royne de ciel, 3/4vv (A marked 'si placet'; not related to Compère's motet-chanson with the same incipit)
Se mieulx ne vient d'amours peu me contente (text perhaps by Guillaume Crétin, also set by Convert and Agricola)
Se pis ne vient d'amours je me contente (possibly a *response* to Se mieulx ne vient, but musically closer to Convert's setting of that chanson)
Seriage [vostre mieulx amee] [= Beauté d'amours]
Si j'ay parlé aucunement (text by Henri Baude)
Sourdes, regretz, avironez mon cueur
Tant ha bon oeul
Tout mal me vient Dieu mercy et fortune
Une plaisante fillette, 4vv
Un franc archier a la guerre s'en va, 4vv
Va t'en, regret, celuy qui me convoye (used for a mass by Simonet Censier)
Venés, regretz, venés, il en est heure (on T derived from Hayne's Allez regrets)
Vive le noble roy de France (perhaps refers to Battle of Fornovo, July 1495; see Winn, 1979)
Volés oïr une chanson, 4vv [= De les mon getes]
Vostre bargeronette m'amiette, 4vv
Vous me faittes morir d'envie [= Or suis je bien transy] (text apparently by Jean II, duc de Bourbon)
Vray Dieu quel payne m'esse, 4vv [= Quam diu che pena messe] (also attrib. 'Gaspart' [van Weerbeke], Pipelare, but almost certainly by Compère)

FROTTOLAS

Che fa la ramacina, 4vv, F v
Scaramella fa la galla, 4vv, F v (on same tune as Josquin's Scaramella va alla guerra)

DOUBTFUL AND MISATTRIBUTED WORKS

Missa 'De tous biens plaine', 4vv (attrib. Compère in Berlin, Preussische Staatsbibliothek, Mus.ms.40634 [now in *PL-Kj*], but more plausibly to 'Johannes Notens' in *A-Wn* 11883; Steib, 1993, argues for Compère's authorship); ed. in AMMM, vi (1966), 118 (Gl, Cr, San only)
Ave regina celorum, 4vv (anon. in *I-Md* 1; attrib. Compère by Finscher, 1964, p.53, supported by Ward, 1986, pp.506–8)
Cayphas, 3vv (in *E-SE* s.s. attrib. 'Loysette Compere' on the left and 'Johannes Martini' on the right; very much in Martini's style), F v

Ha traistre Amours, 3vv (anon. in *c*1535[14] but with incipit 'Compere'; almost certainly by Stokem; also attrib. Rubinet)
Helas le bon temps que j'avoie, 3vv (attrib. Compère in *E-SE* s.s.; by Tinctoris)
Il n'est vivant tant soit [= Pensees avant], 3vv (attrib. Compère in *I-Rvat* C.G.XIII.27; almost certainly by Agricola)
J'ay beau huer avant que Gien havoyr [= Robert], 3vv (attrib. Compère in *E-SE* s.s.; by Agricola)
Je ne fay plus, je ne dis ne escrips, 3vv (attrib. Compère in *SE* s.s.; almost certainly by Mureau; also attrib. Busnoys)
Je ne puis plus haver [= Benedic anima mea], 3vv (attrib. Compère in *SE* s.s.; probably by Agricola)
Mais que ce fust secretement [= Donzella no men culpeys], 3vv (attrib. Compère in 1501; by Pietrequin), F v
O bone Jesu, 4vv (attrib. Compère in 1519[2]; also attrib. Anchieta, Peñalosa, Ribera), F iv
Puis que je suis hors du compte, 4vv (by La Rue, though attrib. Compère in index of *I-Fc* Basevi 2439)
Se non dormi, donna, ascolta, 4vv (attrib. 'L.C.' in *F-Pn* Rés.Vm[7] 676), F v
Veci la danse barbari, 4vv (attrib. Compère in *E-SE* s.s.; almost certainly by Vaqueras)

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JOSHUA RIFKIN/JEFFREY DEAN, DAVID FALLOWS (1), BARTON HUDSON/JEFFREY DEAN, DAVID FALLOWS (2)

Complainte (Fr.). *See* PLANCTUS.

Complement. The difference between an octave and a given simple INTERVAL (i.e. an interval less than an octave), hence the INVERSION of that interval at the octave. The complement of a perfect 5th is a perfect 4th, that of a major 3rd is a minor 6th, that of a minor 2nd is a major 7th etc. The complement of a unison (prime) is an octave, and vice versa.

Completorium. A chant sung at Matins and Vespers in the Ambrosian rite to conclude the ceremonies in the baptistry; *see* AMBROSIAN CHANT, §6(v).

Compline (from Lat. *completus*: 'completed'). One of the services of the DIVINE OFFICE. Traditionally performed at the end of the day, Compline seems to have originated as a form of prayer before going to bed; this was once the purpose of Vespers, with which it shares common theological themes, but Compline was never as variable or as imposing as its earlier counterpart. Basil the Great (*d* 379) mentioned a form of Compline, perhaps still very rudimentary, in his so-called *Longer Rules*. Both he and the monastic rule written for Arles by St Aurelian (bishop 546–51) referred to the singing of Psalm xc (Vulgate numbering) during the Office. Two very early Western sources, the *Ordo monasterii* attributed to Alypius of Thegaste and the *Institutiones* of John Cassian, imply the singing of fixed psalms. It is perhaps because of this long-established tradition that the Rule of St Benedict (*c*530) excludes the service from its regular course of psalms.

In some sources Compline is preceded by what may be termed a preface, consisting principally of a short lesson (*1 Peter* v: 'Fratres sobrii estote'), a general confession (*Confiteor Deo omnipotenti*) that is said first by the priest and then by the congregation, and a sung versicle and response (*Converte nos Deus*). The general confession may be a later addition; not mentioned in the Rule of St Benedict, it nevertheless seems to be referred to in the *Regula sancti Fructuosi* (*c*670). Many breviaries of even the late Middle Ages do not contain either the lesson or the confession, but the versicle following the confession (and linking the preface to the Office itself) is found at the

beginning of the unusual and very elaborate Epiphany Compline service of the 12th-century manuscript *F-LA* 263, ff.131–41.

The service itself begins with three psalms: iv (*Cum invocarem*), xc (*Qui habitat*) and cxxxiii (*Ecce nunc benedicite*). Other early services added, appropriately, Psalm xxx to the phrase 'In manus tuas, Domine, commendo spiritum meum', but this was probably a later addition and is sometimes omitted. Commentators on the liturgy from Amalar of Metz (*c*830) have pointed out that each of these psalms has a special relevance to night, or to sleep as the image of death. In the monastic cursus these psalms are said very simply, and without an antiphon. In the Roman cursus there is only one antiphon for all the psalms, usually *Miserere mei*. Proper antiphons for Compline are rare. The Compline hymn, most often *Te lucis ante terminum*, is followed by a short lesson, the chapter, which begins *Tu* [*autem*] *in nobis*. Neither the hymn nor the chapter was mentioned by Amalar: these were apparently added after his time. (In some sources, for example the Exeter Ordinal of 1337, their order is reversed.) The short responsory *In manus tuas* is the most recent addition to Compline; it is absent from many manuscripts. Next come a versicle and response, *Custodi nos domine*; *Nunc dimittis* (the Canticle of Simeon, *Luke* ii. 29–32), with antiphon; a simple Kyrie, the *Pater noster*, Apostles' Creed (*Credo in Deum*), and a series of versicles and responses leading to the final prayer *Visita quaesumus* (in some medieval sources, *Illumina quaesumus*); and *Benedicamus Domino*. This is the usual pattern.

Special embellishments are given to Compline in three medieval manuscripts: *F-SEm* 46 (early 13th century; ed. H. Villetard, *L'office de Pierre de Corbeil*, Paris, 1907); *GB-Lbl* Eg.2615 (Beauvais, 13th century; ed. W. Arlt, *Ein Festoffizium des Mittelalters aus Beauvais*, Cologne, 1970); and *F-LA* 263 (see Arlt, and D. Hughes: 'Music for St. Stephen at Laon', *Words and Music: The Scholar's View . . . in Honor of A. Tillman Merritt*, ed. L. Berman, Cambridge, MA, 1972, p.137). At Sens and Beauvais the Compline service is for the feast of the Circumcision (1 January), at Laon for Epiphany (6 January); these are special days of festivity for sub-deacons. In these manuscripts the versicle *Custodi nos domine* is replaced by a rhymed paraphrase. The *Nunc dimittis* is followed by or sung in alternation with the chant *Media vita in morte sumus*, one of the most powerful of the texts dealing with death used in the Middle Ages. The *Pater noster* is troped, and followed by the response *In pace in idipsum* with its versicle *Si dedero*. (Concerning polyphonic settings of this responsory for use in Compline, see *HarrisonMMB*, pp.367, 371.) The Credo is troped, and the versicles and responses that follow are sung, in the Beauvais and Laon offices, to elaborate melodies (quite different from the simple formulae in the 15th-century Erlyngham Breviary shown in facsimile in *AS*, 7) that were originally composed for these texts in other liturgical roles: for example, the versicle and response *Benedicamus patrem – Laudemus* has the melody of the Trinity responsory and verse with this text; a versicle used at Laon, *Benedictus es Domine*, is sung to the melody of an alleluia verse. A song in accentual poetry, 'Juste judex', with the rubric 'Confessio' is interpolated into these at Laon. It appears that the confession identified at the beginning of this article as part of the preface to Compline had, at some times and places, its regular position here: it occurs thus in the liturgy of Exeter (ed. J.N. Dalton, *Ordinale Exon.*, i, London, 1909, p.28), and Bayeux (the 13th-century breviary, *F-Pa* 279, ff.*54v–55r*), and in the Erlyngham Breviary. This poem is a paraphrase replacing the standard form of confession. The service continues with the final prayer and a verse paraphrase of the *Benedicamus Domino*; at Laon there is additional material, as there is throughout that office.

Of the rather numerous antiphons addressed to the Blessed Virgin Mary, some with regular places in the liturgy, others for processions and special observances in her honour, found for the most part in later medieval sources, four appear in modern liturgical books at the end of Compline, each for a definite season of the year: *Alma Redemptoris mater*, *Ave regina caelorum*, *Regina caeli* and *Salve regina*. The rich variety of liturgical contexts in which Marian antiphons were sung during the Middle Ages is suggested by Harrison (op cit, pp.81–8), who describes the customs of churches in the British Isles.

For bibliography *see* DIVINE OFFICE.

RUTH STEINER/KEITH FALCONER

Componium (Ger. *Komponium*). A MECHANICAL INSTRUMENT of the ORCHESTRION type, invented by DIEDERICH NIKOLAUS WINKEL in 1821. Winkel's instrument, which survives at the Brussels Conservatory, comprises wooden and metal organ pipes, a triangle and a drum, all activated by two pinned wooden barrels. It also includes a device for automatically sequencing two-bar units of music from each barrel in turn in order to produce endless variations on a single theme.

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J.G ORD-HUME

Composers' Collective of New York. A group of composers of music for the working class. The Collective, which grew out of a seminar in the writing of mass songs organized in 1933 by Jacob Schaefer, Leon Charles and Cowell, sought to make an American contribution to the international working-class music movement then flourishing in Europe through the work of writers such as Brecht and composers such as Eisler. At first a part of the Pierre Degeyter Club (named after the composer of the *Internationale*), the group soon became independent; for some time its members held weekly discussions in which general musical and political ideas were aired and new works held up to scrutiny. The journal of the American Music League, *Unison*, in 1936 listed Blitzstein as secretary of the Collective and the following as members or former members: Lan Adomian, Norman Cazden, Robert Gross, Herbert Howe, Alex North, Earl Robinson, Leon Charles, Jacob Schaefer and Elie Siegmeister. Not mentioned were some, such as Charles Seeger and H.L. Clarke, who for professional reasons did not want their work with the group widely known (several, including Seeger, Siegmeister and Clarke, used pseudonyms for the songs they wrote for the Collective).

Although they were for the most part highly trained, members accepted the guidance of several experts, including Schaefer, long the director of the Yiddish-language Freiheit Gezang Farein. Eisler visited New York

in 1934 and took an active part in the discussions of the Collective; his speech 'The Crisis in Music', delivered in Town Hall and printed by the Downtown Music School, exerted a major influence. Victor J. Jerome, an editor of the *Daily Worker*, served the Collective as editor, translator and adviser. The two-volume *Workers Songbook* (1934–5), published by the Workers Music League, is devoted principally to works by Collective members and shows the wide range of their songs. Close to the American vernacular are the rounds of 'Carl Sands' (Charles Seeger) and 'L.E. Swift' (Elie Siegmeister), the United Front song of 'J. Fairbanks' (H.L. Clarke) and especially the songs of Earl Robinson, whose *Joe Hill* later became part of the folksong repertory. But experimental harmonies predominate in George Maynard's setting of Mike Gold's *John Reed, our Captain* and Copland's setting of Alfred Hayes's *Into the Streets May First*, judged the best setting of the text assigned for May Day 1934.

By the end of 1938 the Collective had disbanded, though it had set the stage for Blitzstein's opera *The Cradle will Rock*, Robinson's *Ballad for Americans* and all that followed from them. It also provided an example for Alan Lomax, Woody Guthrie, Pete Seeger and other pioneers of the activist folksong movement.

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H.L. CLARKE

Composers' Forum. Organization formed in 1935 by Ashley Pettis, with funding by the WPA's Federal Artist Project, to present the work of emerging American composers; it has also been known as the Composers' Forum-Laboratory. It sponsored concerts that included forums, or moderated question-and-answer sessions involving the audience; this format became popular with other WPA composer organizations and universities. The first concert was held on 30 October 1935 in New York, and by 1940 more than 1600 works had been presented. When the WPA was ended, the organization moved to San Francisco under private patronage; it continued for two seasons before the war, then was revived in 1947 under the joint sponsorship of the New York Public Library and Columbia University. An archive was established to house letters, transcripts, programmes and, from 1951, sound recordings of concerts and discussions.

B.C. VERMEERSCH/R

Composers' Guild of Great Britain. An organization founded in 1944 to further the artistic and professional interests of British composers, who had previously been represented by a sub-committee of the Incorporated Society of Authors and Playwrights. Vaughan Williams was the guild's first president, Thomas Dunhill its first chairman. It publishes the magazine *Composer* (quarterly from 1958 to 1974, and three times annually thereafter; *Composer News* from 1987); it has included since 1990 a comprehensive list of UK first performances. In 1967 the guild founded the British Music Information Centre, with which it works in close association. In 1993, with the Association of Professional Composers, and the British Academy of Songwriters, Composers and Authors, it formed the Alliance of Composer Organisations.

□

Composers String Quartet. American string quartet formed in 1966. Its original members were Matthew Raimondi, Anahid Ajemian, Bernard Zaslav and Seymour Barab; Zaslav was succeeded in turn by Jean Dupouy, Jean Dane and Ron Carbone, and Barab by Michael Rudiakov and Mark Schuman. Although it was founded largely to perform contemporary music, the quartet soon expanded its repertory to embrace the standard quartet literature. For several seasons it was quartet-in-residence at the New England Conservatory, where in 1970 it established the biennial Composers Quartet Composition Prize, which guaranteed the winner the publication of his or her work and its public performance and recording by the quartet. Its foreign tours have included visits to the USSR and Bulgaria (1972), where it was the first American ensemble to perform after World War II, Europe, Africa, India and the Middle East. The ensemble has performed quartets by over 60 American composers, and has recorded works by Carter, Perle, Crawford and Babbitt, as well as by Mendelssohn, Dohnányi and Hindemith. In 1974 it was appointed quartet-in-residence at Columbia University.

DENNIS K. MCINTIRE

Composing-out. *See* AUSKOMPONIERUNG.

Composition. The activity or process of creating music, and the product of such activity. The term belongs to a large class of English nouns derived from the participial stems of Latin verbs (here *composit-*, from *componere*: 'put together') followed by the suffix *-io/-ionem*. Etymologically, the primary senses of 'composition' are 'the condition of being composed' and 'the action of composing'. Since the 16th century the English word and its cognates in other languages have been applied to pieces of music that remain recognizable in different performances as well as to the action of making new pieces. Both the creation and the INTERPRETATION of compositions in this restrictive sense are commonly distinguished from IMPROVISATION, in which decisive aspects of composition occur during performance. The distinction hinges on what performers are expected to do in various situations and on how they prepare themselves to meet such expectations.

Many societies place great value on songs, instrumental pieces, dances or ceremonies that have been received as gifts or acquired by inheritance, study, theft or purchase. Notions of the proper uses of existing compositions range from insistence on accurate reproduction to demands for continual reinterpretation and revision. Stories about the acquisition of songs, dances and ceremonies may or may not mention 'composers', persons or non-human agents to whom the invention of a GENRE or the production of specific items within a REPERTORY is attributed. It is likely that efforts to remember compositions and their histories

have accounted for a significant proportion of human mental activity.

The fact that humans are capable of musical composition led the anthropologist Claude Lévi-Strauss to call music 'the supreme mystery among the human sciences'. His point is confirmed by the great number of myths that bear on musical creativity and by the veneration accorded to compositions and composers in many societies. Yet it is no less common for composition within the constraints of a genre (e.g. lament) to be numbered among the basic obligations of social life.

Performers and informed listeners generally have some conception of the provenance of a composition. It may have been newly received in a vision or acquired from an existing repertory through study (or by other means) and prepared for performance. Perhaps it is composed or recomposed during performance by an individual or by members of an ensemble; perhaps it has been newly created or revised by an individual or by members of an ensemble in advance of a specific performance. The music performed on one occasion may combine several types of composition, as when musicians improvise a prelude before presenting a newly revised version of a piece they have studied for years. Such combinations can endow a performance or a ceremony with a rich spectrum of historical references.

1. Genres and repertories. 2. Ritual and ceremony. 3. Myths of creation and transmission. 4. Terminology and theory. 5. Compositional resources. 6. Counterpoint. 7. Works, styles and ideas. 8. Modernity.

1. GENRES AND REPERTORIES. Most societies recognize different genres of performance, that is, ways of acting that are appropriate under certain conditions. Performers sometimes learn to sing, dance or play instruments without learning a repertory of compositions; names of genres often carry more weight than any names assigned to songs, dances and instrumental pieces. The requirements of a genre may include advance preparation of new or old compositions, variation or recomposition of existing pieces during performance, spontaneous composition of a performance suited to the occasion or some combination of these.

The names given to genres and compositions help people to learn and remember how they ought to respond. In many cases the name of a genre also stands for a repertory of pieces sharing the same function. According to Joseph MacDonald (*Compleat Theory of the Scots Highland Bagpipe*, compiled *c*1762), 'gatherings' were 'the most animating of pipe compositions, as they were originally intended to assemble the highlanders under the respective chiefs upon any emergency . . . Every chief had a gathering for his name'. When composition during performance is more important than the reproduction of existing compositions, a musician's repertory is apt to consist largely of conventional subjects, procedures, models and formulae (some of which may very well carry their own names; see §5 below).

Depending on the genre and its function, performers may be required to follow models that severely limit the scope of permissible variation, or they may be expected to discover new ways of treating familiar resources. The two types of demand may be seen as mutually reinforcing, or as an opposition between 'exact' reproduction of existing pieces and creation of wholly 'original' works or performances. One motivation for formulations that approach one or the other extreme is to assert one's competence or authority to evaluate either the 'fidelity' or the 'originality' of performances. Arguments concerning criteria for judging the effectiveness of performances have played an important role in the development of musical thought and music theory.

In many cultures compositions are valued, above all, as a repertory of items that can be recomposed. The creation of a new *ekisoko* among the Ganda people (*see* UGANDA, §II, 2) involves the modification of an existing song by interpolating references to current events; inventing the text and tune of a song is a very different process, called *okuyiiya*. A successful *ekisoko* may assume its own place in the repertory, possibly to be recomposed in its turn. The practice presupposes the existence of listeners who are familiar with the history of specific compositions.

Obligations to praise a patron or to lament the death of a relative are two of the more common incentives for composition during performance (which is sometimes called 'oral composition'). Evaluation of such performances may focus attention on the extent to which sequences of sounds and motions have been made to fit with one another and with pertinent aspects of the immediate situation. Detailed planning in advance of the performance is not appropriate in situations where a 'prefabricated' piece might be taken as a sign of the performer's lack of involvement. In circumstances where musical ensembles compete, however, they may need to compose and rehearse new pieces for the occasion (as happens with panpipe ensembles in Andean Peru). Musical notations may be designed in ways that enable musicians to perform the notated music at sight or that require a long process of interpretation (called *dapu* in the case of the extensive repertory for the Chinese seven-string zither *qin*).

In certain performance genres of the Kaluli people (Papua New Guinea), an act of spontaneous composition creates a 'path' (*tok*) so that composer and listeners can 'simultaneously experience a progression of lands and places and a progression of deeply felt sentiments associated with them' (Feld, 1982, p.151). Listeners who are familiar with the places named and with the techniques of performance have no way of knowing in advance just how the composer will connect and coordinate place names, melodic shapes and ways of using the voice.

The vocabularies of musicians in many parts of the world have included terms for 'paths', 'roads' or 'ways'. Rather than creating or discovering new paths during performance, musicians may retrace paths inherited from their predecessors or revealed to them in visions. A BARD who has mastered a large repertory of resources for composition during performance might boast that 'I am self-taught, and a god has planted in my soul every way [*oimos*] of song', as Phemius tells Odysseus (*Odyssey* xxii.347–8; *see* AOIDOS). The path (*indlela*) adopted by a Zulu singer is a melodic shape that can be adjusted to fit different words by changing some of the pitches. Among the Temiar of Malaysia, the term *nɔŋ* ('path') designates not only the songs taught to mediums by their spirit guides in dreams but also the genres of performance (e.g. *nɔŋ tahun*: 'annual fruit way').

2. RITUAL AND CEREMONY. People who repeatedly carry out a prescribed series of actions are engaged in ritual or ceremonial behaviour. Specialists who must remember and teach the proper sequences of ritual actions often

have good reason to isolate and name certain components of those sequences and to distinguish multiple levels of organization ('paths within paths'). Many rituals link together a number of performance genres and require coordination of simultaneous as well as successive actions. The purposes of a ritual may call for greater or lesser degrees of flexibility in re-enacting its constituent sequences. Participants may be obliged to create or reproduce compositions in ways appropriate to their specific roles.

Various types of composition during performance are particularly important in shamanic rituals where they may function to induce a state of trance in the shaman, support his journey to another world or convey his report of the journey or the messages of a spirit that has possessed him. It is doubtful whether shamans could operate effectively by restricting themselves to the reproduction of existing songs and dances, important though these may be in a shaman's repertory.

Rituals that call upon deities or spirits to respond appropriately may well include compositions that can be recognized by all concerned. When pieces (*nziyo*, sing. *rwiyo*) for the Shona lamellophone *mbira dza vadzimu* are played during possession rituals in order to attract the spirits of ancestors (*see* ZIMBABWE), it is appropriate for players to select whatever piece a particular spirit is known to prefer. The norms of *mbira* performance require a high level of improvised variation, which the spirits and other participants would both expect and appreciate. The repertory of pieces is, in effect, a repertory of models or frameworks for improvisation, with no requirement that pieces be played in a conventional order.

In contrast, the ordering of songs and drumming patterns associated with the deities in the Brazilian *candomblé* religion and other African-derived religions of Latin America and the Caribbean follows the requirements of a liturgy. In the first part of the public ceremonies known as *orô* in Bahia, the gods are greeted and called in a fixed order as the leader selects songs associated with each god in turn, with the aim of bringing some of that god's initiates into a state of possession (*see* LATIN AMERICA, §III). Leaders who control large repertories and are familiar with initiates' preferences are best able to judge which songs may prove most effective at different points in the ceremony; the initiates of each god will have accumulated rich funds of experience linked to certain items in that god's repertory.

The demands of ritual and ceremony have long furnished compelling incentives to organize, rearrange, enlarge or abridge repertories. Such actions are often attributed to legendary sages or to saints (e.g. the pope Gregory I, said in the prologue of the 9th-century cantatorium of Monza to have 'composed this book of musical art'). The *Analects* of Confucius mention a 'reform' in which 'the pieces in the Royal songs (*ya*) and Praise songs (*song*) all found their proper places' (ix.14, trans. Legge). Criteria for determining the 'proper places' are not always immune to pressures for change.

When songs and ceremonies are performed according to a ritual calendar, it may be necessary to create new compositions at certain times of year. In San Juan Pueblo, a Tewa-speaking community of New Mexico, new songs are composed each year for the Turtle Dance (*okushare*), held after the winter solstice, and for the Gourd Dance (*pogonshare*) or Basket Dance (*tunshare*), one of which is performed before the installation of the summer chief. The composers, appointed on the basis of their musical talent, may elect to recycle portions of earlier songs, perhaps altering words or melody. Whatever is borrowed must remain in its original position within the conventional form of five parts in the sequence *AABBA*.

The various respects in which ritual practices emphasize composition during performance or reproduction of compositions provide valuable evidence of the social relationships that the rituals are designed to maintain among humans, spirits and divinities. Without the composition and performance of ceremonies, humans would never have learnt to live in communities or to create larger political entities.

3. MYTHS OF CREATION AND TRANSMISSION. The importance of composition makes it an appropriate (though not an inevitable) subject of myth and of discourse and writing that draw on the resources of myth. Myths may focus on the acquisition of songs, dances, ceremonies or musical instruments without identifying composers or inventors. In learning to perform sequences of songs and ceremonies, it is not always necessary to learn how, when and by whom they were created. Myths may treat compositions simply as 'texts' with specific uses, or they may account for the creation as well as the uses of the texts.

A powerful rationale for reproducing an existing series of compositions is provided by beliefs that the series preserves the 'flavour' or 'scent' of an ancestor. In the Pitjantjara language of southern Australia *mayu* has the dual meaning of 'sound' and 'flavour', and *inma mayu* is a melodic contour associated with an ancestor who created a series of songs for the benefit of his descendants (*see* AUSTRALIA, §I). In the Aranda language the verb *tneuma* or *tnauuma*, derived from the root *etna* ('name', 'verse'), refers exclusively to the composition of sacred verses by totemic ancestors (Strehlow, 1971, p.126). Upon emerging from the earth, each ancestor called out his own name, then named specific features of the surrounding landscape, animals and humans as they were created. Having gained the power to control all he had named, the ancestor provided his descendants with access to this power by teaching them to sing his 'cycle' of sacred verses. The ordering of songs in the cycle follows the ancestor's itinerary; hence different portions of a large cycle may be owned by members of different social groups. Those who learn to perform the songs and associated ceremonial actions correctly draw upon the energies deposited by ancestors at particular sites. Secrecy is indispensable if the compositions and the art of performance are to be preserved; accurate knowledge of songs and ceremonies is not easily acquired. Singers may first learn a 'false front' (*inma nguntji*: 'untruthful song') before coming to understand the 'true song' (*inma mulapa*).

The manner in which processes of creation and transmission are represented in a people's myths and cosmologies directs attention toward the attitudes and disciplines that are most appropriate in each case. The Navajo ceremonial practitioner Frank Mitchell (1881–1967) compared the reproduction of songs, ceremonies and stories with the agricultural cycle, from seeds through mature plants to new seeds. Since 'the first thing the Holy People did was to make a song and a prayer for the plants on the earth so the earth would be fruitful', these were also the first song and prayer that he learnt.

Compositions are recognized as discrete items when they can be exchanged for other goods. In the Blackfoot Indian myth of the origin of the beaver medicine bundle, the first human owner of the bundle receives a series of songs from beaver in return for prepared animal skins, without making any particular effort to remember the songs. Although subsequent owners are not likely to have learnt the same powerful songs, the medicine songs used in the beaver cult would once have been received from animals or other figures in visions, like all other powerful songs. Regularities in formal structure must have contributed to the relative ease with which Blackfoot songs were learnt in visions (as Nettl has argued). In giving songs to one another, Blackfoot singers perform them as complete units, just as donors are said to have done in visions. The fact that, in visions of the Salish or 'Flathead' Indians, donors almost always repeat a song several times as they move towards the receiver has been interpreted as 'a symbolic reflection of the actual process of composition', though it might also be understood as evidence of 'recalling' or 'recomposing' songs (Merriam, 1964). In the terminology of the Oglala Sioux, 'giving birth to a song' involves two types of transmission: secular songs are 'made' and 'caught', but religious songs must be 'taught' and 'learnt' in visions.

With respect to the products and processes of composition, divinities and spirits may be represented as ideal auditors, donors, sources of knowledge and power, or (less frequently) active composer-performers. In some cosmologies gods find uses for compositions that resemble those of humans. The Quiché Maya *Popol vuh* ('Council book') tells how the tune *Hunahpu Monkey* received its name when the heroic gods Hunahpu and Xbalanque played it in order to call their stepbrothers (later the patron deities of arts and crafts) to dance before their grandmother.

Poet-musicians have portrayed gods as both creators and recipients of instruments and compositional models. In the fourth Homeric Hymn, Hermes gives the lyre he has just invented to Apollo, informing him that the instrument 'teaches through its sound all manner of things that delight the mind' so long as the player 'enquires of it cunningly' (ll.483–5). Pindar's twelfth Pythian Ode (490 BCE) attributes to Athena the art exercised by aulos players in competitions: imitating the wailing of the Gorgon Euryala, she made a 'melody of all voices' for auloi and named it 'the nome with many heads'. Both passages suggest that successful performance requires highly interactive relationships between musician and instrument, musician and model. Likewise, the singer of the sixth Homeric Hymn, hoping to gain victory in a competition, asks Aphrodite merely to 'prepare my song', which still leaves much of the work to him.

The uses of myths and legends about relationships of composers to suprahuman sources of energy and inspiration have not been extensively investigated by scholars. In some cultures, stories of the composer's vocation follow a conventional format, with each new instance replicating the basic myth. The *aşık* of Turkey and Azerbaijan may receive his vocation when an Alevi religious leader and a beautiful woman appear to him in a dream, after which he finds himself able to play the long-necked lute and to create new verses and melodies (*see* TURKEY). The *aşık* receives his subject matter (mystical love) and his motivation before acquiring his technique; in other vocation narratives motivation and technique come before subject matter. Caedmon, the 8th-century poet-singer mentioned in Bede's *Ecclesiastical History of the English People* (iv.24), 'received the gift of singing freely by the aid of God' in a dream but needed to learn from his fellow monks the stories and doctrines he could now convey by means of song.

Vocation narratives serve to perpetuate conceptions of gender roles. Stories of men who are inspired to create songs by love for a woman they have glimpsed in a vision or a picture are far more widespread than any such stories about women poet-singers. The *vidas* of the Provençal troubadours are a rich source of examples (*see* TROUBADOURS, TROUVÈRES, §I, 2). In modern Europe the misconception that women were incapable of musical composition was perpetuated, in part, through the standard plot-lines of composer biographies.

4. TERMINOLOGY AND THEORY. Attributes of compositions are among the most common topics of discourse about music. 'Composition' is an appropriate term when specific parts or elements of songs or instrumental pieces can be enumerated, yet the extent to which musicians speak of 'joining together' or 'coordinating' several components is a cultural variable. Words for such actions as 'making', 'forming', 'finding' and 'receiving' may or may not imply an interest in the construction of the music that is 'made', 'formed', 'found' or 'received'.

In the language of the 'Aré'aré of Malaita Island, the term *supaaha* designates a composition that has two, three or four melodic segments (*ro'u mani 'au* or *toku mani 'au*: 'joints of a piece'). Different ways of connecting sounds (*noroana*) and intervals (*aahoa*) within the segments are identified when musicians tell stories about composers who chose to imitate sounds, intervals or rhythms produced by birds, frogs, humans or other sources of sound.

Technical terms in many languages name the components or factors that must be coordinated in acts of composition, whether simultaneously or in succession, by a group of collaborators or by a single composer. In the Pacific island kingdom of Tonga, a new composition may have three composers (*pulotu* or *fa'u*, depending on the genre), who are responsible in turn for the poetry (*ta'anga*), its melodic and rhythmic setting (*hiva*) and the arm movements that interpret the poetry (*haka*); a composer who can create all three components deserves to be called *punake* rather than *pulotu* or *fa'u*.

Many practices of singing and recitation are based on pre-composed verbal texts that are memorized and performed according to conventional procedures. Vedic recitation (*see* INDIA, §I, 3(i)) is the classic example of this conception. A few of the 1028 hymns of the *Rg-veda* (e.g. 1.130.6, 5.2.11, 5.29.15) compare the composition of verse to the construction of a well-built wagon. It is the poet's responsibility to pronounce 'crafted formulae' (*tastān mántrān*) that are also 'true' (*satyá*). Such language underlines the importance of maintaining the integrity of the pre-composed text in every performance. Conceptions of the appropriate musical procedures for presenting fixed texts vary greatly among the world's religions, as does the technical terminology applied to the texts and to their modes of presentation. Performers who reproduce religious texts may in some instances believe that words and melody were created as a single entity.

Sung poetry is an effective medium in which to describe an act of composition or its outcome. Two eulogies in the ancient Chinese *Shi Jing*: ('Book of odes') identify the composer of poem and tune as well as the person to whom the composition was offered: 'Ki-fu has made [*zuo*] the eulogy [*song*]; its verse [*shi*] is very great, its air [*feng*] is extensive and fine; it is presented to the prince of Shen' (trans. Karlgren; nos.259–60 in the text of the Mao school). Whether Ki-fu created an 'extensive' air to fit his poem or adapted an existing tune, the process of 'making the eulogy' required coordination of verse and air. The ancient Greek lyric poet ALCMAN (*fl c*630 BCE) boasts of having 'devised words and melody by organizing the tongued cry of partridges' (frag.39). In the initial strophe and antistrophe of his third Olympian Ode (476 BCE), Pindar speaks of 'blending' the melodies of phorminx and aulos with the setting [*thesis*] of the verses and of 'discovering a bright and new fashion [*tropos*]' by 'fitting together' a specific metre and tone-system.

Accounts of individual acts of composition may suggest an implicit theory of music, but explicit theories consist of generalizations, supported more often than not with references to examples. The terms in which theorists treat compositional issues are shared to varying degrees with other areas of speculative activity (e.g. cosmology, mathematics, linguistics) and other practices (e.g. architecture, oratory, painting). Implications for musical thought lie close to the surface in such metaphysical statements as the Jewish and Christian doctrine that God 'ordered all things by measure and number and weight' (*Wisdom of Solomon*, xi.21). For many centuries, and in a number of civilizations, an understanding of the universe as composed of harmonious ratios and proportions provided composers of music with powerful incentives and constraints.

If there is one compositional issue that has generated more discussion than any other, it is how to coordinate poetry, song, dance and instrumental parts. Given the difficulty of reconciling the claims of these four components, normative statements about the proper relationship between any two of them are common, with varying degrees of emphasis on priority (as in 'Prima la musica, poi le parole') or on interdependence. According to Plutarch (*Symposiakon*, 747*c*–748*b*), dancing and sung poetry 'are fully associated and the one involves the other', most notably in the genre *hyporchēma*; such statements need not imply that the two components have equal weight.

Theories of music invariably treat more than one level of temporal organization. The section on music in the famous *Nātya-śāstra* attributed to the sage Bharata (*see* INDIA, §I) opens with statements about coordinating song (*gāna*), instrumental music (*vādya*) and acting (*nātya*) into a unity and combining notes (*svara*), time-cycles (*tāla*) and words (*pada*) to produce *gāndharva* (the art named after the celestial gandharvas, as Greek *mousikē* was named after the Muses). Whatever its point of departure, any theory specifies a number of components of larger entities and recognizes constraints on possible combinations. Mental capacities deemed indispensable to composition and performance may be explicitly acknowledged or simply taken for granted by theorists. According to Dattila, whose treatise overlaps in content with the *Nātya-śāstra*, *gandharva* is 'a group of notes well measured through rhythmic beats [*tāla*] and set to words [*padasthah*] when rendered with [due] intentness [*avadhāna*]' (trans. Lath). As one of the conditions of compositional activity, 'intentness' is comparable to 'intuition' or 'understanding' (*synesis*) in the theory of ARISTOXENUS (2nd half of 4th century BCE). Both terms denote a capacity that enables musicians to coordinate several factors.

Aristoxenus devised a set of terms with which to analyse speech (*lexis*), melody (*melos*) and bodily movement (*kinesis*), progressing in each case from points (letters, notes, cues) to conjunctures (syllables, intervals, figures) and groups (words, systems). His *Harmonic Elements* and *Elements of Rhythm* enumerate the pertinent variables of 'melodic composition' (*melopoiia*) and 'rhythmic composition' (*rhythmopoiia*). The consequences of Aristoxenian theory for the musical cultures of Europe and the Near East are incalculable, not least in the treatment of tonal organization and rhythmics as separate branches of musical knowledge.

The chapters on melodic composition in the *Kitāb al-mūsīqī al-kabīr* ('Great book on music') of AL-FĀRĀBI(*d* 950) and in the *Micrologus* of GUIDO OF AREZZO (*d* after 1033) have long been seen as fundamental contributions to the music theory of the Near East and Europe respectively. The conventional analogy between letters and notes, syllables and intervals is treated very differently in the two works. Guido, who compares the construction of verse with that of vocal melody in general, extends the analogy to poetic feet and written neumes (*see* NOTATION, §III, 1), then to lines of verse and melodic phrases. Composers of melodies should aim for 'harmonious correspondences' among neumes and phrases that are sufficiently differentiated; visual metaphors are appropriate to the perception of such correspondences, as in Guido's likening a melodic inversion to the reflection of a face in a well.

Al-Fārābī, comparing the composition of verses with that of the melodies to which they are sung, does not suggest that melodic segments are analogous to groups of syllables. Rather, he emphasizes determinations that limit both the number of notes or letters and their natural orderings in entities of various sorts, from which poets and composers learn to make appropriate selections. Distinctive attributes of melodic segments, according to al-Fārābī and many of his successors, include the extent to which a given segment is necessary or ornamental, and whether it enhances the salience or the subtlety of a melodic line. Once a composer has created a melody, the musicians who learn and remember it should know how to make suitable alterations, planning them in advance or introducing them at the moment of performance. Responsibility for conception and revision of melodies is divided between the sexes in a remark that al-Fārābī attributes to the great musician ISḤĀQ AL-AWSILI (767–850): 'Melodies are texts created by men and improved [in some sources, 'edited'] by women'.

The uses for which compositions are designed have considerable bearing on which components are named and which, if any, are notated. In remembering the names or reading the notations, musicians bring into play their habits of associating whatever is named or notated with other aspects of composition. Musicologists have underestimated the extent to which notations of poetry can convey information about rhythm, melody and form to musicians with the requisite training and experience. As they read a text intended for singing, performers may

recall or create appropriate rhythms, melodic contours and formal divisions. Music historians unfamiliar with the original conventions of performance can sometimes make inferences about musical structure from close analysis of poetic texts, as have been shown in a groundbreaking study of the Chinese *Shi Jing* (Picken, 1977).

Systems of SOLMIZATION may assist musicians in remembering songs or in mastering patterns that are useful in composition during performance. Syllables can represent musical sounds symbolically (as in most solmization systems) or iconically (when such phonetic oppositions as tense/lax and interrupted/continuant are employed to imitate sounds produced on drums, bells, gongs, chordophones or aerophones). The availability of names for individual sounds and for larger units increases the degree to which controls can be exercised in teaching and in rehearsal. There is little need for names in performance genres where the interaction of ensemble members is governed more by behavioural norms than by any appeal to explicit rules or formal schemes. At the opposite extreme stands the ideal of a fully 'regulated' music, in which discrete elements and units are arranged according to canonical standards. Music that is 'regulated or composed' is normally cultivated alongside other, less restricted idioms, as Johannes de Grocheio observed with respect to Parisian musical practice in the 13th century.

5. COMPOSITIONAL RESOURCES. In many times and places musicians have been expected to know not only a repertory of compositions but also *how* to compose. Musicians who learn and remember compositions may also learn how to revise them. A repertory of compositions may serve as a repertory of 'models', each of which calls for specific types and degrees of elaboration or recomposition during performance. Other models are abstractions derived from aural and tactile experience, with or without the assistance of speech or writing. Resources that become familiar to composers through experience may also include conventional formulae, figures, styles and scenarios as well as individual sounds and intervals. Composers often need to acquire a command of the movement patterns by which specific rhythmic and melodic figures are obtained from instruments.

Whether it is stored in a musician's memory or realized in performance, a model summarizes a set of constraints that applies to one class of compositions or performances, which is often subsumed within a larger sequence or cycle (e.g. the minuet and trio within a four-movement symphony). Any model is 'composite' in certain respects, and some components are likely to be marked as more amenable to variation and rearrangement. Music theorists adopt various strategies in deciding which components and procedures require names and which are best left unnamed. The history of the pedagogical uses of models forms a large part of the prehistory of musical analysis. Melodic models figure prominently in early musical notations, such as the *grāma-rāga*-demonstrations of the Kuḍumiyāmalai inscription (7th or 8th century CE) in South India and the model antiphons of medieval European tonaries (*see* TONARY, §3, and NEUMA, §1).

The great diversity in human attitudes towards composition makes it impossible to formulate general (that is, cross-cultural) criteria for distinguishing between 'pieces' and highly prescriptive 'models'. To realize a model, or to recompose an existing piece, musicians must make adjustments so that all components, whatever their provenance, will fit together in an appropriate manner. Players of the Sardinian *launeddas* (a triple clarinet; *see* SARDINIA) are judged by their ability to create subtle transitions between each small melodic unit (*noda*, from Latin *nota*) in a conventional sequence (*iskala*). Each size of *launeddas* has its own name, its own tuning (*cunsertu*) and its own *iskala*, the basis of composition during performance.

Poet-singers may or may not be expected to create new models that allow for variation in performance. In Fulani praise-song (*mantoore*), a new model (*taakiyaare*) is distinguished by its title, lyrics and performance roles; the 'song-as-presented' (*fijirde*) results from variation (*sanja*) of the model. Different verbs are associated with each of these nouns: one 'makes' or 'comes up with' a *taakiyaare* and one 'brings' the *fijirde*.

Some of the simplest models are terms that denote conventional sequences of actions and help musicians to remember ways in which these actions can be performed. In the funeral songs (*buñansan*) of the Diola-Fogny of Senegal, soloists 'begin', then proceed 'to speak' or 'to praise' before 'killing' (i.e. terminating) the solo section, an act that cues the ensemble to 'sing out the melody'. Another type of model isolates two or more components that must be performed simultaneously. The Banda-Linda term *àkɛnə* (literally, 'husband' or 'male') designates a simplified version of any vocal melody or any part in an instrumental ensemble (*see* CENTRAL AFRICAN REPUBLIC). Each *àkɛnə* is, in effect, a formula that can be played or sung in a limited number of ways as it combines with other formulae.

More complex sets of models incorporate a number of structural levels. The professional *īggīw* of Mauritania must master a repertory that is organized according to the overall progression of any conceivable performance and requires musicians to select beginnings, continuations and conclusions from the appropriate categories. Male players of the *tidīnīt* (lute) learn a sequence of four or five 'routes' (*dhuur*, sing. *dhar*; literally, 'back of a dune') which must be played in a prescribed order following either the 'black way' or the 'white way'. The pieces (*eŝwaar*) and motifs (*raddāt*) associated with each 'route' serve as resources from which musicians compose their performances. At all levels the progression moves from the 'blackest' entities (connoting youth, strength, war, honour) to the 'whitest' (connoting maturity, refinement, love, pleasure); hence every performance invokes many of the longstanding correlations made by Arab theorists between modes and seasons, humours, moral qualities and so on (*see* ARAB MUSIC, §I, 1–3, and MAURITANIA).

Learning such units as the Sardinian *nodas* or the Mauritanian 'routes' and motifs entails learning the correct, or permissible, sequences in which to perform them. The Korean instrumental genre *sanjo* (literally, 'scattered melody-types'), developed in the 19th century as a large-scale framework for improvisation (*chŭkhŭng ŭmak*), likewise places numerous constraints on the ordering of melodic and rhythmic units (*see* KOREA). In the late 20th century the *sanjo* of a specific performer on a given instrument may resemble a fixed composition more than a tightly constrained improvisation. The same observation is often applied to the *ceòl mór* ('great music', also known since the 19th century as PIBROCH) of the Scottish highland bagpipe, in which variations of a theme

(*urlar*) may once have been performed in a flexible order but are now played in a fixed sequence.

The primary function of such models as the Sardinian *iskala* and the Korean *sanjo* is to outline the basic structure of one performance. Models of this type, comprising several sections in a prescribed order, have often provided a focus for competitions, as in the cases of *pibroch* and of the ancient Greek *nomoi*. Other types of competition have favoured newly composed songs that met certain specifications (for examples, *see* PUY and MEISTERGESANG, §6). In numerous instances prescribed sequences of melodic formulae and melody types have gradually taken on the attributes of fixed compositions.

Collections of models that are too extensive to be treated in full on a single occasion have been organized in a number of ways, many of which involve conceptions of mode. Some modal systems furnish a limited number of categories for classifying existing pieces according to specific features, such as octave species, AMBITUS and FINAL; other systems are designed as collections of melody types that provide guidelines for new compositions and performances (*see* MODE, §I, 3, IV, 2, V, 4(i) and V, 4(ii)). A single system may be structured to serve both purposes. A set of categories is easily associated with other sets containing the same number of entities (e.g. four seasons or humours, seven planets, 12 months). Each member of a large open-ended collection of melody types needs its own 'personality', a bundle of features that distinguishes it from its neighbours. These may include an affinity with particular poetic metres and topics as well as a vocabulary of characteristic melodic turns and a sequence of contrasting melodic registers. Some bundles of features and options are likely to be far more extensive than others, with the consequence that they yield up more of their secrets to the most experienced musicians; this is notably the case with the great rāgas of south Indian music (e.g. *śankarābharanam*).

Proper names provide an efficient means with which to invoke the 'personalities' of modal entities and to specify appropriate sequences (as in rules of the form '*y*, if used, should follow *x* and precede *z*'). Systems that treat mode more as category than as type have less need for proper names; in such systems names are more commonly derived from locations in a general scale (e.g. the medieval European *protus*, *deuterus* etc., modelled on the Byzantine OKTŌĒCHOS).

For a troupe preparing a performance of Beijing opera, the compositional process (*buju*, 'arrangement of the parts') begins with a decision to use one or both modal systems (*erhuang* and *xipi*) and perhaps one or more secondary modes, according to the nature of the dramatic action. Next, one metrical type (*banshi*) is selected for each group of verses, with appropriate adjustments and with attention to the overall sequence of metrical types. The resources made available by these decisions are then employed in composing the specific melodies to be sung by each character.

Large repertories of models can be arranged so as to offer musicians a choice between four or more categories, each of which contains its own beginnings, continuations and conclusions. The Persian *radīf* ('row') is a tightly organized repertory of melody types and relatively fixed pieces which, like *sanjo*, exists in different versions for specific instruments (*see* IRAN, §II). Most versions are subdivided into seven primary 'systems' (*dastgāh*) and five secondary systems (*āvāz*), each with its own sequence of smaller units. The *radīf* is at once a set of 12 categories and a collection of melody types, some of which are strongly associated with specific poetic metres. Competent performers, having studied the entire *radīf* over a period of several years, are capable of making effective connections between the units they choose to perform on a given occasion; in this respect the *radīf* may be considered a vast composition designed for pedagogical purposes.

Compositions that remain recognizable in any competent performance have also been organized into large cycles subdivided by tonal category (e.g. the six suites that make up the Tajik-Uzbek *shashmaqām*; *see* CENTRAL ASIA, §II, 3). To distinguish such cycles from repertories of models is not a simple matter, especially when the cycles allow for improvisation at specified points (e.g. the Arab *nawba* or *wasla*; *see* ARAB MUSIC, §I, 6(iii)). In Iraq the term *maqām* designates a vocal genre with sections in a number of different modes (which are also called *maqāmāt*). This feature makes the five suites (*fusūl*, sing. *fasl*) of the Baghdad tradition somewhat analogous to the seven primary systems of the Persian *radīf*, except that a *fasl* is regarded as a work designed to be performed as a whole. Nonetheless, current practice is to arrange the modal components into new sequences while adhering to the traditional ordering of formal types. In contrast to the five *fusūl*, which are secular, cycles used in religious ceremonies have retained a prescribed sequence of modes.

In the 20th century, tendencies to treat large cycles as fixed compositions were more pronounced than inclinations to assemble older models for use in improvisation. Historically these have not been mutually exclusive answers to the question of how musical resources are understood to have been organized by earlier generations of musicians. Like the invention of a new genre, the organization of a collection of models or a repertory of pieces is a compositional achievement frequently attributed to specific individuals, as in the lists of redactors included in 13th- and 14th-century manuscripts of the Armenian *sharakan* (*see* ARMENIA, §II, 2). Conceptions of the 'pre-formation' of musical resources may change rather drastically for many reasons, such as a change in patronage when a court practice becomes the 'national heritage' of a modern state.

6. COUNTERPOINT. Modern European conceptions of composition, which are largely a product of the Ars Nova and Renaissance, were made possible by the development of an art and theory of COUNTERPOINT based on the older theory and practice of DISCANT. The underlying idea is the creation and notation of a detailed plan for coordinating the actions of two or more performers, each of whom sings or plays one part within a polyphonic texture. One of the fundamental conditions, a notation capable of specifying the precise durational values as well as the pitches of each part, was an achievement of the 13th century. Each step in the gradual development of increasingly precise notations created new possibilities for imagining and eliciting specific responses from performers. Although early counterpoint was largely a singers' art, most contrapuntal techniques were readily transferred to instrumental ensembles, mixed ensembles of voices and instruments and instruments that allow one player to perform multiple parts. The possibility for one instrumentalist to emulate the coordinated interactions of a group counts as one of the most distinctive achievements of

European musical culture. The elaboration of contrapuntal theory, the refinement of notational practices and the cultivation of specifically instrumental idioms were closely interrelated developments.

In the 14th century the act of making and notating a polyphonic 'work' came to be recognized as a specialized use of the procedures for adding one or more parts in counterpoint with a TENOR. By the late 15th century some of the men who produced such works were called 'composers'. The challenge of controlling the note-relations between tenor and discant (and between this duet and any additional parts) proved conducive to experimental attitudes, sustained through a number of stages. Possible stages might have included devising and elaborating a plan, communicating it to performers, hearing their realization, making revisions and writing out performance instructions in mensural notation. Writing invites criticism and revision, whether the object is a notated composition, a repertory list or a treatise on the rules of counterpoint.

Two well-known remarks of Guillaume de Machaut display a concern with the integrity of the artefact as notated (*chose faite*, apparently Latinized in the 15th century as RES FACTA). Machaut's plea that his three-voice ballade *Nes que on porroit* be read from notation 'as it is made, without adding or taking away' anything (*Voir dit*, letter 10), implies that performers who introduced changes in one or more voices might damage the delicate balance achieved through the poet-composer's control of relationships among the parts. Machaut's statement that he was not accustomed to sending out 'something I make' (*chose que ie face*) before hearing it (*Voir dit*, letter 33) suggests that he was inclined to make further refinements after trying out one or another combination of voices.

Various implications of the distinction between singing that results in counterpoint and composition based on the rules of counterpoint were a major concern of theorists in the 15th and 16th centuries. Prosdocimus de Beldemandis specifies that the rules for note-against-note two-part counterpoint given in his *Contrapunctus* (1412) apply to the sung as well as the written varieties, both of which presuppose experience in singing plainchant. A logically superior distinction occurs in Tinctoris's *Liber de arte contrapuncti* (1477): counterpoint can be 'made in the mind' or 'made in writing'. Neither term excludes instrumental performance, and the counterpoint performed on a given occasion might have been worked out and preserved by either (or both) means. Scholars have offered conflicting interpretations of the distinctions drawn by Tinctoris between a notated artefact (*res facta*, *cantus compositus* or *compositio*) and 'singing upon the book' (*cantare super librum*). Only the former has 'parts', which were notated in succession but were presumably composed with attention to the overall progression of consonances and dissonances. As defined in Tinctoris's *Terminorum musicae diffinitorium* (possibly written *c*1472–5, published 1495), a *cantus compositus* is 'produced through the relation of the notes of one part to another in multiple ways' (trans. Blackburn, 1987, p.254). According to a remark in his *Proportionale musices*, the 'primary' part, which serves as the 'foundation of relationships', is normally the tenor but sometimes the upper voice. Tinctoris does not seem to have assumed that counterpoint produced by singing upon the book would inevitably fall short of the standards achieved in the best written counterpoint, though other writers (e.g. Nicolò Burzio, *Musices opusculum*, 1487, ii.6) were convinced that 'the counterpoint of singers' bore little relation to 'the rules of composition'. Theorists who attempted to formulate such rules ran the risk of underestimating the extent to which their formulations misrepresent compositional practice.

In praising the achievements of two generations of composers, Tinctoris equated the composer's dependence on models with Virgil's indebtedness to Homer. The models were 'works' (*opera*) that exemplified the most up-to-date 'style of composing' (*componendi stilus*). Access to such works was immeasurably increased as, from 1501, they were distributed in printed as well as in manuscript form (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 2). Historical consciousness based on evaluation of notated compositions and on narratives of a gradual perfection of technique left ample room for discussion of 'deficient' practices, such as the unwritten counterpoint that was subject to 'chance' and to 'unforeseen' combinations of notes (*see* SORTISATIO). Composition was often contrasted with modes of performance in which the rules of counterpoint were ignored or but loosely observed. Gaffurius (*Practica musice*, 1496, iii.15) advised 'the composer of songs' that an immobile tenor or baritone part was not an appropriate option, since only perfect consonances reached by contrary motion would delight the discriminating listener. The very name of the 'canon' (*see* CANON (i)), referring to the 'rule' by which singers could produce polyphony from a single notated part, emphasizes the distance separating this compositional genre from its largely unwritten predecessors (e.g. ROTA and RONDELLUS).

We do not know how many 16th-century musicians shared Coclico's belief, which he attributed to Josquin des Prez, that experience in singing extemporaneous counterpoint provided indispensable preparation for composition (*Compendium musices*, 1552). Zarlino made a somewhat contrary claim: singers lacking experience in the composition of counterpoint should not attempt to improvise an additional part to a notated piece; the 'thousand errors' committed by unskilled singers in improvisation would become evident as soon as the added parts were notated, though trained musicians could recognize the errors by ear (*Le istitutioni harmoniche*, 1558, iii.64). Coclico insisted that the rules of composition permit more licences than those of improvised counterpoint. His viewpoint is consistent with the capacity of notations to expand a musician's awareness of options, not least the option of writing 'against' a given model or set of rules.
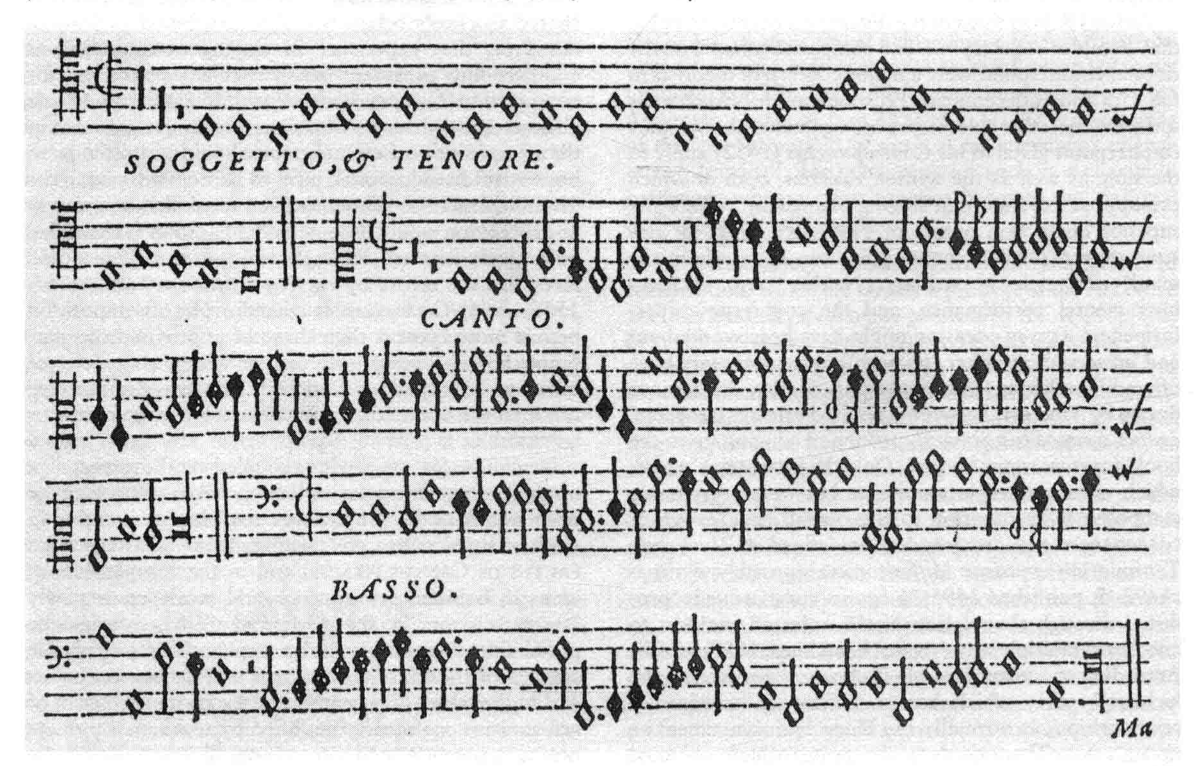
Demands for originality coupled with respect for models were met in a variety of ways. An extensive range of possibilities lay implicit in the idea of composing additional voices to a pre-existing melody (CANTUS PRIUS FACTUS or CANTUS FIRMUS) and in the complementary idea of fashioning a contrapuntal work on a newly invented tenor. In the 15th and 16th centuries the possibilities were most fully explored in polyphonic settings of the Mass Ordinary as a cycle of movements and in the motet. Conceptions of the composer's field of action were profoundly modified by techniques presupposing a potential equality among all voices. From the late 15th century until the present the term IMITATION

has designated the transfer of an identifiable melodic unit from one voice to one or more of the other voices, as when one segment of a cantus firmus is presented by each voice in turn (*see also* FUGA). The term acquired a different meaning with the technique of composing a mass 'in imitation of' an earlier work, retaining some of its counterpoint; this is now known as PARODY (i) technique. (Other ways of reworking existing compositions are considered in the articles ARRANGEMENT, BORROWING, CONTRAFACTUM, INTABULATION, TRANSCRIPTION and TROPE (i)).)

An awareness of innumerable compositional possibilities is evident in the major 16th-century musical treatises, most notably in Zarlino's *Le istitutioni harmoniche*. Zarlino defined the 'subject' as that part of a composition 'from which the composer derives the invention for making the remaining parts', adding that the varieties of subjects are infinite in number (*Istitutioni*, iii.26). He also spoke of an 'almost infinite' number of possible cadences and of 'many ways' in which composers might evade a cadence (iii.53). To follow the preparation and evasion of cadences, or the changes in a subject as it passes from one voice to another, calls for mental agility on the part of performers and listeners, who may need to remember and compare passages of diverse time-lengths (e.g. extended or abbreviated versions of a subject).

Students of composition must have learnt to remember and mentally combine the separate parts that they read from choirbooks, partbooks and the notated examples in treatises (see illustration). Experience at reconstructing a polyphonic whole while reading each voice separately would have contributed to the development of the intellectual skills that are apparent in AUTOGRAPH composing-manuscripts of the period around 1450–1625 (some three dozen of which are listed in Owens, 1997, pp.126–30). This evidence does not bear out Lowinsky's thesis that composers of imitative vocal polyphony began, early in the 16th century, to use a SCORE in which all voices are vertically aligned. Some manuscripts show composers working with two voices at a time, keeping one voice in mind as they notated or corrected a second, then proceeding to write out another duet. The order in which parts are notated on a page or on one opening of a choirbook varies considerably, as do the formats adopted in the surviving sketches, drafts and fair copies (*see* SKETCH). Manuscripts containing different versions of one piece do not always use the same format. The only constant is the apparent absence of any need for vertical alignment of parts in notations of vocal polyphony, except when vocal works were arranged for keyboard performance. Corrections entered in partbooks indicate that composers sometimes lost count of the rhythmic unit. It is reasonable to assume that notations made by composers and students on erasable tablets (*cartelle*) used the same formats as the surviving sketches and drafts.

The invention or selection of a subject and the 'distribution' or elaboration of all the parts became major concerns of compositional theory, treated with varying degrees of reference to doctrines of rhetoric. Contrapuntal procedures were increasingly differentiated in terms of the 'styles' appropriate to each compositional genre; seven vocal genres and the instrumental ricercare are discussed in Pontio's *Ragionamento di musica* (1588), the main source of Cerone's treatment of this topic in *El melopeo y maestro* (1613). For example, a 'grave' or 'learned' style of counterpoint might be obligatory, optional or impossible in a given genre. A compositional interest in subtle combinations and contrasts of chordal and imitative textures is particularly evident in madrigals of the 16th century.



Three-voice setting of a subject from Zarlino's 'Le istitutioni harmoniche' (Venice, 1558)

Heinrich Glarean may have been the first to insist that a musician who invents a new 'theme' (i.e. tenor) should not be considered inferior to one who adds three or more voices to a pre-existing tenor (*Dodecachordon*, 1547, ii.38); his point was echoed and intensified by Francisco de Salinas (*De musica libri septem*, 1577, vi.1). In arguing that an inborn talent (*ingenium*) is essential, whether one invents 'a natural tenor' or composes a mass, Glarean extended the semantic field of the verb *componere* to cover the making of Gregorian chant (and, by implication, all unaccompanied melody). He attributed the perfection of chant to the discipline shown by its composers as they 'displayed learning joined with piety'; with this ideal in mind he urged composers of polyphonic works to refrain from immoderate exhibition of their talent (*ostentatio ingenii*). Yet when forced to choose, as in his encomium to Josquin, Glarean preferred talent and painstaking industry to learning and judgment, and he attributed Josquin's pre-eminence to his native disposition (*indoles*).

Glarean was one of several 16th-century writers who linked doctrines of composition to interpretations of music history. In comparing two applications of talent or genius for composition, he broached a topic that was richly developed over the next two centuries: the confrontation of 'ancient' and 'modern' musical poetics. To what extent was a compositional practice based on counterpoint compatible with the ancient conception of music as a 'composite' of harmony, rhythm and words? Competing answers to this question greatly enlarged the range of compositional options with respect to texture, many of which were justified with appeals to one or another conception of 'genius'.
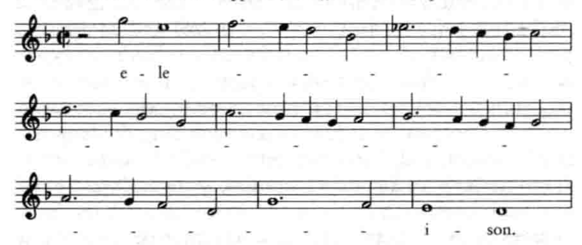
The art of polyphonic composition could be seen as essential to the cultivation of genius, as in Hermann Finck's remark on the *diversitas ingeniorum*: 'every composer has a certain individual and peculiar judgment' (*Practica musica*, 1556, trans. Lowinsky, 1964, p.491). Contrapuntal technique could also be seen as an 'unnatural' restraint on human expressive capacities, as in the critique of polyphony that was articulated by Girolamo Mei and carried forward by the members of the Florentine Camerata. The ideal of a texture in which the energies of a single melodic line would not be compromised by other lines with contrasting ranges, contours and rhythms was realized in Italian monody of the early 17th century and in opera. The polarity between bass and vocal line in monody resulted from novel applications of some basic principles of two-part counterpoint. The renewal of musical technique effected through an intense preoccupation with speech rhythms initiated a long series of such renewals, which by the early 20th century had affected almost all vernacular languages of Europe.

A talent or genius for composition was generally regarded as an exclusively male attribute. In the preface to the first of her three collections of madrigals (1568), Maddalena Casulana decried 'the vain error of men, who so much believe themselves to be the masters of the highest gifts of the intellect, that they think those gifts cannot be shared equally by women' (trans. Bowers, 1986, p.140). The 'vain error' had its foundation in the training of choirboys, who were taught singing, counterpoint and, in favourable cases, composition by their male mentors. It was amplified through the discourse that developed as polyphonic music was published and as the merits and defects of compositions were assessed. Prejudice against women composers remained strong until well into the 20th century (*see* WOMEN IN MUSIC).

7. WORKS, STYLES AND IDEAS. In the preface to his *Geistliche Chor-musik* (1648), Schütz recommended the study of the 'incomparable works' (*unvergleichliche Opera*) composed by the 'canonized Italian and other classical authors, old and new'. The recommendation fits well with Schütz's argument that exercises in strict counterpoint ('without Bassum Continuum') furnish indispensable preparation for composition in the concerted style. Both components of this pedagogical programme proved to be remarkably durable and have often been seen as complementary. Analysis of model works, pinpointing some of the main compositional decisions, originates in the German treatises on *musica poetica* produced between the late 16th and early 18th centuries (*see* ANALYSIS). Works of 'canonized Italian authors' became available to German students of composition through the early 17th-century anthologies of Bodenschatz, Schadeus and Donfrid.

What Schütz called 'the style of church music without Bassum Continuum' was a richer, more tractable medium than the reinterpretations of 16th-century polyphony that emphasized the absence of expressive figures (*see* PRIMA PRATICA and STILE ANTICO). Monteverdi's celebrated distinction treats first and second practices as appropriate means to different ends, with no suggestion that competence in the second presupposes rigorous training in the first. Neither practice remained wholly unaffected by the other. For example, in the church music that Monteverdi composed in the *prima pratica*, melodic lines may develop momentum as a sequential descent continues beyond the point where 16th-century norms would require a reversal of direction (ex.1). Nonetheless, the identity of a *prima*

Ex.1 Monteverdi: Messa da cappella (1650), ed. G.F. Malipiero



pratica or *stile antico* depends on deliberate avoidance of a host of options (such as instrumental parts that do not merely double the voices). Although the immensely influential 17th-century classification of church, chamber and theatre styles linked compositional technique to social milieu and function, none of these large categories was restricted to a single area of technique, and each allowed for reference to other milieux. The *stile antico* was one particularly important option for church music, narrower in scope than Schütz's 'style without Bassum Continuum'. STILE RAPPRESENTATIVO, in contrast, was a comprehensive term for several styles used in monody. The term emphasizes the relationship of composer and performer to listener: a 'representation' succeeds only when listeners are moved.

Conceptions of a 'timeless' art of counterpoint were not easily reconciled with projects orientated towards representation of the affections (*see* AFFECT, THEORY OF THE). One solution was to reject the notion of timelessness and treat the *stile antico* or the *prima pratica* more as a

survival than as a foundation. Another approach attempted to circumscribe the permissible extensions of the strict style (*contrappunto osservato*). All such extensions might fall under the heading of *contrappunto commune* (as in part 2 of Diruta's *Il transilvano*, 1609), or they might be carefully enumerated in the form of figures (*see* FIGURES, THEORY OF MUSICAL), as in the treatises of Christoph Bernhard. Each of Bernhard's figures was 'a certain way of employing dissonances', and each style of counterpoint was confined to a limited number of figures: four in the *stylus gravis*, another 15 in the *stylus luxurians communis* and eight more in the *stylus luxurians theatralis* (for illustration, *see* COUNTERPOINT, ex.20). Different lists of figures, extending beyond dissonance treatment, were drawn up by other 17th- and 18th-century writers (*see* RHETORIC AND MUSIC, §I).

As contrapuntal theory based on two-part writing was supplemented or replaced by harmonic theory in 18th-century practices, figures that Bernhard had described as irregular resolutions of dissonances were subsumed within familiar progressions of seventh chords. Figuration became an art of ornamenting the interval-progression of any voice in a composition whose harmonies were determined by the bass (*see* GENERALBASS and CONTINUO). The expressive meanings of figures owed as much to their rhythmic and gestural implications as to contrapuntal and harmonic considerations.

The fact that names for many figures were borrowed from manuals of rhetoric need not imply that the specific functions of musical figures resembled those of their namesakes in oratory. More important than the names assigned (which vary considerably among the sources) was the general idea that a musical work, like an oration, should be designed and presented in a manner that would elicit and shape intense responses from listeners. With respect to musical terminology, the most enduring results of the recognized affinity between orator and composer-performer were distinctions between a subject or theme and its elaboration, and sets of three or more terms for stages in the compositional process or for the successive parts of a composition (ultimately including the 'exposition', 'development' and 'recapitulation' of sonata form). A composer's decisions concerning stylistic levels have also been compared to those of an orator, as in the final chapter of Burmeister's *Musica poetica* (1606), where the basic distinction between 'grand' and 'modest' allows both for a 'middle' and, when justified by changes in the text, a 'mixed' style. Some versions of this distinction have focussed, like Burmeister's, on the frequency of dissonances, while others have placed greater weight on the social distance between 'elevated' and 'popular' styles.

The proliferation of styles in the 17th and 18th centuries extended the composer's range of options to include the possibility of frequent stylistic contrasts within a single work. Opera, in particular, offered virtually unlimited opportunities for dramatic juxtapositions of styles, such as the scene in Monteverdi's *Il ritorno d'Ulisse in patria* (1639–40) in which each of Penelope's suitors woos her in a different style. As a result, the operatic repertory of the past four centuries constitutes a comprehensive anthology of styles and techniques. The major genres of instrumental music from the late 17th century to the 20th (sonata, concerto, string quartet etc.) also challenged composers to design coherent sequences of textural and stylistic oppositions. Relatively prescribed orderings of movements in instrumental cycles yielded, over time, to increasingly intense demands and desires for originality. Despite their prominence in 17th- and 18th-century writings, analogies between music and rhetoric do not fully account for the great variety of situations and interactions represented in opera (and emulated in instrumental music).

A 17th-century opera and a published set of sacred concertos or trio sonatas are 'works' in rather different senses of the term, reflecting the constraints of the milieux in which they were produced. Commercial opera, as developed in Venice, depended on the collaboration of composers with librettists, singers, impresarios and stage designers. The work as presented on a given occasion remained subject to further alterations, and the system of production left ample room for collaborative works involving two or more composers (*see* PASTICCIO). A published set of concertos or sonatas was a collection, perhaps organized by some kind of plan but not necessarily intended for performance as a cycle. Performers, listeners and students of composition might or might not come to know the collection as a whole.

The term 'opus' was first used for such collections as Lassus's posthumously published *Magnum opus musicum* (Munich, 1604) containing 516 motets. Viadana was among the first composers to assign opus numbers to several of his collections according to their order of publication (e.g. op.5, 1597; op.28, 1612: *see* OPUS (i)). This practice came to be more common for sets of instrumental works, the most famous of which in the 17th century were Corelli's six *opera*. Countless performers and composers must have known each sonata or concerto in one or more of Corelli's collections, all of which went through numerous editions.

Works explicitly assembled for purposes of compositional pedagogy offered systematic guidance to various problems of contrapuntal writing. Two early examples are G.B. Vitali's *Artificii musicali* op.13 (1689) and Johann Theile's *Musikalisches KunstBuch* (1691, according to a manuscript copy of *c*1735–7 in the hand of J.G. Walther). The achievement that dwarfs all other efforts in this direction is the great sequence of works extending from J.S. Bach's *Orgel-Büchlein* (begun in 1713) through his *Art of Fugue* (published 1751) – taking in as well the two-part inventions and three-part sinfonias, *Das wohltemperirte Clavier*, the canonic variations on *Vom Himmel hoch* BWV769 and the *Musical Offering*. Bach's mastery in revealing so many effective avenues through which to address such an extensive series of compositional problems has never been equalled.

Two of the earliest musical applications of the verb *durchführen* ('develop') occur in Bach's titles for the *Orgel-Büchlein* and the inventions and sinfonias: the former offers 'instruction in developing a chorale in numerous ways' and the latter shows keyboard players 'a clear way . . . not merely to catch good *inventiones* but to develop the same well'. Both undertakings presuppose the student's competence in realizing a thoroughbass, which was the starting-point of Bach's pedagogy. Even in the earliest stages he looked for evidence that a student was capable of inventing 'ideas' (*Gedanken*), as C.P.E. Bach told Forkel in a letter of 13 January 1775. In Forkel's biography of J.S. Bach (1802) this prerequisite to instruction in composition became 'the capacity to think musically'. Forkel speculated that Bach himself had 'learnt

to think musically' by modifying 'ideas and passages' designed for the violin to make them suitable for the keyboard; from this experience Bach had acquired the ability 'to draw ideas from his own imagination, not from his fingers'. Forkel's point might be expanded to incorporate Bach's deep interest in instrumental adaptations of vocally conceived figures, an interest shared by many of his contemporaries.

From the 18th to the 20th centuries discussions of 'musical thinking' have referred to many kinds of composition and performance (including, for example, accompaniment). According to C.P.E. Bach, a teacher of accompaniment should 'demand, as it were, an accounting of every note, by raising objections, to be dispelled [by the student] through reasons why, for instance, this or that note can function in *this* way, *not another*' (*Versuch über die wahre Art das Clavier zu spielen*, ii, 1762, p.7). An accompanist whose every decision can be justified is well prepared for composition, in this conception. Mozart evidently felt himself capable of justifying every note in *Die Entführung aus dem Serail* if, as reported by Niemetschek, he responded to Joseph II's complaint of 'terribly many notes' by saying that his work contained 'precisely as many notes as are necessary'. The criteria to which such statements refer are largely those of the work itself. This strong conception of a work's requirements was at once a cause and a consequence of Mozart's intense engagement with each of the styles and genres he encountered.

The creation of an autonomous art of instrumental music in the late 18th century opened an immense field for developing musical ideas within self-contained works. A musical work, in this new conception, has been fully thought out by its composer, and the end result of the composer's thinking calls for interpretation or 'rethinking' on the part of performers and listeners, who fail to understand the work if the composer's choices strike them as arbitrary. Each musical idea in the work is a small network of relationships that can be reconfigured in unpredictable and potentially meaningful ways as it is connected to other ideas. The work sustains multiple interpretations as performers and listeners apprehend and experience the processes of alteration and connection set up by the composer.

One aspect of this new relationship between composer and public was underlined by Theodor Körner in his essay 'Über Charakterdarstellung in der Musik' (1795): 'the conceptual universe of [the composer's] public is enriched through his creation'. Ways in which to experience a work's originality remained one of the principal topics of music criticism from the late 18th century to the 20th. Reviewing the first performance of Haydn's 'Clock' Symphony, no.101, on one of Salomon's subscription concerts in the Hanover Square Rooms, a London critic avowed that 'Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it' (*Morning Chronicle*, 5 March, 1794). As in this instance, critics have often directed attention to general principles and to the composer's reputation, with little or no reflection on processes specific to the work at hand (perhaps on the assumption that general principles provide sufficient guidance to listeners). The range of interpretative options available to listeners and performers became increasingly evident with repeated performances of chamber works in domestic situations and of symphonies in public concerts. Exceptionally challenging works were understood to require repeated hearings, as E.L. Gerber noted with respect to Mozart's compositions (1790). In the late 18th century this was a rather novel demand, modelled on the repeated readings or viewings that were taken for granted by connoisseurs of literature and the visual arts. E.T.A. Hoffmann, in his famous review of Beethoven's Fifth Symphony (*AMZ*, xii, 1809–10), equated 'a deep examination of the inner structure of Beethoven's music' with a reader's discovery of the inner coherence of a play by Shakespeare.

The work-concept that was first articulated around 1800 with respect to instrumental music was ultimately extended to most categories of sacred and secular music, including opera and oratorio. The formation of operatic and concert repertories (*see* CANON (ii)) created an intricate background against which new works were composed and evaluated. The polarity between interpretation of classics and creation of original works gradually reduced the available space for recomposition as a creative endeavour, the primary exceptions being composers' revisions or arrangements of their own works. The values attached to the work-concept in 19th-century European musical culture were most powerfully exemplified by Beethoven's compositions and by widely diffused images of Beethoven as the archetypal creative artist.

Many of the attitudes adopted by composers, performers and listeners towards the great works of the past and towards new compositions are associated with the idea of ABSOLUTE MUSIC. Different versions of this idea have treated various factors as 'external' to musical experience. Moreover, claims on behalf of the autonomy of musical works have carried different implications, depending on the values assigned to 'autonomy' in one or another set of circumstances. The complex stratification of European musical culture in the 19th and 20th centuries ensured both that all such claims would be challenged from a number of perspectives and that arguments for musical autonomy would continue to attract supporters.

The proliferation of aesthetic controversies may have helped composers to discover and create unique identities. Tensions between aesthetic or political dichotomies and compositional problems proved fruitful in numerous instances. Liszt, in a letter to Wilhelm von Lenz (2 December 1852), distinguished between works 'in which traditional, conventional form contains and directs [Beethoven's] thought' and those 'in which the thought stretches, breaks, re-creates and shapes the form and style to suit its needs and inspirations'; in Beethoven's wake the composer of genius must overcome this duality and restore 'the notions of authority and liberty' to their 'original identity'. Liszt argued that the dialectic of authority and liberty holds fewer dangers in the arts than in politics, seeing the exercise of authority by artists of genius as wholly beneficial to society. This point was vigorously contested in the intense debates over 'Wagnerism', which began in the 1870s and continued well into the 20th century. In European musical life of the 19th and 20th centuries, works designed for public performance were strongly associated with images of the composer as a public figure. The writings and public statements of composers acquired an unprecedented importance, and much discussion of works focussed on the reciprocal

obligations of composers and listeners. Doctrines of tonality and musical form addressed issues involving both compositional craft and listener response.

Claims that a work, or a body of work, has effected a synthesis of disparate elements or opposing tendencies became a familiar topic of discourse on music, as did prophecies envisaging some such synthesis. In a letter to his friend V.A. Bulgakov (15 November 1856), Glinka declared himself 'nearly convinced that it is possible to unite Western fugue [i.e. academicized counterpoint] with the requirements of our music by bonds of legitimate marriage'. Many composers who have seen themselves as outsiders vis-à-vis the West have made similar statements of their hopes and intentions, replacing the 'Western fugue' of Glinka's sentence with other techniques or conceptions (e.g. 'development of musical ideas') which they wished to assimilate for their own purposes. Some marriages have been happier than others and have withstood repeated challenges to their legitimacy. In the USA one such marriage produced jazz, a remarkably successful fusion of African and European compositional practices.

8. Modernity. By the end of the 20th century musicians in every part of the world had engaged themselves with Western ideals and techniques of composition, often with the aim of creating original works for public performance or for distribution as recorded sound. Western techniques were also employed in making arrangements of compositions initially designed for different modes of performance. A tendency to treat compositions as fixed texts, capable of transmission by means of notation or sound recording, was strengthened by the national movements of the 19th and 20th centuries, as well as by expanding networks of commerce and communication.

Desires for compositions that would symbolize a nation's identity and aspirations have been expressed by countless participants in national movements and by culture ministries in both established and newly independent nations. Such terms as 'folk music', 'traditional music' and 'cultural heritage' refer, more often than not, to repertories that belong to a nation or one of its regions. The organization of a musical heritage normally involves notation of one or more repertories, portions of which are then recycled in new works and arrangements. The compositional genres adopted for nationalist projects extend from the most ambitious (e.g. opera, oratorio, ballet) to those that are fully accessible to amateur performers. Nationalist composers have dramatized vast stretches of their nation's history in works that juxtapose contrasting styles, genres or ensembles, each with its own associations; one such work is the *Jaya Manggala Gita* ('Song to the Victory of Happiness and Welfare') of Kanjeng Radèn Tumenggung Wasitodiningrat (*b* 1909), first performed in 1952 on the seventh anniversary of Indonesia's Proclamation of Independence (see the detailed outline in Becker, 1980, pp.39–49). The dissemination of nationalist compositions most often stops at the nation's borders; among the notable exceptions are works of Villa-Lobos and Silvestre Revueltas.

The global diffusion of Western pedagogical methods resulted in extensive use of notations in the production and distribution of compositions and arrangements. In the People's Republic of China, for example, the promulgation of 11 model operas in the decade between 1966 and 1977 presupposed an unprecedented reliance on scores; singers and instrumentalists were neither expected nor permitted to devise their own versions of prototypical tunes, as they have continued to do in other Chinese operatic genres. In no nation have novel uses of musical notations wholly supplanted older ways of gaining competence in composition and performance, and the increasing availability of notations has led many composers to assess their limitations and explore various alternatives. Compositional uses of equipment for electronic generation and processing of sounds have shed new light on older ways of controlling the complex timbres available from human voices and from so-called 'acoustic' instruments.

Recording technology made it possible to reproduce and distribute improvised compositions, some of which acquired the status of 'classic' works and were transcribed for the use of students. This practice, central to the criticism and pedagogy of jazz, is also found elsewhere; six recordings made by the blind Chinese musician Abing (1893 or 1898–1950) were notated and taught in conservatories as works given a final form by their composer, who may have intended to produce performances that others might choose to emulate rather than works that others might wish to reproduce.

Original works and arrangements acquired new uses and meanings as they began to be distributed through recording and broadcasting as well as through printing. Most works circulated through these media have carried the names of their authors, though in the case of recordings the names of composers are often overshadowed by those of performers. Claims of authorship are now supported in much of the world by copyright agreements. The production of works designed for recording or broadcasting has given rise to new forms of collaboration among musicians, sound technicians and executives of corporations (as in the case of rock music). If some compositional aims are best pursued through the mediation of computers, others require performers capable of responding to complex instructions (drawn, in some instances, from a composer's interaction with computers). The efforts of John Cage and others to invent 'compositions that were indeterminate of their performances' have elicited a long series of creative responses from musicians, dancers and visual artists within and beyond the West. Musicians who act on the instructions given by Stockhausen in his texts *Aus den sieben Tagen* of 1968 (e.g. no.11, 'Play or sing a vibration in the rhythm of the limbs of a fellow player ...') may or may not produce music that they or others could re-create on a subsequent occasion.

In the most general terms, a 'modern' composer is one who must choose from an expanded range of options, encompassing not only stylistic alternatives but also the attitudes one may adopt towards existing musical resources and towards the conflicting demands of various interested parties (including those who control the networks of patronage and distribution). The availability of new options may prompt reflection on those that no longer lie close to hand. Inquiry into the potential coexistence of older and newer ways of making music has taken many forms, linking scholarly investigation of the history, theory and ethnography of music to composition and performance. Bartók in Hungary, Hajibeyov in Azerbaijan, Ephraim Amu in Ghana and José Maceda in the Philippines are but four of the many 20th-century composers whose music was profoundly affected by their

involvement in research and their insight into the dilemmas posed by culture contact.

The extent to which modern composers have laid claim to creative autonomy distinguishes them from the great majority of their predecessors. While we ought not assume that musicians in 'pre-modern' societies never had occasion to replace one set of procedures with a radically different set, such actions became more frequent in the 20th century. Maxims enunciated in Stravinsky's *Poétique musicale* (1942) warn against temptations that seldom arose for pre-modern composers (e.g. 'a mode of composition that does not assign itself limits becomes pure fantasy'). This conception treats composition as a form of research, in which alternatives to any existing set of presuppositions may be formulated and tested. A new work may explore a unique repertory of elements related by affinities and disjunctions of various kinds.

The technical resources available to Western composers were extended in numerous directions at the same time that composers working outside the West sought to adapt earlier Western procedures for their own purposes. Innovative approaches to the organization of compositional resources have been described as 'techniques', 'methods', 'systems', 'musical languages' and the like (as in Schoenberg's 'method of composing with 12 notes' and Messiaen's *Technique de mon langage musical*, 1944). Most such formulations have found at least as many detractors as admirers. In no earlier century were so many compositional doctrines committed to writing and burdened, at times, with appeals to historical 'necessity'. Narratives of ineluctable progress became one of the most widespread types of discourse about music during the 20th century, used all too often for purposes of intimidation, yet serving as well to motivate the creation of profoundly original works. The historicism of 20th-century musical life was continually nourished by compositions that suggested novel interpretations of older music.

A general history of musical composition in the 20th century might focus on ways in which composers responded to perceptions of their responsibilities towards predecessors, contemporaries and members of future generations. Such perceptions on a composer's part did not always match those of other interested parties, and some of the greatest musical achievements of the century (e.g. the 15 string quartets of Shostakovich) were produced by composers who had learnt to resist political pressures. Accounts of a composer's formation often emphasize a strong relationship with the music of one or more predecessors: Kurtág's remark that 'my mother tongue is Bartók, and Bartók's mother tongue was Beethoven' is representative. Such remarks need not be interpreted as symptoms of what the American literary critic Harold Bloom termed 'the anxiety of influence'. Assimilating a predecessor's oeuvre much as one gradually masters one's mother tongue may reveal a rich field of possibilities, with ample space for creative activities that are not constrained by a need to contend with competitors. A non-agonistic conception of musical composition seems implicit in Sofiya Gubaydulina's statement that she does not 'construct' her works but 'cultivates' them.

Throughout the 20th century musical composition retained its longstanding importance as a primary medium in which to represent and enact social relationships, ranging from the most aggressive to the most cooperative. In a time when warfare, famine and other social upheavals cut short or disrupted millions of lives, the enduring links between composition and ritual appear to have been strengthened, both through works that probe the potential meanings of existing or imagined rituals (as in Stravinsky's *The Wedding*, 1922, and Britten's *War Requiem*, 1962) and through the creation of new performance genres. One of the enduring responsibilities of musicians – to reveal unsuspected, or forgotten, links among multiple dimensions and domains of human experience – has been well served by a substantial number of 20th-century composers. Their achievements enable us to imagine, and work towards, a musical future in which all human beings are encouraged to cultivate their creative capacities.

For further discussion of 20th-century developments, *see* ALEATORY; ATONALITY; COMPUTERS AND MUSIC, §II; ELECTRO-ACOUSTIC MUSIC; EXPRESSIONISM; GEBRAUCHSMUSIK; INFORMATION THEORY; SERIALISM; SET; STOCHASTIC; and TWELVE-NOTE COMPOSITION and articles on individual countries and regions.

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STEPHEN BLUM

Composition pedal. The name given to the foot-operated lever of an organ that takes off or brings on predetermined stops, usually by operating on the draw-stop rods. J.C. Bishop was the inventor, though a counter-claim by his former master, Benjamin Flight, was dismissed by the Society of Arts in 1809. The composition pedal replaced the earlier 'shifting movement' which had comprised a foot-lever operating directly on the ends of the sliders in such a way that on depression the stop was taken off, and on release a spring returned the slider to the playing position. According to the builder Jordan's trade-card of about 1720, its purpose was to put stops 'off and on by the feet, simply or together, at the master's discretion, and as quick as thought, without taking the hands off the keys'. Hopkins, in *The Organ* (1855), used the term 'single-action' to describe the composition pedal that 'either draws out or thrusts in a given number of sliders' or draw-stops, and 'double-action' for the pedal that did both. Such accessories were as popular by the late 1820s (John Abbey's small organ for the Paris Exhibition of 1827 had seven) as their pneumatic, electro-pneumatic and electric equivalents have been ever since. In the USA they are usually called combination pedals.

PETER WILLIAMS/NICHOLAS THISTLETHWAITE

Compound interval. Any INTERVAL that is greater than an octave; the sum of a simple interval (i.e. one less than an octave) and one or more octaves. A 9th can be called a 'compound 2nd', a 10th a 'compound 3rd', and so on. The ordinal numbers used to name intervals generally do

not exceed '12th' (though the double octave is sometimes called a 15th). The expression 'compound 6th' is regularly used to name the interval made up of an octave plus a 6th; it can equally well refer to the intervals made up of two octaves plus a 6th, three octaves plus a 6th etc.

□

Compound stop. A stop with more than one rank, that is in which two or more pipes sound when each key is pressed. *See* ORGAN STOP. *See also* MIXTURE STOP.

Compound time [compound metre]. A METRE in which each beat is divided into three rather than two (the latter giving SIMPLE TIME). The beat is a dotted note, which cannot be expressed in the denominator of the time signature. The denominator therefore represents the next note-value down, which is one third of a beat. Hence 9/8 (i.e. 3+3+3 quavers to the bar) is the compound version of 3/4, as 6/4 is of 2/2, and so on. Doubly compound metres (e.g. 27/32, the double compound of 3/8) have traditionally been expressed as compound metres with triplet figuration, for example, in the final variations and coda of the second movement of Beethoven's Piano Sonata op.111.

See also NOTATION, §III, 3 and TIME SIGNATURE.

□

Compton, John (Haywood) (*b* Newton Burgoland, Leics., 20 June 1876; *d* Ealing, 6 April 1957). English organ builder. After a six-year apprenticeship he joined, in 1898, Brindley & Foster of Sheffield, with whom he remained for three years as voicer, finisher and tuner. In 1901 he entered into partnership with Thomas Musson at Nottingham. Acting on his own he built a new organ at Selby Abbey in 1906; but this was immediately destroyed by fire, as was his workshop in Nottingham the following year. After World War I the Compton company acquired the premises of August Gern at Chiswick, London, and in 1930 built a factory at Chase Road, Willesden, London. The company closed in 1964.

Compton built electric-action organs with considerable use of extension. There was, during his time, much criticism of this practice, in which he was influenced by Thomas Casson, Robert Hope-Jones and others; he sought to avoid these objections by careful selection of pitches from the various ranks and by adequate provision of chorus work. The compactness of his system was found to be ideal for cinema organs and some of his most successful and characteristic work was in this genre.

Compton's work was notable for the elegance and sophistication of his electrical engineering, and for various experiments in tone production, including the use of remote off-unison harmonics (not just the familiar Tierce and the rarer Septième, but also the 9th, 11th and 13th partials). His larger schemes included far more daring use of upperwork than any of his British contemporaries.

He built notable organs in London for the Shepherd's Bush Pavilion (1923), the Liberal Jewish Synagogue, St John's Wood (1924), St Luke's, Chelsea (1929), and for the BBC studios at Broadcasting House and Maida Vale, and also at Downside Abbey (1931) and the Southampton Guildhall (1937). His last major work was the organ for St Bride's, Fleet Street, London (1957). After his death in 1957, and that of his lifelong colleague James I. Taylor in the same year, the company lost its sense of direction and succumbed to operational difficulties.

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GUY OLDHAM/STEPHEN BICKNELL

Compuestas (Sp.). *See under* ORGAN STOP.

Computers and music. Computer technology exerts a powerful and ever-increasing influence on the world in which we live. The personal computer in particular holds the key to a wealth of processing possibilities that could scarcely have been envisaged less than a generation ago. In terms of music applications the sheer diversity of digital functions makes it increasingly hard to present a balanced perspective within a brief dictionary article. In the following sections distinction will be made between applications that have an essentially passive role in the communication of music information, such as the conventional audio compact disc, and those such as the CD-ROM which involve a more conscious process of musical interaction.

I. Introduction. II. Composition. III. Music theory and analysis. IV. Historical research. V. Ethnomusicology research. VI. Music publishing. VII. Music education. VIII. Psychology research.

I. Introduction

The term 'computer' is normally reserved for a processing system that satisfies certain minimum functional requirements. Specifically, the central processing unit must be able to process alphanumeric information (text and numbers) in some standard form of digital coding, to communicate directly with a memory bank of sufficient capacity to hold both a program and also its immediate data, to support the ordered use of both arithmetic and logic instructions, and to service links to the outside world for the input and output of information as well as devices which may be directly attached to the computer in order to enhance the operation of the system as a whole, for example a disc-based data storage unit.

Two important considerations have to be addressed in this context: what kind of musical functions are amenable to the processes of digital computation, and how is it possible to convert all the various forms of music data that may be encountered into a machine-readable form? Computers have been used for all manner of applications, from the synthesis of new sounds and the analysis of music in notated form to desktop music publishing and studies in music psychology; from analysing the ways in which we respond to musical stimuli to the processes of music performance itself. One constantly recurring issue is the nature of the relationships between a scientific tool

that operates entirely within a framework of predetermined functions, and a range of human activities that in many instances reflect some of the most accomplished feats of human creativity.

There are indeed pitfalls for the unwary, but it is important to remember that the quality of the results obtained from computer systems is entirely dependent on the programming and engineering skills of those who design and operate them. As the discipline matures, so does our understanding of what may be possible in the future. Although the pace of technological change since the previous edition of this dictionary appeared in 1980 has been quite remarkable, there are good reasons to suppose that the next few decades are unlikely to prove so capricious. Whereas the main thrust of developments has hitherto been closely tied to increasing the raw power and accessibility of computers, their capacity to perform complex mathematical and engineering operations is no longer a primary issue. The key to real progress now lies almost exclusively in our capacity to apply such resources for musically useful ends.

Of all the creative arts music provides arguably the most significant challenges to those who seek to translate its characteristics into a machine-readable form. This has involved the design of a number of non-standard computer interfaces and the development of an extensive range of special coding techniques. The need for such tools has decreased largely because of the upsurge of general interest in multimedia applications. Whereas in the early 1980s computers both large and small lacked facilities for audio input and output, and at best offered only rudimentary graphics tools, the modern personal computer provides sophisticated colour graphics resources, and high-quality audio facilities have become the rule rather than the exception. Although advanced research applications are still for the most part best left to the specialist composer, performer or musicologist, a number of the techniques described below are readily accessible to the home computer user with musical interests, amateur or professional.

II. Composition

1. Early efforts. 2. Principles of digital audio. 3. Sound synthesis and processing. 4. Systems applications.

1. Early efforts. From modest beginnings as a highly specialized area of creative research, for the most part isolated on the margins of post-World War II developments in electronic music, the technology of computer music has advanced to the point where hardly a single aspect of this medium remains untouched by its influence. Analogue devices are progressively being replaced by digital equivalents throughout the entire communications industry. In the case of the music synthesizer and its derivatives, such design changes transformed the industry in less than a decade, the process of conversion being all but complete by the early 1990s. In addition, the increasingly powerful processing capabilities of computers have stimulated the exploration of new horizons in musical composition, from the initial formulation of creative ideas to the production of finished works.

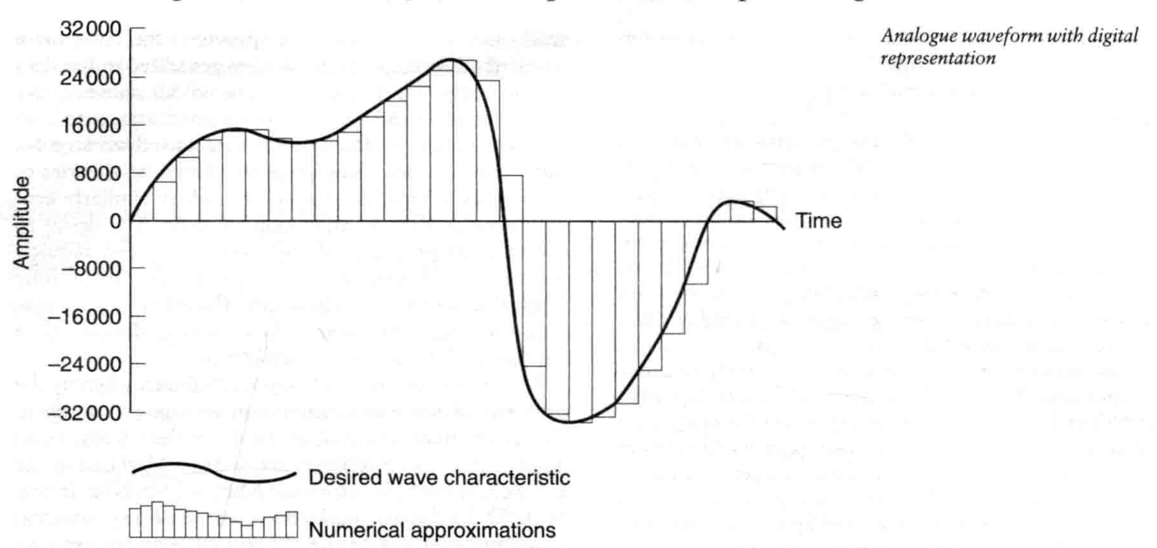
The use of the computer as a tool for composition goes back almost to the dawn of commercial computing. In 1955 Lejaren Hiller and Leonard Isaacson investigated the use of mathematical routines to generate music information at the University of Illinois at Champaign-Urbana. Probability routines, inspired by Hiller's earlier work as a chemical engineer, provided the basis for a series of composing programs that generated music data in the form of an alphanumeric code, subsequently transcribed by hand into a conventional music score. Less than a year later, in Europe, Xenakis started work on his own series of composing programs based on theories of probability known as 'stochastics', which similarly generated music data as alphanumeric code. The desire to combine the processes of score generation and acoustic realization led him in due course to develop a fully integrated system that eliminated the intermediate transcription stage, the music data passing directly to a synthesizer for electronic reproduction.

The techniques of digital sound synthesis, whereby the processes of audio generation itself are directly consigned to the computer, also date back to the 1950s, most notably to the pioneering work of Max Mathews at the Bell Telephone Laboratories in Murray Hill, New Jersey. In 1957 he began work on a series of experimental programs which with the support of other researchers have been developed into an extended generic family of programs known collectively as the MUSIC*n* series (e.g. MUSIC4BF, MUSIC5, MUSIC11). With the increasing power and accessibility of computers in recent years, such software-based methods of music synthesis have gained significantly in popularity. Modern MUSIC*n* derivatives such as CSOUND, developed by Barry Vercoe at MIT, are available in versions adapted to a variety of computers from sophisticated work stations to personal computers.

2. Principles of digital audio. In order to appreciate how such synthesis tools can be used for creative purposes, it is necessary to understand some basic principles of digital audio. All methods of digital recording, processing and synthesis are ultimately concerned with the representation of acoustical functions or pressure waves as a regular succession of discrete numerical approximations known as samples (see illustration).

The reproduction of a digital sound file requires the services of a digital-to-analogue converter which sequentially translates these sample values into an equivalent series of voltage steps. These are then amplified and passed to a conventional loudspeaker for acoustic conversion. Such procedures are regularly encountered in a domestic environment whenever one listens to a conventional compact disc or the sound output from a CD-ROM. In the digital recording of acoustic material acoustic signals are captured by a conventional microphone to produce an equivalent voltage function. This in turn is passed to an analogue-to-digital converter which continuously samples its instantaneous value to produce a regular series of numerical approximations.

Two factors constrain the fidelity that can be achieved by a digital audio system. The first, the rate at which the individual samples are recorded or generated, determines the absolute range of audio frequencies that can be reproduced. As a simple rule of thumb, the upper frequency limit, known as the Nyquist frequency, is numerically equivalent to half the sampling rate; thus a system recording or reproducing an acoustic function at 20,000 samples per second can achieve a maximum bandwidth of only 10kHz. In practice, the usable bandwidth is limited to about 90% of the theoretical maximum to allow the smooth application of special



Analogue waveform with digital representation

filters that ensure that any spurious high-frequency components that may be generated at or above the Nyquist frequency are eliminated. In the early days of computer sound synthesis, technical constraints often severely limited the use of higher-order sampling rates, with the result that the available bandwidths were often inadequate for good-quality music reproduction. Modern multimedia computers are capable of handling sound information at professional audio sampling rates, typically 44,100 or 48,000 samples per second, thus allowing the entire frequency range of the human ear (about 17–20 kHz, depending on age) to be accurately reproduced. Older systems, however, are often restricted to much lower sampling rates, which are generally adequate only for speech applications.

The other factor determining fidelity is the numerical accuracy or quantization of the samples themselves. A number of technical expedients have been developed to improve the basic performance of conventional analogue-to-digital and digital-to-analogue converters. However, these devices are constrained by the numerical accuracy of each individual sample, which in turn is determined by the number of binary bits available to code each value as an integer. This requirement to use finite approximations raises the possibility of numerical coding errors which in turn degrade the quality of the resulting sound. 16-bit converters, which allow quantization errors to be restricted to a tiny fraction of 1% (about 15 parts in a million), represent the minimum acceptable standard for good-quality music audio. Converters with a reduced resolution of just eight bits per sample are becoming increasingly rare.

If a digital synthesis system is to work in real time while generating acoustic functions at 44,100 or 48,000 samples per second (or twice this rate in the case of a stereo system where samples for each sound channel have to be generated separately), all the background calculations necessary to determine each sample value will have to be completed within the tiny fraction of a second that separates one sample from its successor. Although many modern computers can meet such demanding operational criteria even for quite complex synthesis tasks, until the late 1980s such resources were rare, even at an institutional level. As a result many well-established software synthesis programs, including the MUSIC*n* series and its derivatives, were designed in the first instance to support a non-real-time mode of operation. Here a delay is deliberately built into the synthesis process such that the computer is allowed to calculate all the samples for a complete musical passage over whatever period of time actually proves necessary. The samples are stored in correct sequence on a computer disc, and once this sound file has been computed in its entirety the samples are recovered and sent to the digital-to-analogue converter for conversion and reproduction. In the early days of computer music the delays between the start of the calculation process and final audition of the results were often considerable, forcing composers to take a highly empirical approach to the composition process. As computing power increased, these delays dropped from a matter of hours to minutes or even seconds, thus leading finally to the possibility of live synthesis, where the program is able to calculate the samples fast enough for direct output.

3. SOUND SYNTHESIS AND PROCESSING. Fundamental to most software synthesis systems is the provision of a basic library of functions that may be used as the building-blocks for a particular sequence of synthesis operations. Many of these functions simulate the hardware components of a traditional analogue studio, such as oscillators, filters, modulators and reverberators, although an increasing number of more specialist functions have been developed over the years to model particular instrumental characteristics, such as the excitation of the human voice-box or the vibration of a string. In the case of MUSIC*n* programs, each integral grouping of these components is identified as an 'instrument', broadly analogous to the individual instruments of a traditional orchestra. These 'instruments' collectively form an 'orchestra', ready to receive performance data from an associated 'score'.

Since these instruments are simulations that are no more than ordered statements of computer code, the opportunities for varying their design and application are extensive. The only real constraints are general ones imposed by the computing environment itself, for example the maximum number of instrumental components that can be accommodated in the memory at any one time,

and the overall processing performance of the system. It is possible, for example, to synthesize finely crafted textures by directly specifying the evolution of each spectral component in terms of its frequency, amplitude and duration. Such a strategy involves considerable quantities of score data and the simultaneous use of a number of instruments, one for each component. Alternatively, highly complex instruments can be constructed with the capacity to generate complete musical gestures in response to a simple set of initial score commands.

Although software synthesis methods are not nearly as well known to the music community at large as the custom-designed hardware systems that predominate in the commercial sector, their significance should not be underestimated, given the steadily increasing power and availability of the personal computer. With the rapid development of information systems such as the Internet, an increasing number of powerful synthesis programs can be located and downloaded for local use by means of a simple modem and telephone link. Since many of these facilities are being made available at little or no charge, their impact on future activities, professional and amateur, is likely to be considerable.

The origins of the all-digital synthesizer, like those of the personal computer, date back to the 1970s and the invention of the microprocessor. The fabrication of a complete computer on a silicon chip led to the development of new types of processors designed for all manner of applications, including digital synthesis and signal processing. This prospect was specially attractive to commercial manufacturers, since the superior performance of custom-designed hardware opened up possibilities of live synthesis from digital circuits which in many instances required less physical space and were ultimately cheaper and more reliable than their analogue counterparts. Developments in this context were further stimulated by the introduction of the Musical Instrument Digital Interface (MIDI) in 1983 as a universal standard for transferring performance information in a digitally coded form between different items of equipment such as music keyboards, synthesizers and audio processors (*see* MIDI). It quickly became apparent that major composition and performance possibilities could be opened up by extending MIDI control facilities to personal computers.

What has distinguished the commercial MIDI synthesizers from all-software synthesis methods such as those described above is the set of functional characteristics associated with each design. One of the earliest all-digital synthesizers, the Yamaha DX7, which appeared in the same year as MIDI, relies exclusively on the techniques of frequency modulation for its entire repertory of sounds. These techniques are based on research originally carried out by John Chowning at Stanford University in the 1970s using a MUSIC*n* software synthesis program. The use of a custom-designed processor facilitated the registration of patents that forced other manufacturers to develop rival hardware architectures, each associated with a unique set of synthesis characteristics. Methods employed have ranged from additive synthesis, where composite sounds are assembled from individual frequency components, to phase distortion techniques that seek to modify the spectra of synthesized material during the initial process of generation. The latter shares some features with FM techniques, where one wave-form is used to modulate the functional characteristics of another.

The synthesis of sounds from first principles is subject to a number of constraints. Although particularly evident in cases where hardware features limit the choice and use of synthesis methods, such difficulties are also encountered in software-based environments, even those that permit skilled users to write their own synthesis routines from first principles rather than relying on library functions provided with the program. The root of the problem lies in the character of many natural sounds which can prove exceedingly hard to replicate by formulaic means, such as the transient components associated with the attack of an acoustic trumpet or oboe. In the commercial sector, the ability to imitate instrumental sounds is especially important, and impediments to the production of a realistic repertory of voices have inspired a number of manufacturers to pursue an alternative method of synthesis known as sampling. This is essentially a three-stage process of sound capture, optional intermediate processing and resynthesis, starting with the selection of suitable source sounds that are first digitized and then loaded into a memory bank as segments of numeric audio data. A variety of processing techniques may then be employed to control the processes of regeneration, ranging from the insertion of a simple loop-back facility to allow sounds to be artificially prolonged, to sophisticated facilities that allow multiple access to the data for the purposes of transposition upwards or downwards and the generation of polyphonic textures. Although commercial samplers, like synthesizers, incorporate custom-designed hardware to meet the specifications of individual manufacturers, their general architecture comes very close to that encountered in a conventional computer. Whereas the methods employed in the design of the digital synthesizer clearly developed from earlier work in software synthesis, the progression in the case of sampling techniques has undoubtedly been in the reverse direction. As a result, many software synthesis programs, including the MUSIC*n* family, now provide sophisticated facilities for the processing of externally generated sound material, and such modes of operation are gaining in popularity.

The blurring of a clear distinction between systems that rely on proprietary hardware and those that do not becomes even more evident when consideration is given to the wider spectrum of digital tools that have become available for manipulating and processing sound material of any origin, natural or synthetic. These range from simple editing facilities, which are little more than the digital equivalent of a razor-blade and splicing block, to more complex tools, which enhance the content of sound material by added reverberation, echo or chorus effects, or directly modify its spectral content by means of subtractive techniques such as filtering. The resources available for such applications range from self-contained processing units, which can be manually operated by means of controls on their front panels, to sophisticated computer-based facilities, which make extensive use of interactive computer graphics.

4. SYSTEMS APPLICATIONS. As a result of the adoption of the MIDI communications protocol as a means of networking synthesis and processing devices at a control level, many of the techniques described above can be physically integrated as part of a single system. This consolidation has been taken a stage further with the development of matching communication standards for the high-speed transfer of the audio signals themselves in

a digital format between different items of equipment. The personal computer is proving increasingly important in this context as a powerful command and control resource at the hub of synthesis networks, in many instances handling both MIDI and audio information simultaneously. The personal computer has proved particularly attractive as a programmable means of controlling the flow of MIDI data between devices, and a variety of software products are now commercially available. One of the simpler modes of operation involves generating MIDI data for a sequence of musical events by means of a keyboard, the computer being programmed to register the pitch, duration and amplitude (a measure of the key velocity) for each note in a data file, and the time at which each event occurs. Reversing this process allows the performance to be reproduced under computer control, using either the original synthesizer voice or an entirely different one.

More elaborate sequencing procedures involve the layering of several performance components for a number of synthesizers using MIDI tracks in parallel, and/or direct editing of the MIDI data using graphic editing tools. Significantly, MIDI data is not concerned with detailed specification of the actual sound, merely with those characteristics that describe the articulation of its component elements in terms of note-events. A useful parallel may be drawn with the basic note elements of a musical score, for procedurally it is only a small step to the design of software that can generate traditional score information directly from MIDI data. The functional characteristics of programs specifically designed for the production of high-quality music scores are discussed in §VI below, but it should be noted that most sequencing packages provide at least basic facilities for reproducing MIDI data in common music notation, and in some the visual layout of the score is quite sophisticated.

Sequencing software represents only one aspect of the range of computer-based tools that are now available for use with MIDI equipment. These extend from composing tools, which directly generate MIDI performance data for instantaneous performance, to special editing facilities, which temporarily reconfigure the MIDI communication link in an exclusive mode in order to address and directly modify the internal voice-generating algorithms that determine the functional characteristics of a particular synthesizer. Such has been the impact of this universal protocol that most synthesis systems, whether commercial or institutional, as well as software synthesis programs such as CSOUND, make some provision for MIDI control.

The progressive merging of hardware and software technologies means that it will soon not be possible to make any useful distinctions between hardware products such as synthesizers and audio processors and the all-purpose computer workstation with the capacity to service every conceivable music application. The increasing accessibility of powerful resources for music-making has created opportunities for everyone to explore this medium of expression, though how much music of lasting significance it will produce remains to be seen.

See also ELECTRO-ACOUSTIC MUSIC.

III. Music theory and analysis

1. Introduction. 2. Analytical applications. 3. Performance applications.

1. INTRODUCTION. Computer applications in music theory and analysis can be broadly divided into two related fields of activity: the analysis of notated music and the analysis of music performance, in terms of both performance actions and the nature of the acoustic product. The harnessing of such powerful technology as a tool for studying the creative output of others has reaped many rewards but also some disappointments, mainly as a result of misplaced expectations as to what computer-based models of human activity can achieve. During the early years of commercial computing, linguists confidently predicted the development of programs that would automatically and reliably translate text from one language to another. Yet such goals remain elusive, not for any lack of basic computing power but more fundamentally from continuing difficulties encountered in devising programs capable of dealing with the contextual factors that alter the meanings of words or phrases from one situation to another. In a similar vein, some music researchers made overambitious claims as regards the possibility of developing computer programs that could generate works 'in the style' of a particular composer by applying theories of probability to a representative database of existing works. Today analysts have a much better understanding of the issues involved in modelling creativity, but it is perhaps inevitable that many projects remain distinctly speculative.

Those engaged in computer-assisted literary studies have an advantage in that their data already exists in a form that can be input directly to any conventional computer as a continuous string of alphanumeric characters according to one of the internationally recognized coding conventions, for example the American National Standards Institute (ANSI) character set, which is widely used for word processing applications. Unfortunately music notation does not readily lend itself to conversion into machine-readable form. Although it is possible to devise alphanumeric equivalents for all the pitches and durations in a conventional music score, matters quickly become complicated once account is taken of the need to time-stamp these note-events in terms of elapsed beats from the start of the score, and moreover to provide a means of reducing chords and polyphonic textures to a single alphanumeric character string. Further important decisions then have to be taken as regards what other notational aspects should be coded alongside such basic note-event information, for example bar-lines, clefs and all manner of graphic marks that may indicate important details of expression and articulation.

Since manual coding procedures are extremely time-consuming and error-prone, it is highly desirable that all the information likely to be required for any computer-based analysis of a given repertory be coded at the same time. Although some coding systems allow layers of information to be added to the primary database, such methods are best avoided. In an attempt to provide a more stable working environment, a number of general-purpose coding conventions have been proposed over the years, notably DARMS (Digital Alternate Representation of Musical Scores), which has attracted a number of disciples. Any coding system that attempts to be all-embracing, however, requires conventions that are necessarily complex and at times unwieldy. The creation of a committee to establish an ANSI coding standard for music data has provided a focus for international deliberations, but much work remains to be done.

The uncertainties over appropriate machine-readable representations of music have proved a major impediment to computer-assisted analysis, and it is thus perhaps inevitable that many of the more successful projects have concentrated on musical repertories that are notationally fairly straightforward, and have often relied on highly selective coding conventions devised by the researchers themselves. The development of advanced computer graphics facilities has led to the manufacture of optical scanning devices that can accurately recognize music symbols and thus provide a means of automatic transcription directly from the score. Although considerable progress has been made in the production of image-decoding software, such advances are constrained by precisely the same factors that have to be addressed in the design of alphanumeric coding systems; that is, what aspects of the score need to be converted into a machine-readable form, and what form this data should take. Another approach that has found increasing favour is a by-product of the development of the Musical Instrument Digital Interface (MIDI) for the transmission of performance data between digital synthesizers (*see* MIDI and §II, 3 above). Using little more than a simple MIDI link between a keyboard synthesizer and a desktop computer, and the services of a general-purpose music sequencing program, it has become possible to transcribe music material directly into a usable digital code, with the added advantage of immediate facilities for both visual and aural proofing of the data, the former being provided via the computer screen, the latter by the synthesizer itself.

2. ANALYTICAL APPLICATIONS. In seeking to divide applications of computer-assisted analysis into separate categories it is important to recognize that many of the basic data-handling procedures relate to more than one type of application. What determines the success of a particular line of inquiry is not so much the means employed to extract data in a computer-readable form but the use that is actually made of this digital representation of musical information. One of the earliest uses of the computer as a tool for analysis, still central to many areas of research, involves the identification of recurrent features that can usefully be subjected to statistical analysis. A number of projects concerned with aspects such as the frequency and disposition of particular notes or groupings of notes in a corpus of works have been facilitated by the ability of the computer to carry out repetitive data analysis tasks reliably at extremely high speed. The relatively simple, linear construction of the vocal music of the medieval and Renaissance periods has proved particularly attractive for this type of stylistic research, leading to applications such as tests for authenticity based on known features of melodic, harmonic or rhythmic construction, the matching of text with music in terms of underlay and, in a more experimental context, empirical reconstructions of missing parts in music manuscripts. Ethnomusicologists have applied similar techniques to the study of folksong and other primarily monodic genres. Notwithstanding the increased complexity associated with Western music after 1600, repertories such as the trio sonatas of Corelli and Bach's *Wohltemperierte Clavier* have also proved amenable to statistical analysis, and progress has been made with repertories from both the 19th and the 20th centuries, for example Schubert's lieder and the works of Webern (see §IV, 4 below).

Projects that use the computer merely to extract statistical information are only speculative in so far as the researcher is free to interpret the resulting data according to his or her own criteria. A number of analyses of repertories have nevertheless sought to apply computational procedures in a more pro-active way, where important processes of decision-making are built into the analysis process itself. Particular prominence has been attached to the application of linguistic theories to the study of music, and a number of researchers have sought to develop musical models that have features in common with those developed for the study of language. It has thus been possible to develop analysis techniques that draw on structural models such as rule-based grammars or alternatively explore the meaning of musical ideas and constructs, in some instances extending to the study of perceptual features, sonology serving as the musical equivalent of phonology.

It is here, most notably in the case of rule-based grammars, that the processes of re-synthesis are most commonly applied as a practical test of the theoretical model, in terms of both small-scale features that characterize the evolution of component musical ideas and larger-scale aspects such as overall structure. The processes of analysis are thus much more closely prescribed than those employed in applications of a purely statistical nature, for they seek to identify and codify primary structural features that can then be used as the basis of a generative model. Such models are by their very nature imperfect, since we do not yet understand the workings of the human mind sufficiently to be able to model the genius of others. Advances in the cognitive sciences, notably in the field of artificial intelligence, have led to progress in the construction of analysis software that can reveal important clues as to what objectively distinguishes the music of one composer from that of another (see §VIII below).

Rule-based analysis methods presuppose that the processes of composition are bound by underlying structural principles that can be described in algorithmic terms. Many objections can be raised to the use of such deterministic approaches in the study of musical creativity, but it has been argued that by identifying those characteristics that are amenable to quantitative analysis it becomes easier to identify those that are the result of altogether more complex processes of human decision-making. At this level it becomes possible to establish links with computer-based research into musical meaning. Here progress in a musical as opposed to a linguistic context has been altogether more measured, not least because music functions at a variety of contextual levels, and it is thus very difficult to define precise terms of reference for investigations that are based on semantic principles. One useful starting-point has been the comparison of the results of rule-based modelling with different source repertories to determine why what may be grammatically correct in a particular context is not necessarily aesthetically pleasing. Such tensions between objective and subjective criteria both constrain and usefully inform the whole field of computer-assisted analysis.

3. PERFORMANCE APPLICATIONS. It is necessary to strike a balance between the ease with which basic score information can be input by means of a MIDI facility and

the ultimate superiority of a comprehensive coding system such as DARMS, which has the capacity to handle almost every conceivable score detail. Interest in the former input method has been greatly enhanced by a recognition that the direct coupling of a musical interface to the computer facilitates another type of computer-assisted analysis, one concerned with the study of the performance of a work rather than simply its visual representation as a score. Here the small timing errors that inevitably occur when keying in a score become the focus of attention. A critical consideration in this context is the practical means employed for registering performance information as MIDI data. In terms of physical appearance there is little to distinguish a conventional MIDI keyboard from an acoustic piano. To a concert pianist however, the synthetic 'feel' of the former will materially affect the quality of performance data thus registered. What is required here is an acoustic instrument equipped with sensors, which can detect performance actions but not actively interfere with them during the period of their registration. The Disklavier, manufactured by Yamaha, provides just such a combination of a conventional piano with MIDI recording and playback facilities, and similar engineering projects have led to the manufacture of a range of sensors for use with string, woodwind and brass instruments.

The analysis of instrumental performance characteristics points the way to potentially the most challenging sphere of computer-based music analysis, that concerned exclusively with the sonic result. Psychologists have long been concerned with the reception and interpretation of musical sound, but only recently have suitably powerful and sophisticated tools become available for the detailed extraction of component features from composite sound images. Here the processes of analysis and re-synthesis have found a number of intriguing applications, for example as the basis for automatic accompaniment systems that can accurately track the performance of a soloist. Although such advanced techniques of acoustic analysis are still relatively new, they hold important keys to future investigations into the finer details of performing practice, and their signficance must not be underestimated.

IV. Historical research

Computer applications in music cannot work in any homogeneous way because the possible topics of interest – composition, performance, source filiation and dissemination, lives of musicians (individually or collectively), details of musical content, the perception and understanding of music, the physical aspects of sound, organology and so forth – are so heterogeneous. Almost any topic covered in this dictionary may be a potential object of study involving the use of a computer. Indeed the significantly expanded scope of this edition of the dictionary is a tribute to the value of computers, which have stimulated publishing and bibliographical management enormously since the 1980 edition.

1. Common issues and usage paradigms. 2. Bibliographical and thematic search tools. 3. Full-text resources. 4. Tools for the study of monophonic music. 5. Tools for the study of polyphonic music. 6. Databases of acoustical material. 7. Databases of graphic information. 8. Other electronic resources. 9. General issues.

1. COMMON ISSUES AND USAGE PARADIGMS. Some issues of content and access are common to all kinds of research project. These include the medium of intended access (paper, CD-ROM, Internet delivery etc.); whether, if the means of dissemination is electronic, access is provided to all of the data or only to selected parts; whether the data are searchable and, if so, by what criteria; whether the database is designed for periodic updating; and whether the results of one application can be fed to another for further processing. Quality issues also abound: how were the data gathered? how rigorously have they been verified? how well are they maintained? are they designed for extension and elaboration to answer new kinds of questions in the future?

From a procedural perspective the most fundamental point of distinction among computer-assisted studies is whether they seek to produce (and therefore are likely to store and manipulate) textual, statistical or audible results; that is, whether they are concerned with verbal data, symbolic representations of musical material or acoustic material. All are relevant to studies in music history principally because they enable the creation of large databases of selected materials.

2. BIBLIOGRAPHICAL AND THEMATIC SEARCH TOOLS. The most broadly accessible computer-based sources are bibliographical ones. Most readers will be familiar with electronic catalogues used by libraries and with electronic indexes of various kinds. Thematic-search algorithms, however, have a long history that extends back through at least the 19th century to idiosyncratic but highly serviceable systems for encoding and searching hymn and folk tunes. Around 1900 these often depended on the use of TONIC SOL-FA, a relative-pitch representation scheme developed in England. Many bibliographical tools now exist only in electronic form because of their enormous bulk. Before the age of electronic communications such resources might have been compiled at one location but would not have been accessible to users at other fixed locations. Such tools are now a common part of the 'virtual' world of scholars and musicians.

Among large-scale collaborations, the most notable are the Répertoire International des Sources Musicales (RISM) and the Répertoire International de la Littérature Musicale (RILM). In the case of RISM the computer was initially used to manage text data relating to the worldwide cataloguing of musical sources. RISM, which now consists of multiple databases, sets a benchmark for all projects that integrate identifying textual and musical information. Searches of the RISM A/II series database, for example, a multi-field index of several hundred thousand musical manuscripts from the period 1600–1825, have revealed unexpected coincidences between works attributed to major composers (e.g. Mozart) in one source and to minor or anonymous composers in other sources.

Other ambitious projects in music bibliography, such as Lincoln's work with the published sources of the 16th-century madrigal and motet and LaRue's survey of sources for the Classical symphony, have similarly focussed on identifying, through the creation of musical concordances across large repertories, the composers of works that are unattributed in one source. Such projects have other motives as well, such as discovering correlations of basic musical content that may have been obscured by surface difference (caused by transposition, ornamentation, instrumentation and so forth).

Computer representation, control and output of musical data have also facilitated the creation of a large number of thematic indexes. Although conversion of the data to a common format remains a goal for the future,

the simple availability of printed reference works has been an enormous boon in the location and identification of sources. It has contributed to an ever greater appreciation of the extensive activities and accomplishments of many previously little-known composers.

A still unresolved issue in thematic searching is the definition of musically sensible methods of query. One-dimensional text-based search protocols produce many false results. Here the problem of generalizing musical information asserts itself: queries demand specificity in the formulation of the question, but different kinds of music may have few features in common. In melodic searches, for example, contour information (generalization) is valuable for queries related to recognition and to overcome the apparent differences introduced by transposition. It is also important in psychological research. Contour information can be misleading, however, for bibliographical searches where exact pitches may be essential, and for source studies where enharmonic differences in notation may signal evidence of divergence in scribal opinion. For some searches rhythmic and/or metrical information is desirable, where for others it is considered incidental. The growing tendency is to allow users the opportunity to select their own search strategies. In David Huron's ThemeFinder tool several thousand extracts from instrumental works of the 17th to the early 20th centuries may be searched at seven levels of detail in order to accommodate diverse motives for queries.

3. FULL-TEXT RESOURCES. The ability to make rapid electronic searches of encoded texts adds value to works previously accessible only in printed form. Computer searches of the complete texts of dozens of works can sometimes be made with a single command. The biggest full-text database in musicology is concerned with the history of music theory: Thesaurus Musicarum Latinarum (TML), a compendium of several hundred Latin writings on music theory from the 6th to the 16th centuries. In TML, notation is represented using abbreviations for the standard Latin nomenclature (*brevis*, *longa* etc.), and notational patterns can thus be searched by these descriptive labels. TML is a collaborative project directed and managed by Thomas Mathiesen at Indiana University.

Multiple encodings of both text and music of the writings of Zarlino occur in a repository on CD-ROM, the first issue of an intended series called Thesaurus Musicarum Italicarum. Designed by the Dutch musicologist Frans Wiering, it contains scanned images, fully encoded texts (including Zarlino's numerous interpolations of Hebrew, Greek and other ancient languages with non-Roman alphabets), text-authority tables (for example to facilitate finding the same surname with multiple spellings), digitized images of drawings and music examples that are, where possible, presented in three ways – as scanned images, as DARMS encodings (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 6) and as MIDI files (see §§II and III above). This multi-format multimedia tool seems likely to set another benchmark for many years to come.

Another kind of textual study is that in which details of the source itself are encoded together with its content. In Pinegar's study of the Notre Dame repertory, for example, the Latin abbreviations that differentiate the transcription styles of various anonymous scribes are encoded to facilitate grouping of sources by transcriber.

4. TOOLS FOR THE STUDY OF MONOPHONIC MUSIC. The encoding of complete musical works in large quantities is a daunting task. The first accumulation to be made widely available was the folksong archive designed by and encoded under the direction of Helmut Schaffrath (1942–94). These materials, which originally concentrated on songs in German-speaking lands and adjacent regions, are encoded in one field only of a text database. Information about place of origin and other details can be retrieved together with (or, if the user desires, separately from) the work's encoded melody. The Essen folksong collection (so called after its original home at the Essen University Hochschule für Musik) grew to encompass materials from many other parts of the world (China, Australia, Israel, Poland, Central and South America etc.). The musical data has been translated into several other formats and various kinds of queries can be made. The project is now maintained by Ewa Dahlig at the Polish Academy of Sciences in Warsaw.

A considerable number of projects concerned with various chant repertories have made extensive use of the computer for data representation and control. Partly because of our ignorance of its interpretation, chant is simpler to handle in the computer than most other repertories: it is legitimately monophonic, we often do not know how to assign precise durational values to neumes, and it has no issues of instrumentation or ornamentation. In short, there is relatively little that is secure enough to encode. Nonetheless, the encoding of chant and folksong materials has facilitated numerous studies of significant interest related to centonization, investigating, for example, how tune families are related. Only through recursive study (the successive feeding of results to new queries) can such questions become refined and persuasive answers found.

5. TOOLS FOR THE STUDY OF POLYPHONIC MUSIC. The largest project devoted to the creation of databases of standard repertory (in the form of machine-readable scores and parts) was initiated by Walter B. Hewlett in the early 1980s. Now maintained by the Center for Computer Assisted Research in the Humanities at Stanford University, the databases contain hundreds of works, chiefly from the 18th and 19th centuries, by composers such as Bach, Handel, Haydn, Mozart and Beethoven. The encodings, which attempt to preserve all essential details relating to notation, sound and source idiosyncracies, are eventually translated into several formats different from that in which each is initially captured in order to support diverse application types (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 6).

Another potential source of score databases resides in the large number of collected editions that are now created from machine-readable material. That these resources are not generally regarded as electronic reflects confusion about rights and obligations and the absence of a common format for electronic distribution. Sometimes the format is not even a common one within the edition (e.g. Verdi, Mozart). Encodings undertaken with electronic distribution as the primary or only means in mind tend, regrettably, to concentrate on out-of-copyright editions, thus ignoring discoveries, re-readings and re-attributions of the past 75 years. Greater collaboration and cooperation would be of enormous benefit to scholars and performers of the future.

Among more specialized projects, the work of John Stinson and his Australian colleagues in encoding several thousand polyphonic works of the 14th century (in the SCRIBE project) has demonstrated how many different goals can be pursued in parallel. The encoded materials have produced scores for performance, have preserved important information about the original disposition of the notation and have been used in analytical projects of various kinds. An ambitious approach to questions of authorship and attribution was taken by Lynn Trowbridge in a project concerned with a corpus of roughly 100 works from the Renaissance. Through complete encoding (in DARMS, with extensions for mensural notation) and extensive statistical evaluation, Trowbridge was able to assess the disparate claims for Binchois, Busnoys, Du Fay and Ockeghem.

Efforts to define those traits that differentiate one composer's style from another's are approached in a totally different way in the work of David Cope, a composer at the University of California at Santa Cruz. Cope's program Experiments in Music Intelligence (EMI) identifies and stores small, recurrent melodic, harmonic and rhythmic traits (called 'signatures') and recombines them to create new works in the style of a designated composer. Among the composers whose styles EMI simulates are Palestrina, Bach, Mozart, Chopin, Prokofiev, Joplin and Rachmaninoff. Employing the same principles, EMI has also succeeded in composing imitations of such diverse repertories as Broadway ballads and Balinese gamelan music. When EMI's signatures are combined with general information about the 'parent' works, micro-chronologies of style change can be traced at a level of precision that has not previously been possible.

6. DATABASES OF ACOUSTICAL MATERIAL. With the advent of digital recording, stored performances have come to constitute another potentially important source of 'data' for computer applications. The analysis of musical performance based on recordings shares some obstacles with the nascent art of analysing computer-generated music: streams of acoustical material are not so easily segmented and structured as the score-based data on which manual analyses have for so long depended.

The aim in performance analysis is usually to document idiosyncrasies or progressive changes of interpretation. The aim in the analysis of electronic music is more fundamental: to establish basic concepts for understanding highly experimental and heterogeneous repertories. MIDI files that represent real-time performances, in the manner of piano rolls, may also capture such performance information as deviation from a general pulse.

Acoustical information that is disembodied from complete works is also proving to be useful. One database of the sounds of orchestral instruments is sufficiently grounded in numerical parameters to facilitate its rapid incorporation into protocols for perceptual research. MIDI files and other representations of sounding works have been used to experiment electronically with tempos and tempo changes, orchestration and dynamics. Such experiments may focus not only on the ordinary variables of potential performance but also on the implementation of past theories of musical performance – proportional notation in Renaissance music, ornamentation in the Baroque, prescriptions for tempo rubato in the Romantic period and conducting preferences preserved in the recorded repertory.

Access to acoustical information is sometimes most valuable when it is provided through documents consisting mainly of text. Thus, Sanford's performed examples of Baroque ornaments (1995) are more informative than written descriptions of them would be.

7. DATABASES OF GRAPHIC INFORMATION. The establishment of databases of graphic information has been encouraged by two factors: the quick access provided by the World Wide Web and the need for collectors of information to store and manage images. Graphic capture has been used in the discipline in all the same ways as photography: to store and compare handwriting samples and watermarks; to create digital catalogues of musical instruments and other artefacts; to preserve the original appearance of material later transcribed and printed; and to study anomalies of musical notation.

A growing use of digital images is that which makes available whole libraries of actual music – sheet music, scores, parts, manuscripts, early prints and so forth. The camera is indifferent to the subject. These serve the traditional purpose of providing detailed information suitable for study or performance, but they can also be arranged to serve the purpose of browsing: the user can scan hundreds of sources in search of a particular one, which can be recognized by image where words alone would not be conducive to a match. By scanning large quantities of material, users may also gain insight into whole repertories of which they have little knowledge. It is not currently possible to search databases of graphic images without verbal or numerical handles of some kind. Graphics files have proved to be a useful addition to pedagogical software for music history, theory, appreciation and organology.

8. OTHER ELECTRONIC RESOURCES. It is difficult to foresee which of the computer's roles in music research may be most important in the future. A widespread belief in the sciences – that electronic journals will supersede paper ones – has yet to catch hold in most humanities and performing arts disciplines. Yet some early entries in the field of music are very respectable: *Music Theory Online*, initiated by Lee Rothfarb in 1994, appears at frequent intervals with articles by a large number of reputable scholars. The electronic *Journal of the Society for Seventeenth-Century Music*, initiated by John Howard in 1995 and edited by Kerala Snyder, has also taken maximum advantage of the supplementation of text with graphics and sound. The online availability of *Doctoral Dissertations in Musicology* (from 1997) has greatly speeded up access to information on research in progress. All three resources are accessible via the World Wide Web.

9. GENERAL ISSUES. As databases grow larger and more accessible, issues related to authorization of use become increasingly pressing. The obstacles are not specific to music applications but they are particularly difficult to answer because of the diversity of data types and the possibility of myriad degrees of completeness. Many machine-readable resources of potentially great importance remain unavailable for legal or administrative reasons. Intellectual property issues discourage the development of certain kinds of applications that are technically feasible.

Electronic publications remain invisible to those who do not have access to computers. Print technology was relatively stable and predictable for almost 500 years, but computer technology changes at frequent intervals, and it is by no means clear what will succeed the World Wide Web. Despite such uncertainties, functional applications promise to change the nature of scholarship – for example by bringing historical, theoretical and acoustical data into single applications (e.g. Craig Sapp's multimedia extensions to ThemeFinder), by removing the need for time-consuming repetitive tasks, and by facilitating the visualization of material that in the past could only be experienced temporally.

V. Ethnomusicology research

Explorations into the possible uses of computer technology in ethnomusicology are still very much in their infancy. Until the late 20th century attitudes toward computers within the discipline were at best ambiguous; as symbols of modernity, they clash with the preoccupations with 'authenticity' and 'exotic' cultures that still permeate much ethnomusicological thinking. But it is also true that the kinds of issue that typically engage ethnomusicologists – the relationship between musical style and social context, processes of musical change, the construction of meaning in music – cannot easily be accommodated to the statistical correlations and simulations facilitated by computer technology. With developments in the realms of digital sound processing and of hypermedia, however, new areas of exploration have emerged. More compatible with the concerns of the discipline, these possibilities are being embraced with greater enthusiasm by the ethnomusicological community.

1. Computers as analytical tools. 2. Digital sound processing. 3. Hypermedia.

1. COMPUTERS AS ANALYTICAL TOOLS. One of the first attempts to use computer technology in ethnomusicological research was the CANTOMETRICS project, headed by Alan Lomax in the 1960s. In order to establish cross-cultural correlations between stylistic musical features and aspects of social structure, Lomax and his team created large cross-cultural data banks of musical examples derived from over 200 different cultures. Cantometrics has been strongly criticized for its essentialized conceptualization of culture and for its decontextualization of musical meaning. Even where correlations have some degree of universal validity, the conclusions are so general that they hardly seem to justify the effort required by the methodology.

Computer-assisted analytical procedures have been more successful, however, when used in conjunction with 'traditional' field methods. Scholars have complemented in-depth field research with the use of extensive databases: Hae-kyung Um, for example, has been able to establish correlations between the demographic profile of Korean migrants in the former USSR and aspects of their attitudes toward Korean musics and the musics of the host communities. A methodological approach of this type permits researchers to extend the geographical validity of their ethnographic data, to encompass related communities visited for relatively short periods.

Ethnomusicologists have also used computer technology to help analyse specific musical systems. Pioneer research in this sphere was conducted in the 1980s by James Kippen and Bernard Bel, who drew on the principles of generative linguistics in their study of the North Indian *tablā* repertory. Accepting the notion that a certain musical rationality governs decisions made by performers, they attempted to determine the 'grammatical' rules acquired intuitively by *tablā* players to produce culturally acceptable variations of *qā'idas* (fixed theme-and-variation tablā compositions), from which further variations are derived through permutation, repetition and substitution. Using these rules, they created a computer program that generated *qā'ida* variations as a means of gaining insight into the compositional procedures used in tablā performing practice. While musical styles can be identified by a set of conventional features, a performer's competence is often judged in relation to his or her ability to break the rules successfully. This raises the question as to whether it is possible to construct a computer program that is capable of distinguishing between conventional motifs and creative innovation.

2. DIGITAL SOUND PROCESSING. The development of accessible and user-friendly software packages for the digital processing of acoustic signals has been greatly welcomed within ethnomusicology, particularly as an aid to editing field recordings. It is specially useful for restoring historical field recordings, and a number of archives are digitizing their collections of wax cylinders, making them more widely available. Digital sound processing has also had an impact on the transcription of field recordings. The Music Mapper, one of the first computer applications to facilitate transcription, was designed in the late 1980s by Katherine Vaughn; Emil H. Lubej subsequently developed the EmapSon, a software package that produces a sonagram capable of isolating distinct pitches in polyphonic musics. Although most ethnomusicological transcription up to the end of the 20th century was done aurally, computer-assisted transcription will probably become the norm in the near future.

3. HYPERMEDIA. In ethnomusicology, as in other disciplines, developments in hypermedia have had a significant impact. CD-ROM and on-line databases of collections in music archives and libraries are proliferating, and many include links to sound files and other material of ethnomusicological interest. All the leading ethnomusicological societies have websites, which provide worldwide links to other relevant sites. A number of on-line journals (*Ethnomusicology On-Line*, *Music and Anthropology*, *Oideion*) have appeared since the mid-1990s; although these publications are typically linear in format, they allow authors to illustrate texts with recordings and video clips, as well as with the graphic forms common to printed media.

Ethnomusicologists have found hypermedia to be particularly well-suited to the presentation of descriptive ethnography, and many have created personal webpages to provide additional ethnographic information – such as sound files, transcriptions of interviews, life histories of informants, maps, photographs and video clips – to complement their publications. A few ethnographic sites are self-contained entities, such as the website/CD-ROM *Venda Girls' Initiation Schools* (designed by Suzel Ana Reily and Lev Weinstock). Based on John Blacking's field data, the project was conceived as a 'virtual field site', to provide users with a variety of media through which to glimpse Venda ritual life in the later part of the 1950s.

Ethnomusicologists have also been exploring the educational potential of hypermedia. A series of interactive hypercard stacks created by Richard Widdess provides students with an excellent introduction to ethnomusicological debates on musical transcription. An interactive website designed by C.K. Ladzekpo introduces students to African music and dance; along with informative commentary on a wide variety of musical styles, practical exercises explicate the complexities of African polyrhythmic structures. A website on the fiddler Clyde Davenport (designed by Jeff Titon) provides an interesting illustration of how the researcher's musical perceptions of stylistic affinity can contrast with those of the tradition-bearer. The internet too has become a field of ethnomusicological inquiry, as a growing number of young researchers investigate the formation of musical communities in the virtual spaces of listservs and chatrooms.

VI. Music publishing

1. Traditional methods. 2. Databases. 3. The Web. 4. CD-ROM publishing.

1. TRADITIONAL METHODS. The publication of music in traditional print form involves first encoding the music and then editing its graphics image to produce scores and/or parts (*see also* PRINTING AND PUBLISHING OF MUSIC, §I, 6). There are many ways to enter the music, but none is so perfected as to render editing of the visual image unnecessary. In this model, the music remains in a fixed form.

In classical music great progress has been made since the mid-1980s in publishing the large collected editions that represent the core of our knowledge of the standard repertory. Those who leaf through the volumes of the Neue Bach Ausgabe or the Neue Mozart Ausgabe, begun in the 1950s, can witness the transformation of publishing from the elegant fonts and layouts of traditional music typography through a range of early systems for computer typesetting of music. Many bizarre results can be seen in the music examples of books published in the 1980s and early 90s, when several dozen systems for music typography were in gestation and users were often so triumphant in controlling the process of music typography that they seem not to have noticed how many compromises were made in appearance, legibility and the visual grammar of common notation that had for so long been taken for granted.

Although most popular music prints and a substantial amount of classical music published in Europe and North America are now produced electronically, relatively little use is currently made of the full potential of computer technology to modify and update files endlessly, that is, to produce an endless stream of versions of music.

The publication of music by computer remains a laborious task. Substantial human labour is required either to input manually the codes that represent the music or, if the music is 'acquired' with the help of an electronic keyboard or an optical scanning system, to correct the errors of the provisional output. Electronic tools to search for features of style, analogous to those used for searching text files, are not yet widely available.

2. DATABASES. In some cases, generally confined to the scholarly community, the codes used to produce printed scores and parts are made available directly to users through a database. Any code that adequately represents the repertory in question can be used for this purpose. The data may represent complete musical works with little textual or explanatory material (as in the case of the MuseData repertories encoded by the Center for Computer Assisted Research in the Humanities at Stanford University). It may constitute only one field of a database concerned primarily with textual or explanatory material (as in the case of the RISM A/II database).

Some of these encodings may have been designed for a purpose other than printing (e.g. for analysis) but may be exportable to a program that facilitates notational display (e.g. Humdrum data, which is encoded for analysis but can be exported to and displayed in theprogram called MUP). Database programs are valuable when the quantities of material are vast and/or when a continuing need to revise or expand the content can be foreseen.

3. THE WEB. A third mode of publication in which the computer plays a role is that facilitated by the World Wide Web. The Web can be used as an interface to databases and electronic archives of various kinds. Bit-mapped images of printed pages of music are currently the most popular medium for use on the Web. The fluidity of environment that both encouraged and crippled many programs and projects involving the production of printed music in the 1980s now characterizes Web access software: the outcomes of battles waged far beyond the control of musicians, music-lovers and music scholars will determine whether the uniform interface now used to make material available on the Web will endure.

The Web has the ability to link sound and graphic files with text. Thus online journals in music, such as *Music Theory Online* and the *Journal of the Society for Seventeenth-Century Music*, can provide samples from recordings or examples of methods of performance as audio files that can be heard while the online text is being read.

Web publications are subject to the same liabilitiesas printed ones under national and international laws relating to intellectual property, but the subject of jurisdiction in virtual space is problematical. In addition, many potential providers of material are ignorant of all such laws. Credits, acknowledgements and statements of ownership are easily separated from the content to which they pertain. Laws covering intellectual property vary from one country to another. The ultimate disposition of material in the 'virtual space' provided by the Web has yet to be determined. When a user has the technical capability of modifying material, the provider's claim to ownership, which rests on a 'fixed form', can be diminished (*see also* COPYRIGHT).

4. CD-ROM PUBLISHING. The publication of databases and software on CD-ROM resolves the issue of preserving and distributing information in a 'fixed form'. Hence commercial enterprises may prefer this method of publication (or its technically upgraded successors) for some time to come. The capability of CD-ROMs to provide links to indexed points on sound CDs has stimulated the proliferation of music-appreciation titles. Specific single works can be packaged with a textual apparatus explaining a composer's background, the musical genre of the work and some analytical details (all possibly illustrated with paintings, diagrams or other graphic material).

When audio sound is linked with database software, a novel kind of archiving can be achieved. For example, in the CD-ROMs produced by the IDEAMA project (a

collaboration of the Center for Computer Research in Music and Acoustics at Stanford University and the Zentrum für Künste und Musiktechnologie in Karlsruhe), a historical archive of electronic music is coupled with its own catalogue.

VII. Music education

1. Classroom software. 2. Multimedia resources. 3. Web resources.

1. Classroom software. In addition to the training in computer music technology that followed inevitably from the growth of mass-produced studio and stage equipment, computers found a place in broader music pedagogy as agents of instruction, particularly in universities. Early developments, a number of which were based on the open-ended PLATO system (University of Illinois, from 1959), took advantage of the repeatability of computer programs and their ability to judge answers as straightforwardly correct or incorrect. The most typical application was to aural training, particularly in the recognition of intervals and chords.

Such programs became more widely available by the mid-1970s as computer systems decreased in cost and size, and constructive attempts were also made to develop 'courseware' (i.e. software for teaching) in other musical fields such as melodic dictation and part-writing. There was, and remains, considerable duplication of effort in the development of such drill-and-practice courseware between different institutional centres of activity. In part this may be said to have arisen from differences of pedagogical opinion, but it is also true that the advent of microcomputers (notably the Atari ST, which had built-in MIDI facilities, and the Apple II) made the development of the most basic courseware feasible for many who were primarily musicians rather than computer scientists.

Among later and more complex rule-based courseware, the PALESTRINA program for the Apple Macintosh (D.E. Jones, Dartmouth College, 1987) was impressive in its ability to diagnose errors in two-part species counterpoint exercises, giving detailed and immediate feedback to the student as to the rule(s) that had been transgressed. A program of this nature embodied a level of development expertise that could not readily be reproduced to meet the pedagogical priorities of individual institutions. The dissemination of music courseware even of this quality was restricted, however, not merely because of the limited number of potential users, but also in many cases because of a form of consumer resistance known as the 'not-invented-here syndrome', representing a lack of pedagogical flexibility on the part of instructors and course designers.

Concern for better communication led to the foundation of organizations such as the Association for Technology in Music Instruction (USA, 1975–) and the support of university music education under the Computers in Teaching Initiative (UK, 1989–99). Taken together, interest groups of these kinds can be said to have fostered not only the development and dissemination of courseware, for example under the Teaching and Learning Technology Programme (UK, 1992–), but also its embedding in educational practice. In an explicit change of emphasis, the European Academic Software Awards programme gave primacy to embedding in the late 1990s, reflecting a widespread departure from the idea of using the computer as a substitute instructor, towards making best use of technological resources alongside teachers, libraries and other services within a total learning environment.

In practice, embedding courseware has implications not only for course design but also for classroom technique. This was true even of stand-alone programs designed to support specific learning tasks: PALESTRINA, for example, had a repertory of stylistic criticisms that it could apply to exercises that were technically correct, and these could be used as a starting-point for class discussion of subjective questions of style and technique, perhaps leading in turn to a broader consideration of the value of rule-based theories for the historiography of musical composition. Similarly, in courses on post-tonal analysis the use of a computer program rather than pen and paper to identify pitch-class sets (many systems for this were developed) allowed the pedagogical focus to shift rapidly from a technical to a conceptual level. Stand-alone programs designed to support skills used in Schenkerian analysis were also developed (e.g. J.W. Schaffer, University of Wisconsin, Madison, 1990; A. Pople, M. Pengelly and K. Kirkpatrick, University of Lancaster, 1996).

The embedding of open systems demanded a different approach that was likely to involve both students and teachers in some kind of development work to suit local needs or simply as hands-on training in the use of technology. The most prominent of these systems included C-SOUND (B. Vercoe, MIT, 1986–), the LISP KERNEL (J. Rahn, University of Washington, 1984–) and the COMPOSERS DESKTOP PROJECT (several universities including York, Keele and Huddersfield, together with private individuals, 1987–). Most of the resulting pedagogical applications were in the field of electro-acoustic composition, for which technology training was in any case clearly desirable. Open systems for music analysis included MORPHOSCOPE (M. Mesnage, Brussels, 1994–) and the HUMDRUM TOOLKIT (D. Huron, University of Waterloo, Canada, 1994–). Brinkman's comprehensive guide to PASCAL programming for musical purposes (1990) originated in his courses at the Eastman School of Music and was intended to facilitate similar teaching elsewhere.

By the mid-1990s degree programmes in music technology had multiplied around the world. Among courses in computer applications outside composition, the course in computer applications in musicology developed at the University of Utrecht was notable on account of its outstanding course materials (F. Wiering, 1989). The use of computer technology in pre-university music education and lifelong learning was encouraged by major electronic instrument manufacturers, who put significant resources into the support of educational projects in a number of countries.

The advent of widely affordable multimedia systems facilitated the development of further kinds of courseware and learning resources. Music was a natural subject for educational multimedia because of the many possible interactions of sounds, text, pictures and/or video involved. Whereas ordinary multimedia titles, delivered on CD-ROM, were bound to include music on the CD-ROM itself, music courseware had the facility to rely on the use of normal audio CDs. These could be played through a computer from its CD-ROM drive, while coordinated educational material ran simultaneously from another storage medium such as a hard disk.

2. Multimedia resources. Unlike the vast majority of earlier courseware packages which were issued by insti-

tutions and small companies, a considerable number of multimedia titles making use of CD audio were produced commercially by companies such as Warner New Media and Voyager. Outstanding among these was a guide to Beethoven's Ninth Symphony, incorporating material devised and written by the musicologist Robert Winter, with the audio tracks included on the CD alongside the text and graphics (1988). This and a few other titles were later reissued with greater market prominence by the Microsoft company in tandem with other packages in the genre of 'infotainment', for example about dinosaurs. A principal characteristic of such packages was their use of hypertext links, providing a means by which users were free to follow a chain of concepts as if at random through a system of instant cross-referencing. Taken to extreme, this was akin to reading a book piecemeal by means of its index; developers generally took care also to include conventional fixed paths through the material in order to convey such constructions as historical narratives and chronological descriptions of musical passages.

Many less commercially ambitious CD-ROM guides were produced by individuals and teams working in educational institutions. Like most if not all of the Voyager and Warner releases, these were typically developed using readily available if unsophisticated software such as Apple's HYPERCARD, Allegiant's SUPERCARD and Asymetrix's TOOLBOOK. Dedicated packages were also produced to allow musicians with no programming experience readily to prepare educational materials that were presented in coordination with the continuous playback of audio CDs through a computer system (e.g. M. Pengelly and A. Pople, University of Lancaster, 1996). Packages such as HYPERCARD were also used to develop teaching materials that did not require continuous audio, and as the basis for a new generation of aural training packages, few of which made serious pedagogical advances on their precursors.

3. WEB RESOURCES. It was clearly to be expected that such materials, like earlier couseware, would be used for self-paced instruction, possibly within structured courses but certainly at times and in places convenient to the individual learner. This emphasis on the user's choice and discretion was greatly augmented through the rapid expansion of the World Wide Web as a form of international self-publication in the mid-1990s. To the reader, Web-based materials seemed to follow modes of presentation familiar from stand-alone multimedia titles, but their delivery came in fact through quite different technology, embodying seamless communication across continents between networked computers. The quantity and range of material on offer was virtually beyond human comprehension, and the normal method of serendipitous access was known as 'browsing'. At the same time, small-scale configurations of material could be structured with a view to communicating linked concepts in a coherent order, if this was desired.

As it matured, the Web seemed likely to satisfy a number of key requirements for educational software. It was easy for readers to use, it enabled students and teachers to accumulate, develop and share material, and with the aid of powerful search facilities it enabled information to be located even when its existence was merely surmised and its whereabouts unknown. It provided access to library catalogues and online journals, thus linking coherently with earlier forms of information delivery. It could simulate stand-alone multimedia courseware and support structured courses, but in such a way that the reader could at any point seek information further afield with minimal distraction from the task at hand. Against this, it seemed that international copyright laws, which had been slow to keep pace with the practices of Web-page authors, might severely restrict the quantity of materials available if suitably amended and enforced. Moreover, it was not always feasible for students to distinguish high-quality sites from others that might mislead or misinform them, and the scale of the Web made it impossible for teachers to assess in advance the material their students might see with this in mind.

Above all, the last years of the 20th century saw the computer reach the status, in the richer countries of the world at least, of an everyday item of consumer technology. Its educational uses reflected this in their increasing division between open systems making use of readily available and easily used software, and dedicated systems which in many cases had reached the stability of successive upgrades and an established user base. It seems likely that within a short period of time the use of computers in music education will be completely unremarkable.

VIII. Psychology research

Developing computer technologies have made a significant impact on both the conduct and the nature of enquiries into music psychology. In traditional laboratory work this grew out of a general recognition that synthesized sound was able to provide well-regulated stimuli for research into psycho-acoustics and other fundamental aspects of listening. This was exemplified in the classic experiments by Shepard (1964) which relied on sounds unobtainable by other means. By the early 1980s it was common for the presentation of such stimuli to be controlled by computer for methodological reasons, allowing investigators greater rigour in the exclusion of confounding factors in perception, by such means as generating randomized orderings of stimuli and maintaining constant time-intervals between the presentation of successive items.

From around the same time there was significant growth in the availability and sophistication of computer-controlled musical instruments, eventually coordinated through the MIDI standard. These devices enabled psychologists to begin to address criticisms that many laboratory experiments had done no more than investigate phenomena so far removed from typical listening behaviour as to be irrelevant to processes of musical thought. Musical extracts could now be presented in a form that might reasonably be taken to represent 'real' music played by humans on conventional instruments, while allowing the investigator to maintain precise control over potentially salient features such as momentary variations in speed, intonation, timbre and dynamic level. Conversely, the deployment of such nuances in human performance of music could itself be studied through the analysis of data obtained from individual performances on instruments linked directly to computers, as seen in the work of Clarke (1984–5; 1995) as well as others on expressive microtimings.

For scientists and theoreticians working in artificial intelligence (AI), a discipline that seeks to model human thought and behaviour using computers, music as a domain of enquiry has never been as important as the machine understanding of logical reasoning, natural

language or the visual world. Nonetheless, AI researchers of the calibre of Marvin Minsky, Terry Winograd and Stephen W. Smoliar are among those who have contributed to the subdiscipline of AI-music. Winograd's study of harmonic syntax (1968) remained impressive for decades after its publication and was paradigmatic in its synthesis of elements from traditional music theory and structuralist grammatical theory within the then current algorithmic approach to computation.

Many subsequent projects were likewise indebted to the relative ease with which pre-existing theories of music could be expressed as formal rule-based systems. It was perhaps in consequence of this that such newer developments in mainstream music theory as were overtly cognitive in orientation were frequently overlooked by AI-music researchers. Similarly, the frequent choice of restricted but well-understood corpora as a focus of investigation, such as J.S. Bach's chorale harmonizations, was brought about by a desire to build on the existing body of informal meta-level musical knowledge, following the paradigm of an 'expert system'. Since the output of expert systems must be testable against what can be produced by humans, it was common for the goal of such research to be the composition by computer of short musical works intended to fall within clearly recognizable styles.

A number of teams and individuals contributed to the development of this line of investigation. Kemal Ebcioğlu (1992, pp.295–333) produced a complex system of rules and heuristics that allowed a computer to harmonize chorale melodies in the style of Bach. Baroni and his co-workers (1984) produced rule-based grammars by means of which a computer could generate passable imitations of Lutheran chorale melodies and Legrenzi arias. Researchers such as Steedman (1984–5), Giomi and Ligabue (1986) developed generative grammars that could model jazz improvisation. Longuet-Higgins and his team (1976, 1983–4, 1989) computed rhythmic and metrical descriptions from sequences of pulses, as if to model human perceptions of these phenomena. James Kippen and Bernard Bel sought to discover a rule-system underlying improvised variations in North Indian drumming: first by analysing the performances of master drummers to derive a grammar, second by computing new variations in accordance with the grammar, and finally by submitting these computer compositions to expert appraisal in order to fine-tune the grammatical rules.

Many others contributed to the development of associated concepts and techniques, but not all who worked on projects of this kind found it necessary to reach the stage at which their theoretical designs were implemented as working computer systems. Some researchers published descriptions of projects planned or in progress; for others, the stimulus of the computer as a metaphor for human thought processes, open to question though this might be, was sufficient to guide them towards highly developed formal descriptions that were to all intents and purposes an end in themselves. The most complex of such systems (e.g. Laske, 1986; Leman, 1995) constituted detailed structural descriptions of the knowledge that was presumed to underpin musical styles or activities.

If the properly psychological claims of such work were at best debatable, something of the converse applied in work that made use of 'artificial neural networks', since these were held explicitly to model the physical workings of the human brain. This 'connectionist' technique was regarded as a breakthrough in mainstream AI research when it was formulated in the late 1980s in the wake of debates about whether knowledge resides principally in rules or in procedures. Whereas a rule-based system requires the basis of a computer's decision-making to be made manifest, and normally to be specified down to the last detail by the human researcher, a neural network is set up in an open-ended fashion and 'trained' to accomplish the task of generating appropriate outputs from specific stimuli, during which process the network organizes itself in ways that are not fully specified by the investigator.

The procedures deduced by a trained neural network are amenable to forensic scrutiny and are typically found to be analogous to formal rules proposed by humans, albeit with serendipitous features that allow networks to react sensibly to unforeseen stimuli and to behave with some of the vicissitudes of human thought. Bharucha and his co-workers (1987–8, 1989) used self-organizing networks to model the cognition of the scales and simple chords of both Western and Indian music, while Gjerdingen (1989–90) developed a network capable of recognizing a wide range of musical events in the early keyboard sonatas of Mozart. Peter Desain and Henkjan Honing (1992) worked within a broadly connectionist ethos to develop systems for the investigation of metric and rhythmic cognition that could accommodate variable expressive nuances of timing rather than relying on undifferentiated symbolic pulses.

AI research in music seems bound largely to follow the trends of its parent discipline rather than to pursue an agenda set by the broader musical community. But as technology progresses, computers and human beings are likely to become more equal as partners in the composition and performance of music, even beyond the leading centres of research and development. This being so, the nature and plausibility of artificial intelligence will come to assume an even greater significance.

See also HEARING AND PSYCHOACOUSTICS and PSYCHOLOGY OF MUSIC.

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PETER MANNING (I–III), ELEANOR SELFRIDGE-FIELD (IV, VI), SUZEL ANA REILY (V), ANTHONY POPLE (VII, VIII)

Comte de Bretagne. *See* JEHAN I.

Comtessa de Dia. *See* DIA, COMTESSA DE.

Comus (Lat.). *See* KŌMOS.

Con (It.: 'with'). A preposition often used in musical contexts for which Italian is the *lingua franca* (e.g. BRIO; *sordino*, *see* MUTE). It contracts with the definite article as *col*, *colla*, *coi*, *cogli* and *colle*.
See also TEMPO AND EXPRESSION MARKS.

Con affetto. *See* AFFETTUOSO.

Con agitazione. *See* AGITATO.

Con amabilità. *See* AMABILE.

Con amore. *See* AMOROSO.

Con anima. *See* ANIMATO.

Conant, Isabel. *See* POPE, ISABEL.

Conati, Marcello (*b* Milan, 26 April 1928). Italian musicologist. He studied conducting at the Milan Conservatory under Antonino Votto and Carlo Maria Giulini and took diplomas in the piano (1953) and composition (1961) at the Parma Conservatory. He was active as a repetiteur and conductor, 1954–61, and was assistant conductor and production assistant at the Zürich Opera House, 1961–71. He began teaching stagecraft in 1971 at Piacenza Conservatory and at Parma Conservatory (1975–98). From 1971 to 1978 he was researcher and archivist at the Istituto di Studi Verdiani in Parma and he taught musical dramaturgy and theatre techniques at the Scuola di Musicologia e Pedagogia Musicale in Fermo, 1991–4.

Together with Robert Cohen and Elvidio Surian Conati founded the Répertoire International de la Presse Musicale (RIPM) in 1980, and in 1984 was appointed director of the Centro Internazionale di Ricerca sui Periodici Musicali (CIRPeM) in Parma. His research has focussed on Verdi and 19th-century Italian opera, with particular attention to dramaturgy, performing practice, reception and critical success. He has also examined oral musical traditions, undertaking research in the Apennines around Parma. He is on the editorial board of the journals *Musica/Realtà* and *Diastema* and was editor of the *Rivista italiana di musicologia* (1993–7).

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TERESA M. GIALDRONI

Con brio. *See* BRIO.

Concarini, Vittoria. *See* ARCHILEI, VITTORIA.

Conceição [Cõceyção], **Diego da** (*fl* 17th century). Portuguese composer and ?organist. It is not known how he was related to ROQUE DA CONCEIÇÃO. He is known only by a few pieces in the latter's manuscript anthology of 1695: *Livro de obras de orgão juntas pella coriosidade* (*P-Pm* 1607, Loc G.7; ed. in PM, xi, 1967). They comprise a *batalha* (no.48 in the edition), a *meyo registo* (no.49) for the right hand, and a group of versets in the 8th tone. The versets are predominantly fugal in style, and were probably intended for alternatim performance with the psalms: Some of the versets are among the most notable pieces in the book, as is the *meyo registo*, in which the divided keyboard seems to have been deliberately used to produce contrasts of colour.

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KLAUS SPEER/BERNADETTE NELSON

Conceição, Manoel Lourenço da [Lourenço de Souza, Lourenço da Conceição de Sousa, etc.] (*d* ?*c*1738). Portuguese organ builder. Little is known of his biography, although documentary evidence suggests that he was one of the 'good men from Vilar', a canon of the Order of S João evangelista. Conceição is first mentioned in chronicles written by the organist of S Cruz, Coimbra, which state that sometime between 1694 and 1719 (but probably after 1700) 'Padre Lourenço Conceição repaired the organ and added some new registers'. At the time this instrument was perhaps the most important in Portugal. Between 1719 and about 1733 Conceição worked at Oporto Cathedral, building a large organ for the gallery and, later, two smaller instruments for the chancel. Of these, the epistle organ was rebuilt in 1869 by António José dos Santos. The gospel organ survived until both instruments were rebuilt by Flentrop (1969–71). Unusually, Conceição's original gospel organ contained no wooden pipes, suggesting that he worked in accordance with Spanish traditions. Other instruments built by Conceição include an organ for the church of the Misericórdia, Viana do Castelo in 1721, which survived until 1826, and an instrument for the church of the Third Order of S Francisco, Oporto, which survived until 1779. He may also have built an organ for the Carmelite convent at Tentúgal. Many of the small organs which survive in the north of Portugal could have been the work of this builder.

It is thought that Conceição left the religious order about 1725 and that he may have died by 1738, when one of his organs in Oporto Cathedral was tuned and enlarged by Teodósio Hember [Henberg, Hensbers, etc.], suggesting that the original builder was no longer available for work.

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W.D. JORDAN

Conceição [Cõceição], **Roque da** (*fl* 1695). Portuguese organist and ?composer, possibly related to DIEGO DA CONCEIÇÃO. His name appears in the title of a manuscript anthology, *Livro de obras de orgão juntas pella coriosidade de P.P. Fr. Roque da Cõceição Anno de 1695* (*P-Pm* 1607, Loc. G.7; ed. in PM, xi, 1967). Of the 67 compositions in this volume only a few are attributed to composers (including Pedro de Aráujo and Diego da Conceição); it seems reasonable to suppose that some of the others are by Roque da Conceição. The collection contains a mixture of large-scale organ works and short versets intended for alternatim performance with plainchant.

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KLAUS SPEER/BERNADETTE NELSON

Concentus (Lat.: 'harmony'). A term of wide application in medieval and early-modern music theory (for its use in antiquity *see* ROME, §I, 3(i)). Although it is compounded of the prefix *con*-(together) and *cantus* (song), it was used as the native Latin translation of the Greek *harmonia*. Its normal meaning was always 'musical sound' in general, but sometimes (increasingly in the 15th and 16th centuries) it was narrowed to the idea of 'simultaneous and distinct musical sound', embracing the particular meanings of 'harmony', 'polyphony', 'a simultaneously sounding interval'. In Aaron's *De institutione harmonica* (1516), *concentus* effectively represents the modern concept of 'a chord'. The word was also used as an equivalent of *cantus*, meaning 'a composition' (not necessarily polyphonic), 'an example' in a textbook, even (in Gaffurius, *Practica musice*, 1496) 'the highest part' of a composition.

A few unusual meanings deserve mention. Ramis de Pareia (*Musica practica*, 1482) used *totus concentus* (the whole harmony) as a periphrasis for 'the octave'. Faber Stapulensis (*Elementa musicalia*, 1496) used *concentus* as a translation of the Greek *harmonia* in its most precise sense, meaning 'mode'. Some German writers, notably Ornithoparchus (*Micrologus*, 1517), used *concentus* to distinguish the melody of plainchant proper from the *accentus* of liturgical recitation.

JEFFREY DEAN

Concentus Musicus of Vienna. Austrian ensemble founded in 1953 by NIKOLAUS HARNONCOURT.

Concert (i) (Fr.). A term variously used in France, and in Paris in particular, to refer to pieces of music from the mid-17th century and throughout most of the 18th. The earliest surviving music so described – the manuscript *Concerts à deux violes esgales* of Sainte-Colombe – probably dates from the 1670s. This usage may derive from the use of 'concert' for a musical event (*see* CONCERT (ii)): 'concerts spirituels', occasions on which music was performed, took place well before 1650, which according to Jacques de Gouy (preface to the *Airs à quatre parties sur la paraphrase des psaumes de Godeau*, 1650) were attended by 'very important people'; Antoine Furetière (*Dictionnaire universel*, 1690) defined a 'concert' as 'an assembly of musicians who sing and play instruments',

harkening back to the 'Assemblée des honestes curieux' hosted by Chambonnières in the 1640s.

The term 'concert' seems to have been applied exclusively to instrumental works consisting of separate 'pièces'. Examples include Charpentier's manuscript *Concert pour quatre parties de violes* (1680–81), Montéclair's *Sérénade ou Concert divisé en trois suites de pièces* (1697) and his *Concerts pour la flûte traversière avec la basse chifrée* (1720–26), and François Couperin's *Concerts royaux* (1722, so named because they were composed for the private entertainment of Louis XIV), *Les goûts réünis ou Nouveaux concerts* (1724) and his *Concert instrumental sous le titre d'Apothéose . . . de Lully* (1725). They were composed and performed alongside works called 'sonata', 'suite' or simply 'pièces' by some of the same composers, including Charpentier and Couperin, as well as Marin Marais, E.-C. Jacquet de la Guerre, J.-F. Rebel, J.-F. Dandrieu and L.-A. Dornel.

Later *concerts* weathered fashionable variations as 'concerts de chambre' (J.J. Mouret's two collections of trios, from 1734 and 1738) and 'concerts de simphonie' (see those of Jacques Aubert, 1730–1; Etienne Mangean, 1735; Michel Corrette, *c*1737; and Antoine Dauvergne, 1751), to indicate the size of the instrumental forces envisaged. The title of Aubert's collection, *Suites de concerts de symphonies en trio*, attempts to cater for all occasions, even 'à grand choeur comme les concertos'. The definition in Diderot's *Encyclopédie* (1751–65) of 'symphonie' blurs any remaining distinctions, embracing as it does both all instrumental music – including sonatas and concertos – and works with both instruments and voices such as operas.

The collections of *concerts* mentioned above are scored on two to four staves; while some are idiomatically conceived for a certain combination of instruments, most, as the composers suggest in their secondary titles and *avertissements*, can be played by pairs of violins, viols, oboes or flutes as well as by mixed ensembles, and continuo. Dieupart's *Six suittes de clavessin* (1701) are, he says, capable of being 'mise en concerts' just as many of the works in Couperin's two collections, while 'appropriate for all kinds of instruments', can equally be performed by solo harpsichord. When Rameau published his *Pièces de clavecin en concerts* the *Mercure de France* (March 1741) described them literally as 'composed for harpsichord alone' which with violin and viol form a quartet. Whereas a treble instrument is invited to take over the right-hand keyboard part in the earlier works of Dieupart and Couperin while the harpsichord switches to realizing the bass, in Rameau's 1741 collection the harpsichord part is for the first time considered inviolate. This is also likely to be the case in C.-F. Clément's *Nouvelles pièces de clavecin* (no copy survives), which were advertised in the *Mercure de France* (June 1755) as for harpsichord, with violin and bass accompaniment, 'mise en concert'.

The term 'concert' seems never to have been used in Paris to mean the same as the Italian word 'concerto'. As early as 1726 the violinist J.P. Guignon and the flautists Michel Blavet and Gabriel Buffardin all performed their own works, as concertos, at the newly established Concert Spirituel. In 1727 J.B. de Boismortier became the first French composer to publish works called 'concertos', followed by Corrette in 1728.

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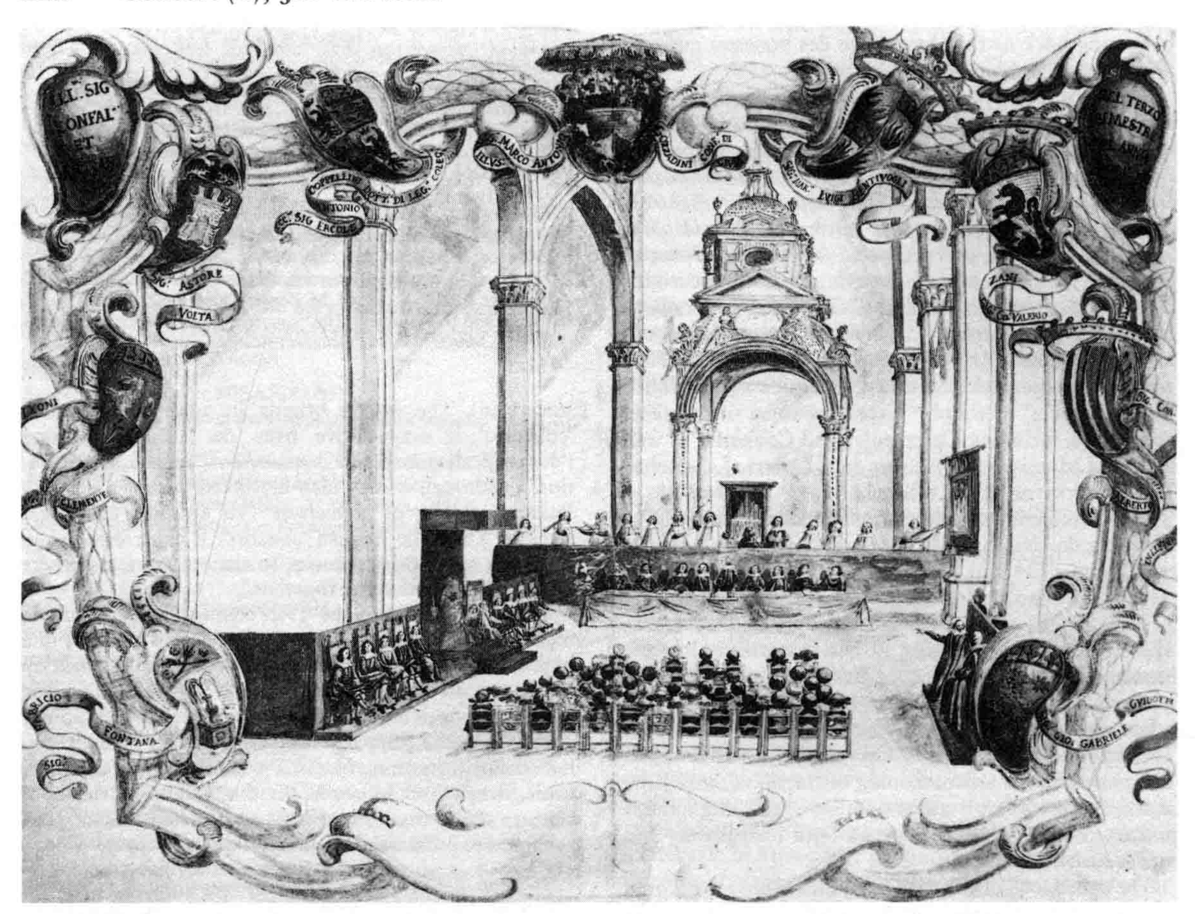
JULIE ANNE SADIE

Concert (ii). The word's origins are uncertain, but like 'concerto' it may derive from the Latin *concertare* ('contend, dispute') and *consortium* ('society, participation'), although it may also be linked with the primary Italian meaning of *concertare* ('to arrange, agree, get together') and the English 'consort'. It came into use in the 17th and 18th centuries to denote contexts where people performed music together.

Until the middle of the 19th century, 'concert' could mean either private or public occasion, in a home or in a hall. Mozart, for example, often spoke of a 'Konzert' in his letters to describe evenings of informal, domestic music-making where all present were performers. Since about 1840 the term has been used only for public and non-theatrical events, but in a wide variety of contexts, both formal and informal. In the middle of the 20th century the term was extended to presentations of jazz, rock and popular music generally.

1. THE TERM. By definition, the modern concert makes music the centre of social attention. This was an innovation, since until the 17th century music was presumed to accompany another social activity; simply to listen to music, on a formal and regular basis, was unusual. The concert thus differs fundamentally from ceremonies or services and from entertainments where the role of music is auxiliary. In early English concerts, 'For the first time an audience gathered to listen to music as such – a public of music lovers to which anyone who was propertied and educated was admitted' (Habermas, 1962). Roger North made a similar point in *The Musical Grammarian* (*c*1728): 'But how and by what steps Music shot up into such request, as to crowd out from the stage even comedy itself, and to sit down in her place and become of such mighty value and price as we now know it to be, is worth inquiring about'.

Nevertheless, serious listening had existed before the rise of formal concerts, most prominently in churches and in courts. While music is the focal point of a concert, that does not necessarily mean that an audience obeyed an etiquette of complete silence and stillness. Informal social practices continued in some concerts, for example in tavern performances in the 18th century, at 'promenade'



1. Concert in S Petronio, Bologna, by members of the Accademia dei Gelati for the feast day of St Anthony of Padua, 1676, in the presence of the major ecclesiastical and civic authorities and their guests: miniature from 'Le insignia degli Anziani del comune', ix (I-Bas)

concerts in the 1830s and 40s and more recently, and at band concerts during the 20th century. A strict social etiquette became the norm in concert life around the middle of the 19th century, linked closely to the new aesthetic of the time.

Concert performance of full-length opera has bridged the two major areas of musical life, though only occasionally during the 18th and 19th centuries. For example, Handel performed *Imeneo* during his trip to Dublin in 1741 and Mozart's *La clemenza di Tito* was given at the New Rooms, Hanover Square, London, in 1810. The Società Filharmonica of Milan presented several operas, including in 1835 Rossini's *La Cenerentola*, with Verdi at the keyboard. During the 20th century concert performance has become more common, done chiefly to revive works that are not part of standard repertory, or in association with a recording, or in circumstances where staging would be economically or physically prohibitive.

The concert first appeared in parts of Italy, Germany and England during the 17th century and by 1800 was a basic component of musical life in almost all European and American cities. During the 19th century some concert institutions evolved into a ritual of a lofty, spiritual nature that became central to civic and cultural life. By the end of the 20th century concerts had spread all around the globe, taking root particularly firmly in certain Asian countries, notably Japan and India.

2. ORIGINS. The concert developed out of informal occasions where music co-existed with other social activities. Courts offered music after dinner; taverns sponsored musicians in their rooms; cathedrals featured works by master composers in services where the music was on view. Concerts emerged from such performing traditions in a gradual process during the 17th and early 18th centuries.

An important early concert series took place in Lübeck during the 1620s and 30s. Called the Abendspiel, later ABENDMUSIK, it was an hour's performance following evensong, first in the small Marienwerkhaus, then in the Rathaus, in Advent and at the end of Trinity. Although the performance followed the service, it was defined as a separate event and by 1700 chorus and orchestra were sometimes involved. The audience was made up chiefly of merchants who came to town for the main market of the week. Similar kinds of concert subsequently developed in other cities in Germany and Switzerland.

In Italy oratorio performances arose in the same period, forming part of Counter-Reformation endeavours to revivify the church. Such concerts separated out from liturgy gradually, for their early examples in Rome and other cities formed part of services or were accompanied by a sermon, held chiefly on Fridays and Sundays during Lent. Sometimes special chapels ('oratories') were built. From the start, oratorios were the special resort of the best performers and the most learned amateurs, and by

the end of the 17th century they were no longer linked to sermons or liturgy. The genre came to resemble opera closely.

England led in the development of secular, commercial concerts, which originally took place in taverns and public rooms. Concerts flourished in London because the political instability between the 1640s and the 1730s kept the government from enforcing monopolies over non-theatrical music. The collapse of court and church music during the Civil War and the favouring of French music after the Restoration led musicians to give public concerts; listeners were charged a fee for regular events, an outgrowth of the long practice of offering gratuities to performers. Such events seem to have developed as early as the 1650s in Oxford and the 1660s in London, where the most prominent such musicians were Ben Wallington at the Mitre Inn in 1664 and John Banister in his rooms in 1672. The York Buildings, established in 1676 near Charing Cross, became the most important concert venue. Probably the most celebrated series of concerts took place in the rooms of the prominent coal and book dealer Thomas Britton in Clerkenwell until his death in 1714. The most important commercial concerts, the model for efforts elsewhere in Britain, was the series begun by C.F. Abel and J.C. Bach in 1764 and administered by others, most prominently the Earl of Abingdon, up to 1793, as well as the Salomon and Professional concerts of the early 1790s for which Haydn wrote his London symphonies.

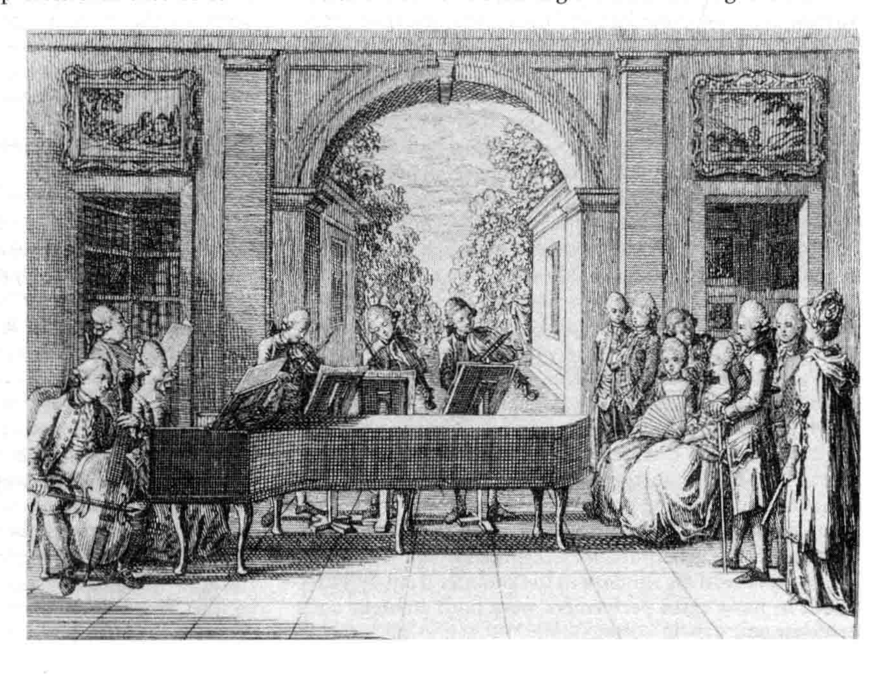
3. THE 18TH CENTURY.

(i) Music societies. The most common type of concert during the 18th century was given by a local music society. Called either society, academy or *collegium musicum*, these clubs were made up chiefly of amateurs, but their musical direction usually came from professionals who worked variously as church musicians, music teachers or dancing-masters. The organizations usually grew out of groups of players who had met informally. During the 17th century they began constituting themselves as societies and holding public concerts, and in some cases they evolved into professional ensembles in the 19th century. The earliest incorporated were those in Frankfurt in 1713 and in Hamburg, under Telemann's direction, in 1723. In Paris the principal ensembles of this kind were the Concert des Amateurs (1769) and the Concert de la Loge Olympique (1780). The academy that had the longest prominent such history became the Leipzig Gewandhaus Orchestra. Having begun on an informal basis by 1700, it drew its members chiefly from the university and its musical head from the Thomaskirche; in 1743 it was named the Grosses Concert, in 1781 it was constituted as a series of public concerts, and by 1850 all its players were professionals.

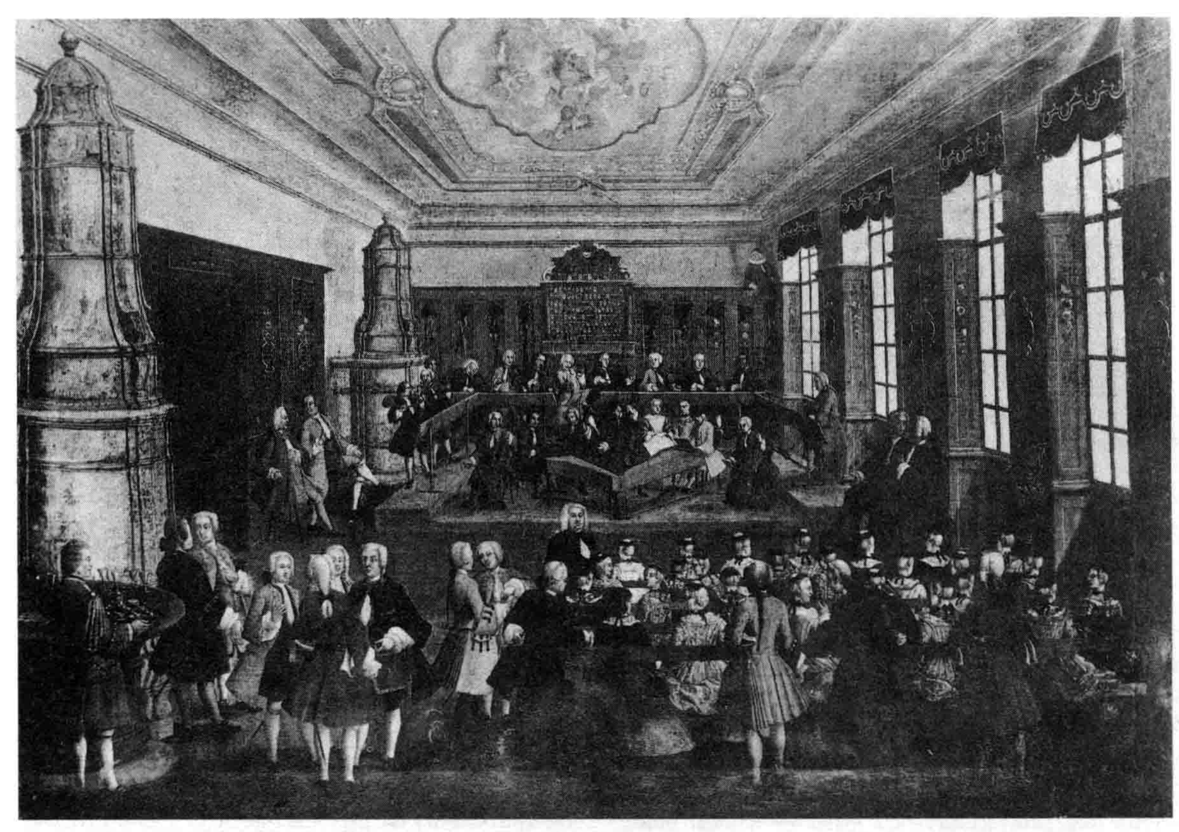
While generally the players included only men, by the early 18th century a few women participated, and many attended public events. The societies were not strictly bourgeois in their members or their publics, since many of them drew landholders and better-educated craftsmen. The best-known societies appeared in north and central Germany, especially in Hamburg, Lübeck and Leipzig, but music societies were also strong in Switzerland, Bohemia, Austria and Scandinavia. During the 18th century they sprang up in many parts of Britain and France. The Académie de Musique established in Nantes in 1727, for example, not only held public concerts, but also performed at the installation of the mayor and the procession to the cathedral on its saint's day.

(ii) Courts. The music societies were second only to courts as a network by which new works circulated around Europe. Performances by court musicians gradually shifted into concert halls within large cities. During the 18th century the personal rule of monarchs gave way to bureaucratic structures and public political activity, and urban institutions began to replace palaces as the focus of social and cultural life among the upper classes. Concerts were given by various combinations of amateurs and professionals, depending on the size and quality of court music establishments.

The founding of the Concert Spirituel in Paris in 1725 was a milestone in the shift of court musicians from Versailles to Paris resulting from the waning of court life



2. Concert in a garden room: engraving by Daniel Nikolaus Chodowiecki, late 18th century



3. Concert in the Shoemakers' Guild, Zürich: painting attributed to J.R. Dälliker, mid-18th century (private collection)
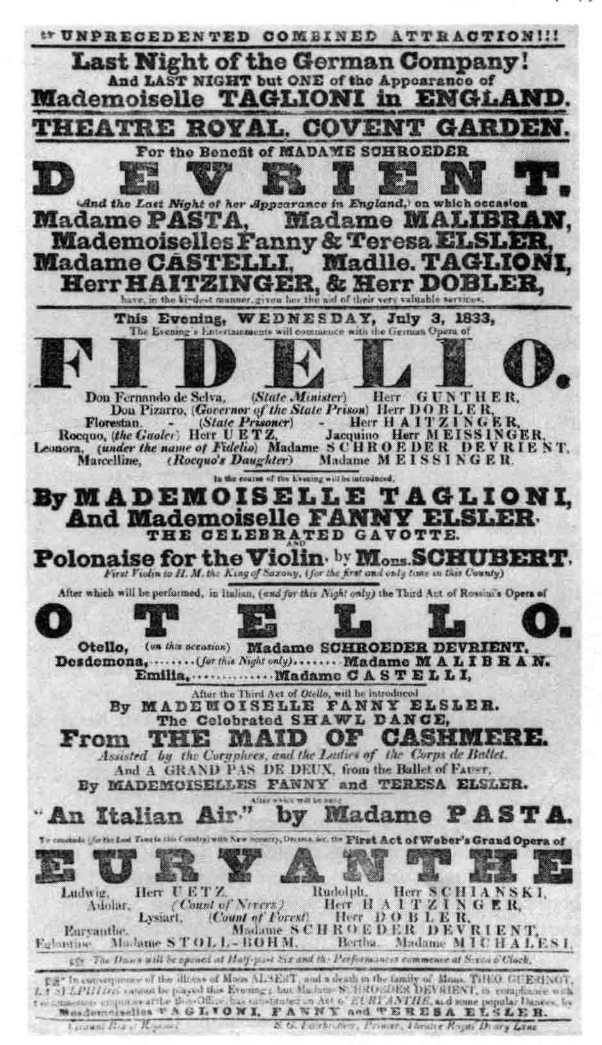
after the 1680s. The series existed by virtue of a licence from the Académie Royale de Musique permitting concerts to be held on the 34 holy days when theatre performances were forbidden. The concerts were justified ecclesiastically by the performance of choral motets by Michel-Richard de Lalande and his successors at the court. Most of the repertory was secular – instrumental works, solo and ensemble, and opera airs, many of them Italian – and the motets were abandoned during the 1760s when they came to be regarded as antique in style. The Concert Spirituel became the nation's central concert series, offering the most recent vocal and instrumental works by leading Italian and German as well as French composers. It controlled all other concert activity in the city on a monopolistic basis until its abolition in 1791. When the term 'Concert Spirituel' was borrowed in Madrid, Vienna and Moscow (among other places), the repertory was more consistently sacred.

German courts began opening their concerts to the public in the last two decades of the 18th century. The widow of Frederick the Great did so after his death in 1787, and Friedrich Wilhelm II and his successors continued that policy. The Bavarian court did the same in 1784, beginning a series of subscription concerts to which both nobles and bourgeois were admitted, and where works by Mannheim composers such as Christian Cannabich dominated the repertory. Parks, which were also being made public, began to serve as concert locales; in the duchy Burgsteinfurt in Westphalia, for example, events were held on Sundays in the summer from 1775 to 1806. In most cases performers were both amateur and professional.

(iii) The benefit concert. The benefit concert was one of the most important types of concert activity between the late 17th century and the early 20th; in the period between 1780 and 1860 it was more numerous in many cities than any other type. Called by a variety of names (*Akademie* in German-speaking areas), the benefit derived from the practice in the theatre by which a major performer obtained the revenues from one performance a season. Such a concert was sponsored by a musician, generally no more than once or twice a year, for his or her profit or loss, and concerts intended to raise money for charities often had similar design. The patrons of the sponsoring musicians, at whose homes he or she had taught or performed, were expected to buy tickets and perhaps to attend.

A benefit concert always presented a variety of performers, both vocal and instrumental, usually with an accompanying ensemble, and often featured a performer of greater fame than the sponsor. As such, the benefit differed fundamentally from the RECITAL, since performing alone or with only an accompanist was virtually unknown until the late 1830s. The programmes at benefit concerts tended to be made up chiefly of numerous short works, focussed on opera selections and virtuoso numbers. Sonatas, chamber works and music of a serious nature were rarely heard at these events except in concerts offered by more learned performers.

Touring musicians put on similar kinds of concert. A performer would arrive in a town armed with letters of recommendation to musicians and amateurs of note, and by this means would be helped to find a hall, obtain performers, print a programme and attract an audience.



4. *Playbill for Wilhelmine Schröder-Devrient's benefit night at Covent Garden, London, 3 July 1833*
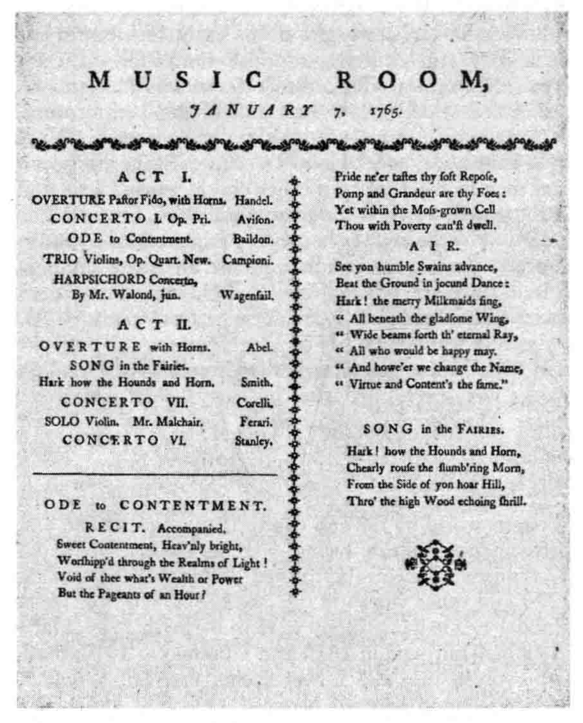
This was the procedure adopted by the Mozart family during their travels. In his autobiography Spohr illustrated particularly well how this was done in the first decades of the 19th century.

(iv) Subscription concerts. The practice of publishing music through subscription was adapted by musicians to concert-giving. A prominent performer or a society would sell a series of concerts as a package, with payment expected before the first event, an arrangement widely prevalent throughout the major European countries. Most local musical societies operated on this basis. An important subscription series was that put on by J.C. Bach and C.F. Abel in London in 1765. Individually managed subscription concerts then led to collaborative undertakings; the Concert of Ancient Music (1776) and the Professional Concert (1785) were administered similarly by boards of gentlemen. The orchestral societies of the 19th century grew directly from these practices.

(v) House concerts. During the 18th century and the first half of the 19th, there were performances in aristocratic or bourgeois homes that verged upon being public concerts. It was common for musicians to perform in salons and the music was in some cases the focus of the occasion. In the late 18th century noted connoisseurs – Baron Alvensleben in London, Baron van Swieten in Vienna and Alexandre Le Riche de la Pouplinière in Paris, for example – put on regular salon concerts at which new or visiting performers were evaluated. Between the 1820s and the 1840s musicians put on concerts in the homes of major patrons, advertising in the press and charging visitors for tickets.

(vi) Programmes. Before the mid-19th century concert programmes usually consisted of a series of short items set in a clearly defined order. Programmes tended to be longer than was normal later, and sometimes included individual movements taken from larger works; but they derived from consistent practices of musicianship. The basic principle was variety, the need to alternate genres, types of performer and vocal with instrumental. Practices tended to be strict in this regard: it was rare for two arias for soprano or two symphonic works to be given in immediate succession (fig.5). The Gewandhaus concerts, for example, followed a format of genres strictly in the late 18th and early 19th centuries: each half of the programme would offer an overture, an aria, a solo instrumental number and finally a vocal or choral finale, either from opera or oratorio.

Vocal music held pride of place, as in musical culture generally during the 18th century. Programmes made up solely of instrumental works were unusual, and in most cases given only because of a lack of adequate singers. Nevertheless, instrumental idioms grew in prominence within concert repertories during the 18th century, as the Italian concerto and the German symphonic genre grew in scale and became increasingly popular. In Britain, for example, concerti grossi by Corelli, Geminiani, Handel and Avison were heard at all musical societies. The


MUSIC ROOM,
JANUARY 7. 1765.

ACT I.

OVERTURE Paftor Fido, with Horns.	Handel.
CONCERTO I. Op. Pri.	Avifon.
ODE to Contentment.	Baildon.
TRIO Violins, Op. Quart. New.	Campioni.
HARPSICHORD Concerto, By Mr. Walond, jun.	Wagenfail.

ACT II.

OVERTURE with Horns.	Abel.
SONG in the Fairies. Hark how the Hounds and Horn.	Smith.
CONCERTO VII.	Corelli.
SOLO Violin. Mr. Malchair.	Ferari.
CONCERTO VI.	Stanley.

ODE to CONTENTMENT.

RECIT. Accompanied.
Sweet Contentment, Heav'nly bright,
Worfhipp'd through the Realms of Light!
Void of thee what's Wealth or Power
But the Pageants of an Hour?

Pride ne'er taftes thy foft Repofe,
Pomp and Grandeur are thy Foes:
Yet within the Mofs-grown Cell
Thou with Poverty can'ft dwell.

AIR.
See yon humble Swains advance,
Beat the Ground in jocund Dance:
Hark! the merry Milkmaids fing,
" All beneath the gladfome Wing,
" Wide beams forth th' eternal Ray,
" All who would be happy may.
" And howe'er we change the Name,
" Virtue and Content's the fame."

SONG in the FAIRIES.
Hark! how the Hounds and Horn,
Chearly roufe the flumb'ring Morn,
From the Side of yon hoar Hill,
Thro' the high Wood echoing fhrill.

5. *Programme for a concert held at Holywell Music Room, Oxford, 7 January 1765*

growing prominence of instrumental music brought higher expectations for performing ability within both societies and courts. In some cases (in Edinburgh in the 1790s and Boston in the 1820s, for example), societies were hurt seriously by conflict over preference for amateurs and professionals.

One major innovation in 18th-century concert life was the practice of performing old works in substantial numbers. While older works had persisted in the repertories of some churches for a century or more, they were not seen as a common repertory and there was indeed no term of denomination for them. England took the leadership in this area around 1700 with the invention of the term 'ancient music', first for music of the 16th century and then, by 1776, for any works more than about 20 years old. The Academy of Ancient Music, founded in 1726, performed a rich and unique repertory dominated by Byrd, Tallis, Palestrina, Marenzio and Purcell, as well as Handel and Pepusch. In 1776 the Concert of Ancient Music offered a more recent repertory that was focussed on works by Handel but also included music by Corelli, Geminiani, Avison, the Elizabethan masters and a variety of English and Italian composers.

Much more limited, but still significant, tendencies appeared elsewhere during the 18th century. In France the motets of Lalande and his successors, especially Mondonville, survived until the 1760s in programmes of the Concert Spirituel, as did the operas of Lully at the Opéra. In Germany, C.H. Graun's passion *Der Tod Jesu*, first performed in Leipzig in 1755, remained in the repertory with a prominence comparable to that of Purcell's *Te Deum and Jubilate* in England.

(vii) Oratorio concerts. Handel reshaped the Italian idiom of the oratorio for performance in the theatre and did not depart from such locales. A performing tradition grew up around his oratorios, odes and masques that had roots within services begun in the early 18th century at cathedrals and churches to raise funds for charities, especially hospitals. Purcell's *Te Deum and Jubilate* was performed widely in the first half of the 18th century, most prominently at the Festival of the Sons of the Clergy in St Paul's Cathedral. Handel's settings of the *Te Deum*, and then in the 1750s his other choral works, appeared at the annual festivals in the cathedral cities, first in public halls and by the end of the century in churches. Oratorio concerts were established in almost all major cities in Britain by the 1790s and included Haydn's *Creation* in their repertories soon after its first performance in 1798. Relatively few composers took up the oratorio until the mid-19th century, and a limited number of Handel's works were performed after his death, chiefly *Messiah*, *Judas Maccabaeus*, *Alexander's Feast* and *Acis and Galatea*. But excerpts from a wide variety of his works appeared often on concert programmes.

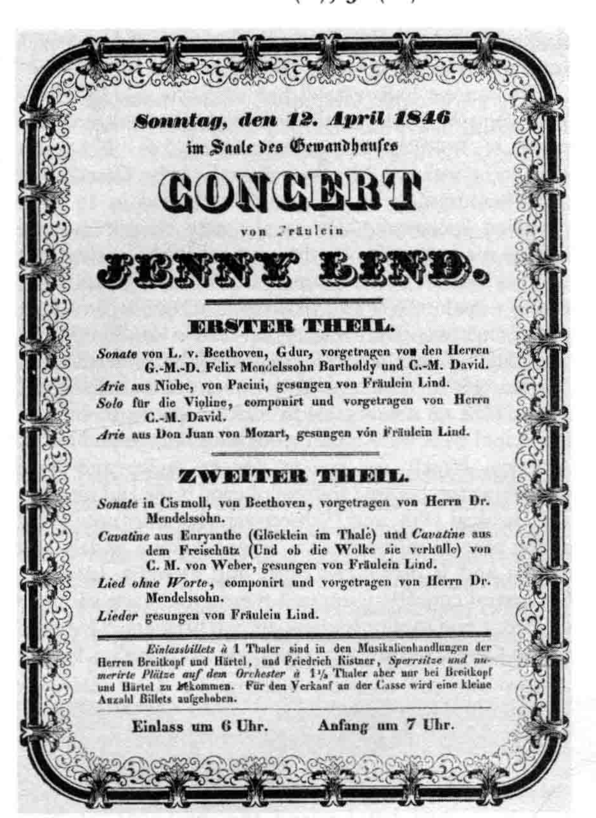
Performing Handel's oratorios spread all around the Western world by the end of the 19th century. The first performances outside Britain were in Vienna, where the Tonkünstler-Societät performed *Judas Maccabaeus* in 1779 and other works in the late 1780s and 90s. Early Handel events in Germany were in Berlin in 1786, Halle in 1803, Thuringia in 1810 and Elberfeld in 1817; these last evolved into the Lower Rhine Festival, at which Mendelssohn conducted between 1833 and 1847. The first major American institution of this kind, the Handel & Haydn Society, was founded in Boston in 1815. The first in France was the chorus of the Société des Concerts du Conservatoire from the inception of the series in 1828.

4. The 19th and early 20th centuries. The concert world underwent an upheaval during the first half of the 19th century because of the drastic expansion of its commercial bases. Along with the social changes of the time, the invention of lithography, the improvements in pianos and other instruments, the building of larger halls and opera houses and the development of aggressive marketing and sales techniques led to an outpouring of music designed to attract a much larger public than before. Much of the music consisted of virtuoso numbers and medleys from the best-known operas, works from which excerpts were performed by virtuosos in concerts and salons and then adapted for amateurs to play or sing at home. In the process the concert world took on capitalistic institutions on a far larger scale than before. Learning from piano manufacturers and publishers, Liszt and Paganini made fortunes on their concert tours, as did the most important later performers.

(i) Virtuoso concerts. Virtuoso performance increasingly became the centre of attention in concert life. In the playing of such men as Hummel, Paganini, Thalberg, Liszt and Chopin, soloists with idiosyncratic music personalities captured the attention of audiences at a more intensive level than their predecessors had. Between 1828 and the end of his career in 1834, Paganini achieved an unprecedented public exposure by repeatedly filling opera houses in London, Paris and other cities. In 1831, for example, he gave 18 concerts in London, 49 in the English provinces, 23 in Scotland and 22 in Ireland. Liszt took on equally arduous, better planned concert tours between 1839 and 1847, from Scotland to Moscow to southern Italy; his relationships with his manager Gaëtano Belloni and his publisher Maurice Schlesinger presaged modern concert management.

The programmes performed by these and other virtuosos grew out of the conventions of the benefit concert, enlisting other musicians so that they might offer a varied musical fare (fig.6). Opera excerpts were central and alternated with virtuoso numbers, themselves often medleys of songs from a recent opera. The recital by a single solo performer (*see* Recital) did not become a common practice until the 1850s. While Liszt began performing alone in 1837, musicians such as Charles Hallé who defined the recital as a musical institution focussed their attention on classical works far more than the virtuosos active before 1850.

(ii) Orchestral concerts. The most important new institution established throughout Europe and America in the 19th century was the professional orchestra. Usually made up of the best players in each city, often the first-desk players in the opera, the orchestras evolved out of pre-existing music societies or court concert groups, or from new organizations directed by the musicians themselves. Besides the Gewandhaus Orchestra, the most important ensembles developed in national capitals, usually founded and governed by musicians: the Philharmonic Society of London (1813), the Société des Concerts du Conservatoire in Paris (1828), the Gesellschaft der Musikfreunde in Vienna (1842) and the Berlin PO (1882). In the USA, the major orchestras, notably the Philharmonic Symphony Society of New York (1842) and the



6. Programme of a concert at the Leipzig Gewandhaus, 12 April 1846, with Jenny Lind, Mendelssohn and C.-M. David

Boston Symphony Orchestra (1881), were founded and directed chiefly by wealthy patrons.

Though orchestral ensembles are often called 'symphony orchestras', during the 19th century about half of any programme tended to be vocal music. Symphonies of Haydn, Mozart and Beethoven were usually played at the start or the end of programmes; though increasingly revered as models of great music, they were ultimately less popular than the arias and scenes from operas and oratorios that stood prominently in the middle of the programmes. Excerpts from operas by Rossini, Donizetti and Bellini appeared at many orchestral concerts, and their names or busts often went up on the walls along with those of the revered Viennese composers. Until the very end of the 19th century, programmes resembled those of the late 18th in their large number of pieces and their relative length, as compared with practices of the 20th century. In London, the Philharmonic Society continued normally performing ten works or excerpts until the 1870s.

Nevertheless, orchestral concerts were the most important context within which there was a massive change in the repertory from contemporary music to classical. At the Gewandhaus concerts, for example, among the performances of all works (not simply individual pieces), the proportion by living composers declined from over 70% in the 1820s to little over 20% in 1870. By that time the proportion of performances of works by dead composers grew to over 50% at almost all orchestral concerts. What emerged was an international canon of great works, accepted all over Europe, quite different from the separate national repertories that had existed in the 18th century. The term 'classical music' was used throughout for this music. While the works of Mozart and Beethoven stood at the core of this repertory, many other composers were represented – Corelli, Gluck, Viotti, Cherubini, Weber and Spontini, for example, and in addition Rossini, Bellini and Donizetti.

The classical repertory that emerged in concerts of the early and middle decades of the 19th century had strong continuity in unbroken performing traditions. There was little revival of music, since the great majority of works performed had remained in performance at least occasionally, or were related to some that had. Some 'historical' concerts were put on, however, most prominently by Fétis in Paris in the 1830s. During the 1870s music from the Renaissance and Baroque periods was brought back in many concerts, even by *a cappella* ensembles within orchestral concerts. By 1900 concert programmes had reached a form that was to be basic in many respects for the 20th century. With recitals, chamber music concerts and orchestral concerts increasingly separated, orchestras now performed shorter programmes of fewer works than before, in the most generic form, an overture, a concerto and a symphony. Vocal works became less common in orchestral programmes; singers and choruses now gave concerts more commonly on their own.

(iii) Chamber music concerts. The chamber music concert developed in close relationship to the orchestral concert, since the repertory was from the start focussed upon the works of Haydn, Mozart and Beethoven. This repertory appeared in public concerts at an early date. During the late 18th and early 19th centuries duos, trios, quartets and quintets were performed within public concerts offering a variety of musical forces, from solo singers to orchestras. In Vienna, for example, from 1804 Ignaz Schuppanzigh led a quartet in the Augarten Concerts and the events of the Gesellschaft der Musikfreunde. But from the 1830s, concerts took place that were focussed on smaller instrumental groups, called 'chamber music' or 'musique de chambre', most prominently in London, Paris and Berlin. Leaders of the most important ensembles were John Ella in London, Pierre Baillot in Paris and Karl Möser in Berlin.

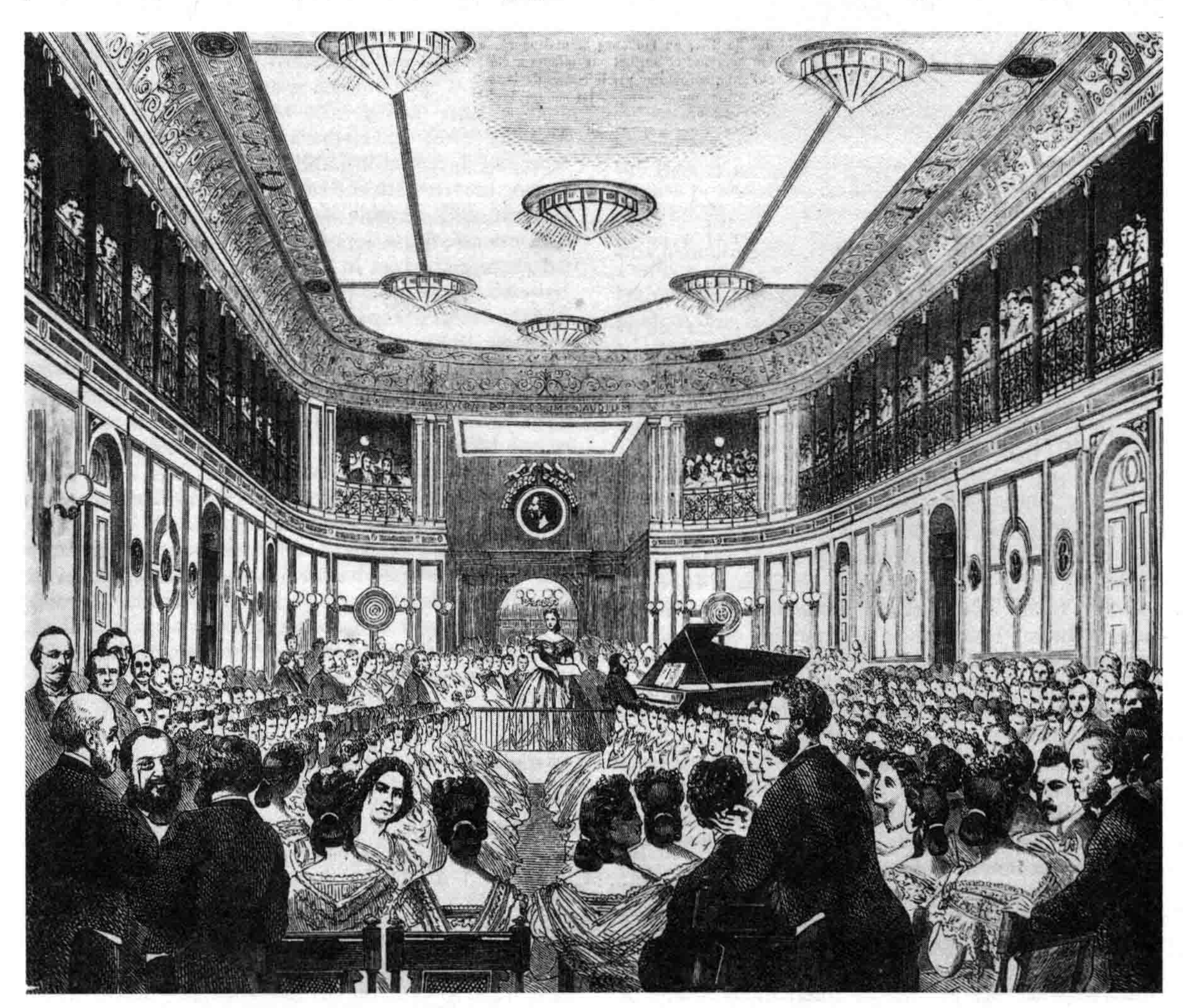
Performed chiefly by more learned musicians, chamber music concerts had a specialized public. In London the Beethoven Quartet Society performed even the composer's then little-known late works. Songs and piano pieces were nonetheless also often included; the Monday Evening Popular Concerts in London (1858) always had piano solos or songs, sometimes even sentimental ballads.

(iv) Choral concerts. The Handelian tradition of the 18th century expanded in the 19th into much more varied concerts and repertory. Not only did many composers now write in the idiom, but choruses participated with orchestras in performing diverse programmes of symphonic, operatic and choral works. Moreover, while in the 18th century choral concerts had been usually given by expanded church choirs, amateur choral societies of a secular nature now became numerous. The Männergesangverein in Vienna, for example, founded in 1843, was prominent among the German-language choruses that combined folk and art songs with oratorios. In Britain and America the glee club emerged from the earlier organizations for singing catches and madrigals.

(v) Concert halls. During the early 18th century concerts were performed in spaces designed to accommodate a variety of activities, chiefly meetings and balls, and normally holding no more than 300 people. In the middle of the century, halls designed specifically for concerts began to be built, usually with larger capacity. The Holywell Music Room, erected in Oxford in 1748, was designed for concerts, though still of a traditional size; the Hanover Square Rooms in London, built in 1775, could hold 600 people, as did the Concertsaal des Junghofes built in Frankfurt in 1756. In Berlin, the Concertsaal of the masonic lodge 'Royal York', built in 1803, held 1000 people, and the hall of the Sing-Akademie, put up in 1826, could accommodate 1200.

From the 1830s many concert halls were built and managed by piano manufacturers and music publishers, essentially for virtuoso and benefit concerts. Such firms as Erard, Pleyel and Herz constructed halls in Paris, and the publishers Breitkopf & Härtel played a similar role in Berlin and other German cities. During the late 19th century the London office of the Bechstein piano firm took the leadership in establishing halls in close conjunction with their shops and the management of touring performers. By the 1890s a pianist could easily engage a firm such as Bechstein to have instruments ready at each stage of a tour in Europe or America.

The concert halls established after the middle of the 19th century displayed the lofty role that concerts had come to hold in European cultural life. The most important was the Musikvereinsaal of the Gesellschaft der Musikfreunde in Vienna. Constructed in 1870, it occupied a central place on the new Ringstrasse, the avenue made possible by the removal of the ancient city wall; as such, it was not simply a place of recreation but rather a major civic and national institution. Similar in prominence were the Royal Albert Hall in London (1871), the Zürich Tonhalle (1891) and the Jahrhunderthalle in Breslau (1900). The capacity of over 6000 at the Royal Albert Hall set a new scale in concert spaces. Numerous municipal halls were built throughout Europe and North America, largely for use as concert halls; and local orchestras too became sources of civic pride and identity. The classical 18th- and 19th-century repertory now stood as the core of musical taste, accepted more widely and firmly, and it demanded quiet and attentive listening. Orchestral concerts witnessed the rise of a new etiquette of silence and motionlessness among listeners; 'One goes to the Conservatoire with religious devotion', a French



7. Concert featuring Carlotta Patti in the old Gewandhaus, Leipzig: wood engraving, c1865

writer said as early as 1846, 'as the pious go to the temple of the Lord'.

(vi) Programme notes. During the 18th century a visitor to an opera or oratorio performance could purchase a wordbook. Notes on the works began to appear in wordbooks or in programmes during the 18th century, most prominently in Germany (see Salmen, 1988). In England Sir George Smart did the same for the Amateur Concerts in 1821 and John Ella in particularly extensive form for the Musical Union in 1845. Notes became standard at concerts in the second half of the 19th century. George Grove was a prominent and prolific English contributor of analytical programme notes, chiefly for the Crystal Palace from the 1850s; Donald Tovey's notes, written originally for the Reid Concerts in Edinburgh, represent the classics of the genre.

(vii) Concert management. Concerts obtained their own impresarios during the late 19th century. Before 1850 musicians or businessmen had arranged concert tours only in isolated cases, since it was presumed that a touring performer would best handle all arrangements himself. The initial leadership for concert management came out of the advice given by instrument manufacturers and music publishers such as Maurice Schlesinger to the musicians with whom they worked. The star system begun during the 1830s, and the long, concentrated tours that it made possible brought in profits such as only opera singers had accomplished previously. By the 1850s managers had begun to organize concerts for touring musicians, most of all in England and America. By the 1880s concert agents had established a new kind of authority for themselves within the concert world, as the equivalent to the impresario in opera.

Albert Gutmann in Vienna and Hermann Wolff in Berlin were important early agents, controlling both the careers of major performers and the schedules of the leading concert halls. The railways were a key to their efforts; in 1884 Gutmann was able to bring the Meiningen court orchestra to Vienna for a series of concerts under Hans von Bülow. Such figures were not simply businessmen; Gutmann, for example, identified the promise of the young Artur Schnabel and obtained a patron for his education. By 1914 an international industry of concert management had developed.

(viii) Children's concerts. Child prodigies performed from time to time during the 18th century, but it is unlikely that many children attended concerts. During the early 19th century it became increasingly common for children to perform in public, as music teachers began to put on events for their students and pupils at the new conservatories were often only 14 or 15 years old. Mass singing programmes put these concerts on a much larger scale. In France, from the 1840s, the nationwide Orphéon put on festivals where 1000 children might sing. In Germany the early gymnasiums presented concerts: in 1847, for example, in Conradsdorf, Silesia, the local Kantor presented a 'jugendliches Volksliederfest'. Concerts by adult players designed for children developed more slowly. There was a 'Young People's Concert' in Cincinnati, Ohio, as early as 1858, but regular educational series (such as the Robert Mayer Concerts in London) arose chiefly in the early 20th century, most notably in New York, London and Vienna.

(ix) Expansion of the public. During the second half of the 19th century the concert public expanded greatly within the middle and working classes. The main impetus to increased concert-going was the near-universality of the piano in middle- and upper-class homes, which by this time was spreading to less affluent groups. While the rage for virtuosos closely tied to domestic music-making died down in the 1850s, the continuing growth of musical education stimulated musicians to establish concerts for a much wider public.

New orchestral groups were established, to give concerts aimed at a public less affluent than those who attended the costly and fashionable series given by the leading ensembles. The most prominent of these new groups were the Euterpe Concerts in Leipzig (*c*1830), the Crystal Palace in London (1854) and in Paris three separate series – those of Jules Pasdeloup (1861), Edouard Colonne (1873) and Charles Lamoureux (1881). Vienna was strikingly late in acquiring a new orchestra, the Concert Orchestra of 1899.

(x) Social broadening: bands and choruses. The band concert arose as an institution within concert life at this time, given impetus by the opening to the public of royal and aristocratic parks and the expansion of military bands during the Napoleonic Wars (*see* BAND (i), §III). Military ensembles brought a high level of musical professionalism to wind instruments; in England, for example, the Royal Military School of Music at Kneller Hall trained army players many of whom later became principals in the best London orchestras. Band concerts acquired a social etiquette not unlike that of 18th-century concerts and opera houses, where casual social contact occurred even though music was the main focus of attention. The bandstand, which evolved in France during the Revolution, gave a distinctive architectural style to these occasions.

In many instances, band concerts developed into major cultural and social institutions. In the USA during the late 19th century the Marine Corps Band gave weekly performances at the White House, the military barracks and the Capitol; J.P. Sousa, who directed it from 1880 but left in 1892 to form his own band, was counted among one of the leading figures in the nation's musical life. Bands performed repertory from both the opera and concert music; when Sousa took over, he was surprised to find that 'here was not a sheet of Wagner, Berlioz, Grieg, Tchaikovsky, or any other of the modern composers who were attracting attention throughout the musical world'. By the same token, in such countries as France and the USA, major orchestras performed, indoors, marches composed originally for bands.

Choruses and bands brought into concert life people from the lower-middle and working classes who had formerly had little to do with it. From the 1830s music teachers in many countries brought music education to a wider segment of the population. By the end of the century most countries had choral or choral-orchestral festivals with large numbers of performers, who sang the better-known oratorios and an expanding repertory of new works. In France the Orphéon movement began in the 1830s, as a government programme of choral societies among workers; in Britain the Tonic Sol-fa movement was established. Equally important was the widespread founding of choruses, brass bands and even orchestras on local initiative. Most small cities and towns in the early 20th century had several such organizations, made up of

people outside the upper or even the middle classes. Their activities were stimulated by competitive festivals.

The growth of such groups was particularly strong in industrial towns, especially in northern England and western Germany. Factory owners often helped foster cultural pursuits that might induce a happier work force, but the initiative came chiefly from the workers' communities and does not seem to have sprung from emulation of the educated classes. Musical ensembles and the larger organizations around them became focal points of local life, but regional and national festivals and competitions grew up that made them well known nationally. Like the military bands, working-class ensembles performed transcriptions of opera overtures and symphonic works as well as popular songs and marches. In Germany and Austria, bands and choruses played active political roles, chiefly in the socialist movement; this happened less in England, although major unions had music societies that provided an important cultural unity within social gatherings of the union and the local community.

5. After 1945.

(i) Mainstream concert life. During the period between the Revolution of 1848 and World War II, concert life flourished: there was a relative continuity in repertory, taste and social locales within which there was some remarkable music-making in a public context. Cities tended to be close-knit and easily accessible, integral communities within which concert life served as one of the citizens' main pleasures. This was underpinned by links between domestic and public music: many people played at home what they heard in halls. New music, though increasingly controversial and less and less performed on the whole, still was often given and entered into creative interaction with the classics.

Much of this changed in the later 20th century. Air travel, television, motorways and the opening up of new cultural media harmed some aspects of concert life while helping others. Some small communities that once sustained bands, choruses and orchestras disappeared or lost the musical focus of their cultural life. But the central feature – symphony orchestras performing a standard, well-defined repertory, chiefly of music from the Viennese Classics to the early 20th century, in large concert halls in the major cities – prevailed until the 1980s. Since 1945 the presence of new music within the generality of concert programmes and the taste of the public underwent a marked decline. Orchestral and chamber music concerts, in particular, came increasingly to draw on a repertory of the past in a way that only a few specialist organizations had formerly done.

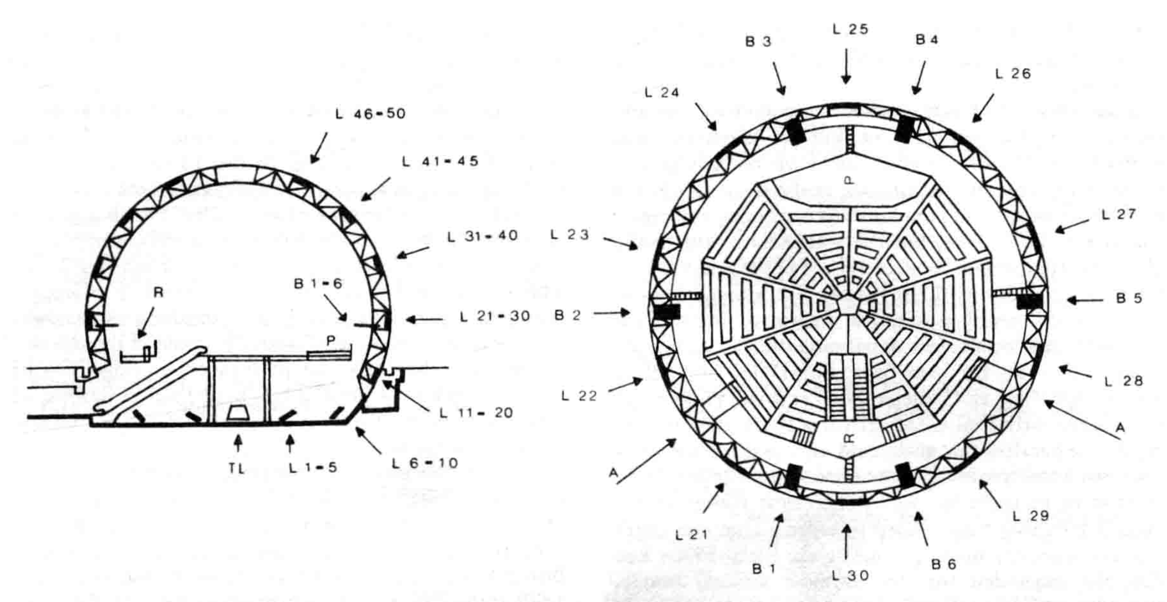
At the same time, significant innovations came about in the second half of the century, most prominently in the realms of early music and new music. Further, the level of performance improved in general, because conservatories set increasingly high standards and because recording companies (whose activities underpinned the finances of many orchestras) made new demands of technical excellence.

(ii) New music. It was as much an innovation to put on a concert exclusively of new music around 1900 as it was to put on one of old works alone in 1776. This new kind of concert sprang from the new avant garde that developed in music, as in other arts, at the turn of the 20th century. In the 1880s composers under the leadership of German Wagnerians began holding concerts devoted to new works and addressed specifically to the audience sympathetic to such music. Schoenberg helped Alexander Zemlinsky on an important such series in 1903 and then in 1919 established the Societät für Privat-Aufführungen, to which the press was not admitted. The International Society for Contemporary Music was set up by a more varied group of musicians in 1922.

Concerts devoted to new music became more widespread and significant within musical life after 1945. Funding for avant-garde works was provided by numerous organizations, most prominently state radio stations in Europe and universities in North America. Among the new music centres to develop were the Darmstadt Festival, the Donaueschingen Festival (Baden-Baden), the Domaine Musicale in Paris and the League of Composers in New York, as well as university programmes in several cities



8. Concert at the Myer Music Bowl, Melbourne



9. Plan (right) and section through the spherical auditorium designed by Stockhausen for the Osaka World Fair, 1970, showing the positions of the seating, musicians' podium (P), 6 soloists' balconies (B), control desk (R) and 50 loudspeakers (L) arranged in 7 concentric circles: diagram from the score of 'Spiral' (1973)

such as Princeton, New York, Buffalo, Chicago and San Diego.

Several new music concert groups that built substantial new publics outside the universities were those linked to other art worlds. John Cage exercised powerful leadership in this development, in Europe as well as in the USA. Here 'concert' no longer necessarily signifies the performance of integral, printed works before a silent, seated public, but rather the creation of what has been called a musical 'environment', where performers and perhaps listeners take part in shaping the music. Cage's colleague David Tudor was a pioneer in using electronic sound and 'found objects' to design these experiences.

(iii) Early music. World War II was a watershed for early music as much as new music. Interest had arisen during the late 19th and early 20th centuries in music from before 1700, more among small circles of advocates than in the concert world. In England the main leader in the movement was Arnold Dolmetsch, who after holding an important concert in 1891 in Prince's Hall, Piccadilly, offered performances chiefly in his home in Dulwich. Few of the early ensembles held regular public concerts, and the most prominent performers – the harpsichordist Wanda Landowska, for example – tended to be singers or keyboard players with performing styles similar to traditional practices.

After 1945 the field benefited from easier travel, the expansion of the record industry, the interest of foundations in supporting concerts and the advance of musicological research. Leadership in mounting concerts of early music in the 1950s came chiefly from London, New York, Vienna and The Hague, as new instrumental and vocal ensembles began giving regular series of concerts and touring internationally. Noah Greenberg founded the New York Pro Musica in 1953, achieving a wide public new to medieval music with *The Play of Herod* (1958) and television appearances. Leading early ensembles in Europe were Musica Reservata, the Deller Consort, the Brussels Pro Musica Antiqua, the Prague Madrigal Group and the Schola Cantorum Basiliensis. Among the performers who emerged in the 1960s were the harpsichordist Gustav Leonhardt, David Munrow (founder of the Early Music Consort of London), the eminent recorder player Frans Brüggen and Nikolaus Harnoncourt (head of Concentus Musicus of Vienna). By 1990 early music had become a major component of the concert world, with performers who often worked in new music as well. Historically aware performing practice and instrumentation has had a strong impact on concert life generally and in many cases mainstream performing groups have begun following the same principles.

(iv) Jazz and rock. The shift of jazz and rock music into concert settings between the 1930s and the 1950s marked an expansion in the range of concert activity. Idioms that had evolved in dance halls and nightclubs at first seemed foreign to the concert hall, because of the seemingly functional role of the music and casual manner of musical and social practices; but in each case the idiom changed in ways that made the term 'concert' seem appropriate. Such repertories had appeared periodically in concert halls before the 1930s, but presented chiefly as a curiosity. Between 1935 and 1945 first swing and then bebop became sought after by a new set of white aficionados and critics in the USA who argued the seriousness of the two idioms. The concert usually cited as the breakthrough for jazz was one given by Benny Goodman in Carnegie Hall, New York, on 16 January 1938; another major event was Eddie Condon's performances of bebop at New York Town Hall in 1942, when his rhythmic sophistication attracted Peggy Guggenheim's patronage. The shift into the concert hall continued with performances in Philharmonic Hall, Los Angeles, tours by Charlie Parker and Dizzy Gillespie during the 1940s and then those by Dave Mulligan, the Dave Brubeck Quartet and the Modern Jazz Quartet in the 1950s. In the 1960s college engagements opened up new possibilities for jazz concerts, and the closure of clubs in the 1980s and early 90s made jazz even more focussed upon the concert hall. Jazz

concerts became numerous and prominent in Europe; festivals began as early as 1948 in Paris and 1953 in Frankfurt.

Rock music, like jazz, shifted from dance halls and nightclubs to the concert stage, but did so earlier in its evolution and with a greater focus on recordings and radio. Soon after the rise of rock in the early 1950s, the performers became so popular that they began putting on concerts in large halls, but the weakness of the sound effects compared with those on record or the radio limited the number of events. Elvis Presley was among those to overcome this problem with the theatrical nature of his presentations. Popular folk music took the lead in concerts along with rock, for Joan Baez, Bob Dylan and others began appearing at Carnegie Hall and the Hollywood Bowl in the early 1960s. The arrival of the Beatles in 1964 greatly expanded the scale and the market for rock concerts, notably with the use of baseball stadiums. Their manner of presentation was nonetheless rooted in the nightclub in that they tended to wear a common outfit and use standard lighting. During the early 1970s Led Zeppelin expanded the use of light strobes, smoke, projections and fantastic, individualized costumes, techniques that San Francisco promoters had devised in dance halls such as the Fillmore Auditorium. During the 1980s heavy metal groups made such effects a major focus of their concerts.

6. The spread of concert life. The widening of public concert activity beyond its original bases in western Europe has occurred in conjunction either with population movements, touring musicians or diplomatic and cultural contacts. Concerts came to eastern Europe through touring musicians, originally singers or opera companies who from the middle of the 18th century were brought to courts and cities east of Berlin or Prague, and who also gave private performances. By the early 19th century in Moscow the court theatre held concerts on religious feast days, when opera and drama were forbidden, in the Assembly of the Nobility. Instrumentalists also were attracted to Russia: John Field and J.W. Hässler spent extended periods there. Liszt had a major impact in spreading concerts widely in eastern Europe in his tours of 1842–3 and 1847, travelling across Hungary, Romania, Russia and Turkey. Anton Rubinstein led in the establishment of the orchestral concerts of the Russian Music Society in 1860, and the Moscow PO was founded in 1883. By the same token, numerous musicians trained in such cities as Kiev and Odessa went to play in orchestras in western Europe and America.

In Latin America, musical life was focussed chiefly upon performances in churches, private homes and opera houses. But in most countries concert institutions followed during the early 19th century, becoming established, for example, in Buenos Aires (1822), Mexico City (1824) and Bogotá (1847). Concert tours to these countries grew at the end of the century in close relationship with the prominence of opera in Buenos Aires and Rio de Janeiro.

In North America, concerts came with the movement of population, at first most notably in Canada, where the music society, made up chiefly of amateurs, followed the English and French models. As early as the 1770s the Gentlemen's Subscription Concerts was formed in Quebec; in 1818 the Harmonic Society was directed by Charles Sauvageau in Toronto. In Quebec the Société Symphonique de Québec, the first independent orchestra, was formed in 1903.

Concerts arose similarly in the colonies in the towns and cities, still quite isolated, where professional musicians earned their living more by teaching and selling music than by performing. In the 1830s and 40s the building of roads and railways stimulated the growth of concert life on a far greater scale. First British and then German performers built up ensembles and audiences and thereby came to work as performers on a full-time basis. The Germania Society, a touring ensemble of recent immigrant musicians, ended up establishing its members in careers along the East Coast. The scale of the country necessitated the early rise of business management of concert tours, on a much larger scale than in Europe, as can be seen in the travels of Leopold Meyer, Ole Bull and Jenny Lind.

Western concerts arrived in Japan after the resumption of foreign contact in 1843, chiefly through the invitation of musicians by the government. The first Western concerts in Japan were in parks by American, Russian or British brass bands. The Tokyo Music School, founded in 1879 as the Office of Musical Study and renamed in 1887 (now the Tokyo National University of Fine Arts and Music), sponsored an orchestra that provided the focus of Tokyo musical life until the 1920s. A variety of American, British and German musicians were invited to train musicians and participate within concert life.

The principal orchestra in Japan was founded in 1927 as the New Symphony Orchestra under the direction of Hidemaro Konoe. Made up of professional players, it established the first subscription concert series in Tokyo. Joseph Rosenstock, who became conductor in 1936, expanded both public and repertory, performing more music from the Baroque and Classical periods and introducing such new works as Bartók's *Music for Strings, Percussion and Celesta* in 1939. In 1951 it became linked to the Japan Broadcasting Corporation (NHK) and was named the NHK SO.

Orchestral concerts grew to a much greater extent than did opera in Japan. The Tokyo SO was established in 1946; there are also prominent orchestras in such cities as Osaka and Kyoto. Concert life burgeoned later in the century; after the widespread construction of concert halls in the 1980s there were 1512 in use by 1990. In 1979 around 2000 classical music concerts were held; by the 1991–2 season, 8432 concerts took place, including 3792 in Tokyo and Yokohama (only one quarter by foreign ensembles). Traditions distinctive to Japan include the performance of Beethoven's Ninth Symphony at the end of each year; it was given 158 times in the last six weeks of 1991.

Further information on concert life and history may be found under the relevant headings in city articles.

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WILLIAM WEBER

Concertante (It.; Fr. *concertans*, *concertant*). A term, derived from the present participle of the Italian verb *concertare* ('to arrange', 'to agree', 'to get together'), generally signifying music that is in some sense soloistic, with a contrasting element, or 'concerto-like'. In the Baroque period it was sometimes used, more or less interchangeably with CONCERTATO, to describe a group of mixed musical forces, generally vocal and instrumental or comprising a larger ensemble and a smaller one. Early dictionary explanations can be confusing at best. For instance, Pepusch (cited by Strahle), among others, defined a concertante part as one which plays throughout and not just in sections. This comes into focus only if we recall the custom of soloists playing along in tutti sections as well as in those parts intended for them. In the second half of the 18th century it was principally used adjectivally, to qualify such terms as symphony and quartet. The SYMPHONIE CONCERTANTE (Fr.; It. *sinfonia concertante*) is a work in the new symphonic style with two or more solo instruments, in fact a multiple concerto (rather than a symphony with solo parts); the form was popular, particularly in Paris, from about 1767 until the early 19th century, and examples by Haydn and Mozart remain in the standard repertory. Towards the end of the 18th century the term 'concertante' was widely used substantively in this sense: William Jackson (i) (*Observations on the Present State of Music in London*, 1791) described the concertante with three, four or five principal performers as the 'most pleasing of all instrumental compositions' then in vogue. Jackson's observation undoubtedly reflected current English usage in including works otherwise called 'symphonie concertante'. Around this time K.F. Baumgarten's 'Concertante' achieved success in London, but more familiar names are represented in revivals of J.C. Bach and in new or recent works of Pleyel and Haydn. Used of the string quartet (*see* QUATUOR CONCERTANT), it implied that the parts were of equal importance; this usage too was specially evident in Paris in the late 18th century. As applied to the keyboard sonata with string accompaniment the term distinguishes an essential, melodic string part from an optional one, and is thus comparable to 'obbligato' but stronger. In the 19th century the term was sometimes used, as in Spohr's 'concertante quartets', to signify in chamber music a concerto-like emphasis on one instrument (by analogy with the symphonie concertante), and thus in a sense opposite to its earlier meaning. The term continued in use in the 20th century, sometimes in compositions in a neo-classical mould. Examples include Tippett (Fantasia concertante), Irving Fine (Toccata concertante), Foss (Allegro concertante), Mennin (Sonata concertante), Rochberg (Duo concertante), and Stravinsky (Duo concertante, Danses concertantes), besides examples of 'sinfonia concertante' or its variants (Berkeley, Diamond, Enescu, Martin, Szymanowski, Walton).

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RONALD R. KIDD

Concertato (It.: 'concerted'). (1) A style, as in *stile concertato*, implying the interaction of diverse musical forces. The concertato style is most characteristic of Italian and German church music in the first half of the 17th century. The forces used need not be lavish, ranging from a handful of solo voices with organ to soloists, multiple choirs and instruments. Successive portions of the text are set in sharply contrasting textures and styles: solo, tutti, antiphony, imitative polyphony, homophony, passages for instruments alone, etc. Emotionalism and ornamentation may characterize writing for solo voice(s), and there may be affective or dramatic treatment of the harmony. The interaction of voices or groups of voices in CORI SPEZZATI, dialogue and imitative polyphony contributed to the development of the style, but the emergence of the continuo was crucial, here as in so many early Baroque innovations. Concertato style appears in many genres: madrigal (e.g. Malvezzi, *Intermedii*, 1589, published 1591), psalm (e.g. Rovetta, *Salmi concertati*, 1626), mass (e.g. Bartolini, *Messe concertate*, 1633) and motet (e.g. G.B. Crivelli, *Il primo libro delli motetti concertati*, 1626), though motets in concertato style were more likely to be called 'sacred concertos', following Andrea and Giovanni Gabrieli's *Concerti* (1587). Thus Schütz called his collections of concertato motets *Kleine geistliche Concerte* (1636, 1639), and as late as 1650 was using another Gabrielian term, *Symphoniae sacrae*, for works essentially of the same genre. Some German examples, such as Schütz's *Saul, Saul, was verfolgst du mich?*, develop a dramatic, almost operatic intensity. In the chorale concertato, successive phrases of the chorale melody provide the thematic basis of the interaction between forces. In the later Baroque there was a tendency for the sections to separate into discrete movements, heralding the emergence of the cantata.

(2) Another term for the concertino group in a concerto. Vocal soloists are sometimes designated *coro concertato* as distinct from the *coro ripieno* or *cappella*.

(3) Bukofzer proposed that the term 'concertato' be applied to all sacred vocal music of the 17th century. However, contemporary usage indicates that *stile concertato* denoted a performance idiom, and that the objective

'concertato' could be applied to genres, as for example in the 'concertato motet', or (as Palisca preferred) the sacred concerto.

See CONCERTO.

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ANTHONY F. CARVER

Concert de la Loge Olympique. Parisian concert series, previously known as the Concert des Amateurs and renamed in 1780. *See* PARIS, §IV, 2.

Concertgebouw Orchestra. Symphony orchestra founded in Amsterdam in 1888. *See* AMSTERDAM, §3.

Concert Hall Society. American, later European, record company. It was founded in 1945 by David Josefowitz, a violinist and conductor, to sell 78 r.p.m. vinyl records of unfamiliar repertory by mail-order subscription. The first 18 sets, consisting mostly of two or three discs, appeared during 1946 and offered 20th-century music as well as varied classics. The performers were mostly chamber ensembles (Stuyvesant Quartet) and soloists (the pianist Robert Goldsand). A big success of the first year was Vivaldi's *Four Seasons* conducted by Henry Swoboda (one of the first two recordings of the work). A separate retail catalogue was developed on LP in September 1949, and the LP format was extended to the subscription series the next year. Most of the subscription discs, which were issued until 1951, eventually appeared in the retail series. Swoboda, Clemens Dahinden and Victor Desarzens conducted the Winterthur City Orchestra in the early years. A new low-priced mail-order series aimed at a more general audience and partly drawn from the existing catalogue was begun as Musical Masterpiece Society in 1953. By 1955 this label was established in France, and in 1956 Josefowitz sold the US firm and moved to Europe. Already in 1956 he had issued open-reel stereo tapes in the USA. By 1959 a formidable record club was operating in Europe and elsewhere under the names La Guilde Internationale du Disque (GID) and, in Britain, Concert Hall. While many lesser conductors were employed, a few recordings were also made with Pierre Boulez, Paul Kletzki, Josef Krips, Lorin Maazel, Igor Markevich, Pierre Monteux, Charles Münch, Paul Paray and Carl Schuricht at either the beginning or the end of their careers; some of these were licensed to US labels. The firm went out of business with the retirement of Josefowitz in 1981.

JEROME F. WEBER

Concertina (Fr. *concertina*; Ger. *Konzertina*; It. *piccola fisarmonica*) [squeezebox]. A bellows-blown, hexagonal- or octagonal-shaped, FREE REED instrument, with buttons parallel to the bellows on both sides (thus different in appearance from the accordion, which is rectangular and has its buttons or keys perpendicular to the bellows. For an illustration of the free reed of a concertina *see* REED, fig.3*c*). Three different types cut across two national traditions.

1. English concertina. 2. Anglo concertina. 3. Duet concertina.

1. ENGLISH CONCERTINA. Also known as 'Wheatstone English' concertina. The term 'English' refers both to national origins and to a specific type within the English tradition; 'Wheatstone' designates the inventor and leading manufacturer. The English concertina was developed by the physicist SIR CHARLES WHEATSTONE (1802–75) in the late 1820s in response to widespread interest in free-reed instruments. The earliest sketches for it appear in Wheatstone's 1829 patent for another free-reed instrument, his slightly earlier *symphonion* (invented about 1825), which was a mouth-blown, harmonica-like instrument with buttons on its sides. Thus the concertina was an offshoot of the symphonion, its bellows replacing the latter's blowing mechanism.

The Wheatstone English concertina is a fully chromatic instrument on which a single button produces one pitch regardless of the direction of the bellows, with a range – for the treble concertina – of *g* to either *c''''* (48 buttons) or *g''''* (56 buttons). Tenor, baritone and bass concertinas have the same compass starting from *c*, *G* and *C* respectively. (There is also a treble-tenor, which combines the ranges of those two, and an almost toy-like piccolo.)

The layout of the buttons is ingenious.Fig.1 shows a 48-button treble: all notes on lines of the staff appear in the left hand, those in the spaces in the right; the two vertical rows in the centre give the notes of C major, the outer rows, the sharps and flats; the duplication between *e*♭/*d*♯ and *a*♭/*g*♯ is a relic of the instrument's early meantone tuning, which began to give way in about 1860 (after drawing criticism from Berlioz in the second edition of his *Grand traité d'instrumentation et d'orchestration modernes* (1855), where, however, he praised the concertina's timbre).

With the beginning of commercial production by Wheatstone & Co. in the early 1830s, the English concertina quickly found a home in upper- and middle-class drawing-rooms; the Wheatstone sales ledgers, preserved with the Wayne Collection of Concertinas at the Horniman Museum, London (formerly at Belper, Derby), contain the names of many titled buyers. The repertory consisted largely of arrangements of opera highlights and other popular songs of the day. On the concert stage, the instrument's breakthrough came in 1834, when GIULIO REGONDI, the leading concertina virtuoso of the period (and a well-known guitarist), first performed in Ireland, and followed that up with the instrument's first gaudy success at the 1837 Birmingham Music Festival. For much of the remainder of the century, both Regondi and Richard Blagrove (*see* BLAGROVE) kept the instrument in the spotlight, even forming a well-received concertina quartet in 1844.

The concertina's rising popularity was matched by its growing repertory: an 1860 catalogue issued by the London publisher J.J. Ewer lists almost 450 items for the instrument. Most of these works, which range from easy-to-play arrangements for amateurs to original, virtuoso show-stoppers, were written by concertinists themselves, most notably Regondi and Blagrove. In addition, during the 1850s and 60s a number of 'mainstream' composers contributed to the repertory; John Barnett, Julius Benedict, George Macfarren, Bernhard Molique and (in the 1870s) Edouard Silas provided the concertina with concertos, sonatas, chamber works and rather lovely character pieces. Exx.1 and 2 provide an idea of the expressive and

SYNOPSIS OF THE CONCERTINA KEY BOARDS.

LEFT HAND. RIGHT HAND.

FOURTH FINGER REST
Third Finger
Second Finger
First Finger
THUMB REST

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NEW METHOD for the CONCERTINA.
BY
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CONCERTINA & HARMONIUM MANUFACTURER.
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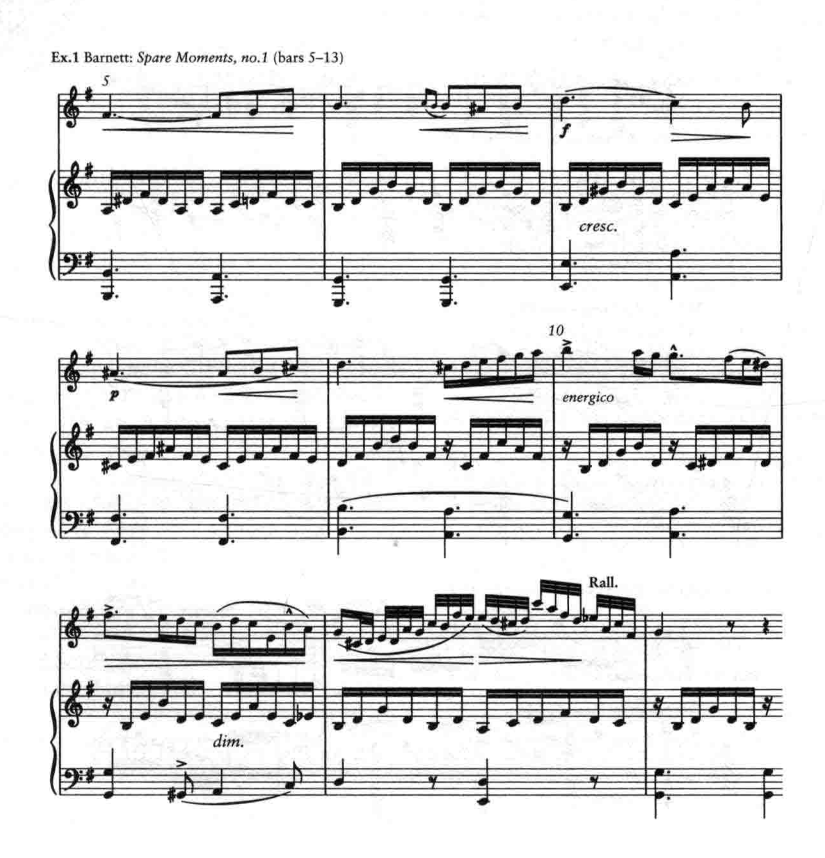
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1. Layout of buttons on the English concertina; after Giulio Regondi's 'New Method for the Concertina' (Dublin, c1857)

Ex.1 Barnett: *Spare Moments, no.1* (bars 5–13)
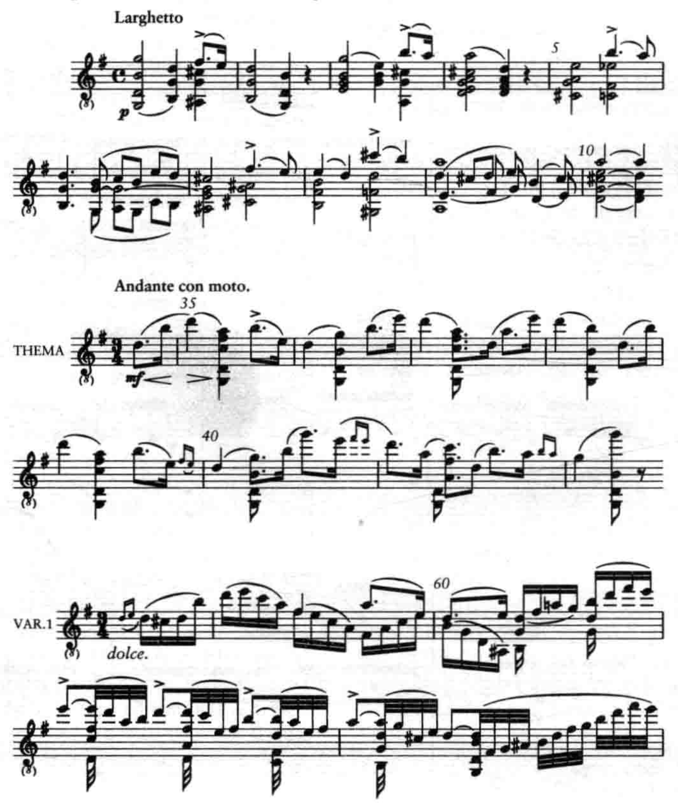


technical range found in these works. While Barnett's work shows the lyric, singing quality of which the English concertina was capable, Regondi's demonstrates its virtuoso capabilities: thick (finger-knotting) chords, rapid single-note passages and quasi-contrapuntal combinations of the two.

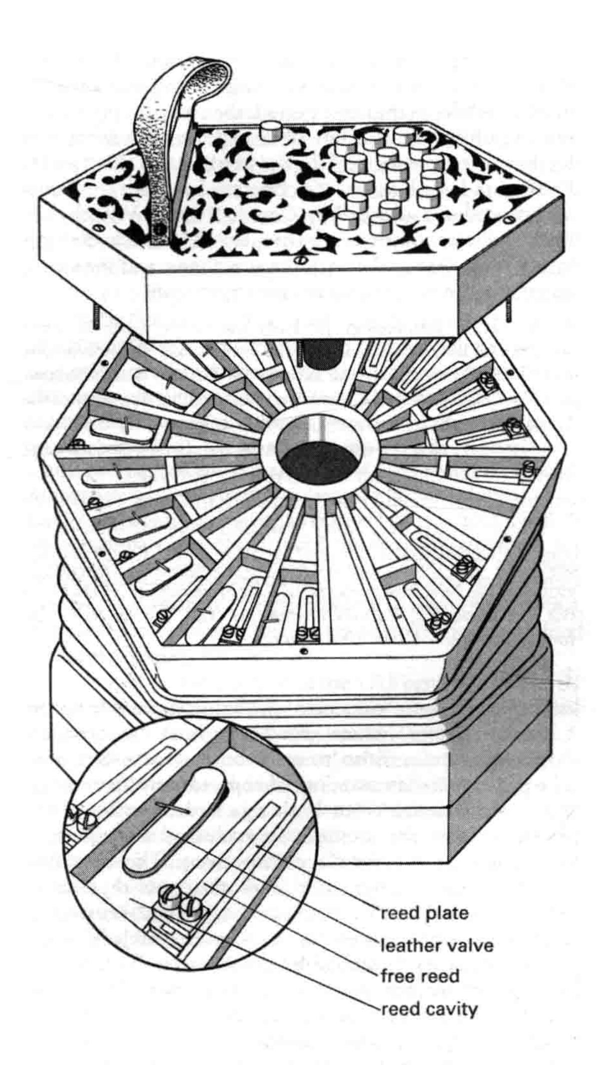
By the closing decades of the century, the concertina's career as a 'serious' instrument was on the wane, a victim both of lukewarm critical reception (George Bernard Shaw, who had nothing but praise for the instrument, was a notable exception) and of socio-economic circumstances: with the advent of mass-produced concertinas introduced in the 1860s by Louis Lachenal & Co., which had the effect of making cheaper instruments readily available, the concertina was coming to be associated mainly with the 'folk', both urban (on street corners and in music halls) and rural (in the Morris dance revival). Its changed status was evident everywhere: in the concertina bands of the northern industrial towns (for which there were annual competitions); in the ways in which Charles Ives (Orchestral Set no.2, third movement, 1915–*c*1929) and Percy Grainger (*Shepherd's Hey*, 1908–13, and *Scotch Strathspey and Reel*, 1901–11) used the instrument; and even in fiction, where the concertina fell in social stature from the hands of the villainous, but highly cultivated Count Fosco, who renders Rossini on it in Wilkie Collins's *The Woman in White* (1859–60), to those of the 'ne'er-do-well' Bob Hewitt in George Gissing's *The Nether World* (1889) and the drunken, unlicensed dentist who plays 'lugubrious airs' in Frank Norris's *McTeague* (1899 – set as an opera, with the concertina sound produced by a synthesizer, by William Bolcom in 1992). Even in these more humble settings, the English concertina was challenged by two other types: the 'Anglo' and the 'duet'.

Only since the 1980s has the English concertina enjoyed a small revival in art-music circles, with more than a dozen pieces exploiting the instrument's full potential: among them, Rien Snoeren's Baroque-like *Tempesta* for unaccompanied concertina, Alla Borzova's jazz-influenced *Pinsk and Blue* for concertina and piano, and Alistair Anderson's *On Cheviot Hills*, for concertina and string quartet, with its evocation of the folk music of Northumbria.

2. Anglo concertina. The Anglo ('Anglo-continental' or 'Anglo-German') concertina is the British adaptation of the square-shaped, diatonic, German *Konzertina* ('Chemnitz' concertina) developed by Carl Friedrich Uhlig in the mid-1830s (and depicted in John Everett Millais's painting *The Blind Girl*; 1856, Birmingham City Museum and Art Gallery). Here each button produces two pitches, one as the bellows are pulled out, another when they are pushed in. On a basic 20-button Anglo concertina the buttons are arranged in two rows on each side, each of five buttons. The two rows are tuned a 5th apart (e.g. C/G, G/D or, more rarely, B♭/F), with the only 'chromatic' note allowing for secondary dominants. A 30-button Anglo has an extra row of buttons on each side, providing a range of accidentals and other useful notes (fig.2). Concertinas are sometimes custom-made, and Anglo players may commission instruments with 40 or more buttons, arranged according to their requirements to provide a wider range of chromatics and 'alternative positions' for some of the diatonic notes for increased

Ex.2 Regondi: *Remembrance* for unaccompanied baritone concertina





2. *Diagram of an 'Anglo' concertina with one casing raised to show the working parts*

flexibility. Sometimes a 'drone' button may be added, which plays the key note on both the push and the pull.

Having arrived in England around the middle of the 19th century, the Anglo first gained favour among street musicians. Later it came to be favoured by folk music performers (particularly in the south of England and in Ireland); indeed, it was an Anglo concertina player, William Kimber of the Headington Morris dancers (Oxfordshire), who helped bring about the revival of English folk music and Morris dancing at the beginning of the 20th century. The Anglo has gained currency in some popular music of South Africa, where it has the nickname 'squashbox'.

Ironically, the original German *Konzertina* on which the Anglo was modelled eventually enjoyed its greatest success in North and South America: in the polka bands of the mid-western United States, and – with modifications and a change of name to BANDONEON (after Heinrich Band who developed the instrument in the 1840s) – in the tango orchestras of Argentina. The bandoneon also figures in the works of Gordon Mumma, David Tudor and Astor Piazzolla, who, as he redefined the nature of the tango, raised the technical and expressive potential of the bandoneon to new heights.

3. DUET CONCERTINA. The duet concertina was first described by Wheatstone (who called it the 'double' after its ability to play melody and accompaniment) in a patent of 1844. Like the English concertina, it is fully chromatic. Three features set it apart from both English and Anglo concertinas: it has a large range, which could vary from three-and-a-half to five octaves (*C–c''''*) depending upon the number of buttons (up to 81); the buttons are laid out so that the right and left hands are each entirely self-sufficient and take treble and bass registers respectively, with about a one-octave overlap; it is therefore possible to play melody and accompaniment on the duet concertina in a piano-like fashion. The duet concertina was adopted particularly in the British music hall, where Alexander Prince (*d* 1928) and Perci Honri (Percy Thompson, 1874–1953) played their transcriptions of Wagner's overture to *Tannhäuser* and Sullivan's ballad *The Lost Chord*, and in the Salvation Army, which even developed its own version of the instrument.

Lately there has been renewed interest in the concertina. Festivals in both England and the United States draw hundreds of players; the journal *Concertina & Squeezebox* provided a lively forum from 1983 to 1996, while the *International Concertina Association Newsletter* continues to appear on a quarterly basis, the *Free-Reed Journal* as an annual; and a small number of British manufacturers have revived the art of making first-class instruments (of all three types). Although most of the activity has been folk-music related, the English-system concertina has attracted the attention of a number of art-music composers, while a few performers and scholars have turned to the instrument's Victorian concert and salon tradition, shedding light on its development and recreating its music on period instruments.

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ALLAN W. ATLAS

Concertino (i) (It., diminutive of 'concerto'). The group of soloists in a Baroque concerto grosso. A concertino comprising the most common constituents of a Baroque trio sonata was made popular by the title-page of Corelli's op.6: *Concerti grossi con duoi violini, e violoncello di concertino obligato, e duoi altri violini, viola e basso ... ad arbitrio, che si potranno radoppiare*, 'Concerti grossi, with a concertino that must consist of two violins and a cello, with [a ripieno of] two more violins, a viola and a bass, whose number may be multiplied if so desired'. (The continuo instruments are not mentioned.) Associated wind and string instruments form the concertino in four of Bach's Brandenburg Concertos. Without archaic effect concertinos have been used in post-Baroque works, for example the string quartet in Elgar's Introduction and Allegro for strings. Stravinsky detached the quartet from the main string group and called it 'concertino' in his Concerto in D (1946). For an appraisal of the contribution of Geminiani to the development of the concertino group, see P. Walls: 'Geminiani and the Role of the Viola in the concerto grosso', *Liber amicorum John Steel*, ed. W. Drake (Stuyvesant, NY, 1997), 379–413.

See also CONCERTO.

ARTHUR HUTCHINGS

Concertino (ii). A work with solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements, or cast in one movement with changes of speed and character. This meaning corresponds with *sinfonietta*. German practice, however, is to use the term *Konzertstück* to designate such a work as Weber's Clarinet Concertino. Among works of the miniature concerto type are Hindemith's Concertino for trautonium and strings, and Milhaud's *Concertino de printemps* for violin and orchestra. The title seems to have come into new vogue during the 1930s.

ARTHUR HUTCHINGS

Concertmaster. In American usage, the LEADER of an orchestra.

Concerto (Fr. *concert*; Ger. *Konzert*). An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra. Before 1700 the term was applied to pieces in a variety of forms for an even greater variety of performing media, voices as well as instruments; it was also used in the sense of 'ensemble' or 'orchestra'. Not until the beginning of the 18th century was it applied consistently (though not exclusively) to works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso) or undivided orchestra.

In the late 18th century and during most of the 19th and the solo concerto was a prominent form of virtuoso display, while, in the same period, the concerto grosso fell out of public favour; some of its aspects were subsumed by the short-lived form of the SYMPHONIE CONCERTANTE. During its long history, the concerto has built on forms and procedures adopted by Corelli, Torelli, Vivaldi, J.S. Bach and later composers, particularly Mozart, to develop into a form that ranks with the symphony and the string quartet in the range of its artistic expression.

1. ORIGINS.

(i) Terminology. 'Concerto' probably derives from the Latin *concertare*, which can mean both 'to contend, dispute, debate' and also 'to work together with someone'. The primary Italian meaning of *concertare* is 'to arrange, agree, get together', but both this and the other Latin definition (they are not mutually exclusive) were in use in the course of the form's development. Thus the first known musical application, 'un concerto di voci in musica' (Rome, 1519), clearly refers to a vocal ensemble, a 'getting together' of voices. A mixed ensemble of voices and instruments is implied by the description of the first *intermedio* for the marriage of Francesco de' Medici (1565): 'La musica di questo primo intermedio era concertato da . . .' (there follows a list of instruments). Here and in many later instances the word *concertato* can be approximately translated as 'accompanied'; the meaning 'ensemble' or 'orchestra' survived throughout the 17th century. Thus Trabaci (*Il secondo libro de ricercate*, 1615) referred to a 'concerto de Violini, o Viole ad Arco'; and from 1671 G.M. Bononcini described himself on title-pages as 'del concerto de gli strumenti dell'altezza serenissima di Modana' (a member of the Duke of Modena's orchestra).

About the beginning of the 17th century writers began to recognize the other latinate meaning of 'concerto', that is, 'strive, contend with'. Michael Praetorius (*Syntagma musicum*, iii, 1618) offered this more erudite definition; and Bottrigari (*Il desiderio, ovvero De' concerti di varij strumenti musicali*, 1594) also showed himself to be aware of the term's etymology. It is unclear how widespread was the acceptance of this definition at this time, however.

(ii) Early use of the term: the vocal concerto.

(a) Italy. The term concerto was originally used to refer to vocal and mixed vocal and instrumental forms. The earliest publication to have used it is the *Concerti di Andrea, et di Gio. Gabrieli* (Venice, 1587), which contains church music and madrigals in six to 16 parts. Performance by combinations of instruments and voices is implied in the preface, and these pieces are typical, in their short

cadence-aimed motifs and frequent changes of grouping (flexible in the smaller works, fully antiphonal in the larger pieces), of much music for large forces that went under the name 'concerto'. The motets by Giovanni Gabrieli in this collection are little different from those of his *Sacre symphoniae* of 1597; in the early period there was often no clear distinction of usage between 'concerto' and the Greek-derived 'sinfonia'.

A similar practice is implied in the *Intermedii et concerti* for the wedding of Ferdinando de' Medici, the publication of which (Venice, 1591) gives directions for the use of instruments. Most informative in this regard was Praetorius, who provided numerous and elaborate instructions for concerto performance (*Syntagma musicum*, iii), and whose own music was crucial in transmitting the Italian practice to German-speaking lands.

Early concertos for small forces, such as Lodovico Viadana's influential *Cento concerti ecclesiastici* for one to four voices and continuo (Venice, 1602, but composed in the mid-1590s), represented the adaptation of similar principles of limited forces. The connection is shown quite clearly in Fattorini's *Sacri concerti a due voci* (1600), whose second edition (1602) has four-part ripienos added with instructions for their use.

Throughout the first half of the 17th century, 'concerto' was a common term for Italian vocal music accompanied by instruments, applied with special frequency to church music. Works that use the term, or the entirely equivalent adjective 'concertato', include Simone Molinaro, *Concerti ecclesiastici a due et a quatro voci* (1605); Balbi, *Partitura delli concerti ecclesiastici* (1606); Ercole Porta, *Giardino di spirituali concerti* (1609); G.P. Cima, *Concerti ecclesiastici* (1610); Giulio Belli, *Concerti ecclesiastici* (1613); Francesco Milleville, *Concerti* (1617); Ghizzolo, *Messa, salmi . . . concertati a cinque, o nove voci* (1619; two choirs, with piano–forte effects and ripienos); Valerio Bona, *Otto ordini di letanie . . . concertate a doi chori* (1619); Milanuzzi, *Armonia sacra di concerti* (1622); Tarquinio Merula, *Il primo libro de motetti sonate concertati* (1624); Giovanni Rovetta, *Salmi concertati* (1626); Michel'Angelo Grancini, *Sacri fiori concertati* (1631); G.B. Faccini, *Salmi concertati* (1634); Guglielmo Lipparino, *Sacri concerti* (1627, 1635); and Cavalli, *Musiche sacre concernenti messa e salmi concertati* (1656). Some such works continue the large-scale antiphonal tradition of the Gabrielis, but most are for smaller forces, such as Banchieri's *Primo libro delle messe e motetti concertato con basso e due tenori nell'organo* (1620). The continuo is a constant element, and sometimes the substitution of an instrumental part for a vocal one, an integral part of concertato practice, is explicitly permitted, as in Banchieri's *Vezzo di perle musicali* (1610).

Among published secular concertos are Milleville, *Il primo libro de'madrigali in concerto* (1617); Monteverdi's seventh book of madrigals (1619); P. Lamoretti, *Primo libro de'madrigali concertati* (1621); Banchieri, *Il virtuoso ritrovo academico . . . con variati concerti musicali* (1626); G.G. Arrigoni, *Concerti di camera* (1635); Martino Pesenti, *Il quarto libro de madrigali . . . alcuni concertati con violini* (1638); Filiberto Laurenzi, *Concerti ed arie* (1641); and Biagio Marini, *Concerto terzo delle musiche da camera* (1649).

Occasionally works otherwise entitled are described as concertos within a publication, for instance in Franzoni's *Apparato musicale di messa, sinfonie, canzoni, motetti* (1613), Porta's *Sacro convito musicale* (1620; 'dovransi i presenti concerti cantar a battuta larga') and Allevi's *Terzo libro delle compositioni sacre*, for two to four voices (1668; 'questo terzo libro de' spirituali concerti'), a late application of the term to Italian vocal music.

(b) Germany. In Germany all forms of the sacred concerto were developed by a large number of composers, Protestant as well as Catholic. The new Italian concerto practice became known in Germany through the writings and musical works of Michael Praetorius. The first four parts of his *Musae Sioniae* (1605) are subtitled 'Geistliche Concert Gesänge', and these and other works reflect the influence of the Gabrielis in their use of opposing groups of voices and instruments. Viadana's *Concerti ecclesiastici*, for solo voices and basso continuo, which were reprinted in Germany, were also much emulated in technique and form by composers such as Praetorius and J.H. Schein.

Praetorius was the first of his generation to combine elements of Italian practice with German traditions to create works combining polychorality and continuo-accompanied solo singing, as in his *Polyhymnia caduceatrix* (1619), containing mostly large-scale choral concertos for vocal soloists and choirs of instruments and voices. Also in 1619, the first publication of sacred music by Schütz appeared: the *Psalmen Davids sampt etlichen Motetten und Concerten*. Schütz used both 'concerto' and 'motet' for his polychoral works, but those that incorporate elements of solo vocal writing are only called 'concerto'. In the wake of these publications the *geistliches Konzert* became the central form of Protestant church music. The direct successors of these pieces are to be found in works published in the 1620s by Samuel Scheidt, Daniel Selich and Melchior Franck; and Praetorius's influence can be traced even beyond the middle of the century.

Schütz's *Kleine geistliche Concerte* (1636–9) reflect an interest in Italian secular music, for example that of Monteverdi (e.g. the seventh book of madrigals, 1619) and Caccini. Indeed, his *Symphoniae sacrae* (1629, 1647, 1650) contain reworkings of pieces by Monteverdi and Grandi. The first volume contains concertos for one to three solo voices with instruments; these differ, in their freedom and flexibility in the use of voices and instruments and in their declamatory text setting, from the works of composers who emulated Viadana. Most significant is the increasing independence of the instrumental ensemble. In the third part of *Symphoniae sacrae* the works for up to four solo voices, two obbligato violins (or equivalent) and up to two four-voice choirs of singers and instruments exemplify Schütz's approach to the concerto form, combining expressive monody, exchange between solo and tutti, and contrast between solo vocal and instrumental passages and polychorality.

In the subsequent generation both this larger-scale construction and the smaller-scale *kleines geistliches Konzert* remained influential. However, the German vocal concerto began to take on aspects of secular chamber music (more wide-ranging use of the instrumental ensemble) and opera (the use of da capo form). Some composers (e.g. Christoph Bernhard) incorporated aria-like settings of free poetry in between the settings of biblical text, thus creating cantata-like works. Even so, others, such as Dedekind and Schelle, continued to compose unified

sacred concertos, setting biblical texts only, until the end of the 17th century; Weckmann's concertos were also important in the development of the form in the last part of the century, incorporating as they do elements taken over from cantata and oratorio as well. In this sense the term 'concerto' continued to be used for multi-movement works for many years afterwards, including for a number of Bach's church cantatas.

2. THE INSTRUMENTAL CONCERTO: ORIGINS TO 1750.

(i) Preconditions and ancestry. The instrumental concerto came into being in the last two decades of the 17th century. As originally conceived, the genre was a progressive offshoot of the sonata designed for performance by a string orchestra. Performance with only one instrument per part was rarely precluded but did not influence the basic conception. Orchestras on the modern pattern, with doubled string parts, began to emerge around 1670, notably in Rome and Bologna. From the start, the style and form of the concerto accommodated differences of status (between salaried and hired players) and ability (between advanced players and the rank and file) among the members of the orchestra, breaking with the more egalitarian tradition of the sonata.

Large ensembles need large – which often means reverberant – performing spaces. It was normal in early orchestral music, represented by the sonatas and sinfonias (the terms are synonymous) of the 'school' of S Petronio, Bologna, under its successive *maestri di cappella* Cazzati (1657–71), Colonna (1674–95) and Perti (1696–1756), to prefer a robust style that brought into prominence only one instrument at a time. The imitative interplay of the traditional sonata was replaced by a homophonic texture employing thematic requotation, brilliant passage-work and *concertato* dialogue as substitutes for contrapuntal elaboration. The many sonatas with one or more obbligato trumpets written at Bologna from the 1660s onwards by such composers as Cazzati, Gabrielli and Torelli exemplify this new style, which is directly ancestral to that of the concerto. Indeed, several Bolognese trumpet sonatas contain passages for solo strings indistinguishable from those in early concertos. Moreover, the highly characteristic thematic repertory of the natural trumpet, based on permutations of the major triad, the diatonic scale and the repeated note, was taken over unaltered into string writing, imparting a new vigour and directness. The first concertos might with justice be called 'trumpet sonatas without a trumpet'.

(ii) The two models: Roman and North Italian. Since the layout of string orchestras in Rome and in northern Italy (Venice, Milan, Bologna etc.) differed, correspondingly different approaches to the scoring and structure of the concerto developed in the two localities. Despite considerable cross-fertilization and hybridization of the two types, they remained distinct up to the end of the Baroque period. In Rome the core of the orchestra was a 'concertino' of two violins, cello (or lute) and continuo – identical with the players needed for a trio sonata (who were often employed as a group by a princely court). Complementing them was a larger body (termed 'ripieno' or 'concerto grosso') made up of the same instruments, freely doubled, plus contrabasses and, usually, violas; this ripieno was commonly recruited from freelance musicians. Roman concertos, therefore, normally employed four distinct violin parts.

In contrast, north Italian concertos were usually written for a simple orchestra in four parts. Where required, principal (solo) violin or cello parts were added to the corresponding ripieno parts (a second principal violin was usually drawn, like the first, from the ranks of the first violins). The most common type of string concerto after 1700, the *concerto a 5*, employs principal violin, two violins, viola and cello (the continuo is either identical with the cello or separate). If the Roman model can be said to treat the ripieno as an extension of the concertino, the north Italian concerto prefers to treat its soloists as offshoots of the ripieno. This difference explains why the former adhered closely to the sonata tradition, whereas the latter struck out along new paths.

Among the earliest Roman concertos were probably those written by Corelli (1653–1713), 12 of which were published in 1714 as his Concerti grossi op.6. Works of the same kind were certainly in existence by the early 1680s, when Georg Muffat heard them, but at that stage they were probably modelled very closely on the trio sonata. The published works, which Corelli revised in his last years, reveal some additional sources of influences – the solo violin sonata (shown by the preference for a five-movement plan), the trumpet sonata (seen in the concertato dialogue opening the first Allegro of the 12th sonata) and the north Italian concerto (as in the brilliant semiquaver figurations for the first concertino violin later in the same movement). Nevertheless, their description as 'amplified' trio sonatas, with effects of light and shade supplied by the ripieno, remains a useful simplification. Corelli's careful distinction between 'church' concertos (with 'abstract' movements) and 'chamber' concertos (with dance movements), paralleling the same division in his sonatas, was rarely observed by his successors and imitators in Rome, who included Giuseppe Valentini (1681–1753), Francesco [Antonio] Montanari (*d* 1730), Giovanni Mossi (*fl* 1716–33) and P.A. Locatelli (1695–1764). However, the Roman concerto – or, at least, Roman-style instrumentation – gained a new lease on life by being transplanted abroad, first to Germany and then to England.

Quantz (1752) identified Giuseppe Torelli (1658–1709) as the inventor of the concerto. There is little doubt that the six *concerti a quattro* published alongside six *sinfonie a tre* in Torelli's op.5 (Bologna, 1692) were the first works of their kind to appear in print. Moreover, they conform to the earliest published definition of the concerto, in Mattheson's *Das neu-eröffnete Orchestre* (1713), by having a dominant first-violin part, as opposed to the more contrapuntal style of the companion sonatas (sinfonias). Whether or not Torelli composed the first purely instrumental concertos, his were indisputably the first to circulate in print. Even more significant are Torelli's *Concerti musicali a quattro* op.6 (Augsburg, 1698). This set of 12 concertos includes two containing short passages for solo violin and one with similar passages for two violins. As in all concertos before Vivaldi, the solo passages are decorative rather than structural in function. In a preface Torelli explained (the need for the explanation is itself historically significant) that where 'solo' is written, only one instrument should play; elsewhere, as many as three or four players per part are acceptable.

Other sets of concertos published before 1700 include the concertos (appearing alongside sinfonias) in the

Brescian composer Giulio Taglietti's op.2 (1696) and the *Concerti grossi a più stromenti* op.2 (1698) by the Lucchese composer Giovanni Lorenzo Gregori. The latter works, musically very mediocre, are noteworthy for their collective title (*Concerti grossi* could be translated as 'Concertos for full band') and for the fact that, in the last movement of the fourth concerto, separate parts are provided for the solo violin and the orchestral first violins. The significance of the second feature is that it introduced the option of using orchestral violins, rather than merely continuo, to accompany the soloist.

In 1700 the Venetian composer Tomaso Albinoni brought out a landmark collection of sonatas (*sinfonie*) and concertos, op.2. The six concertos advance beyond Torelli by observing the three-movement (fast–slow–fast) plan regularly and adopting some of the stylistic mannerisms of the contemporary operatic sinfonia. Albinoni's *Concerti a cinque* op.5 (1707) go still further, reintroducing fugal texture (but now in combination with solo writing) and providing examples of lyrical slow movements – these had previously favoured simple chordal textures, sometimes enclosing a central section with rapid solo passage-work. Albinoni normally provided a separate volume for the principal violin, but the independence of this part from the orchestral first violins varies greatly from work to work, never dictating the structure. Other Venetian composers (Giorgio Gentili, op.5, 1708, and Benedetto Marcello, op.1, 1708) took a similar approach.

(iii) The Vivaldian revolution. The earliest concertos of Albinoni's fellow citizen Antonio Vivaldi (1678–1741), written in the years leading up to the publication of his epoch-making collection *L'estro armonico* op.3 (1711) mark the first regular use, in the outer fast movements, of ritornello form. This form, adumbrated by Torelli but never clinched, is an adaptation of a scheme already in use for a few decades in the 'A' sections of da capo arias. The ritornello – one or more ideas constituting a refrain played by the full ensemble – is used to establish the opening tonality and subsequently to affirm the various other tonalities reached in the course of the movement; the alternate sections (episodes), scored for the solo instrument with a generally light accompaniment, accomplish the structurally important modulations and supply contrasting themes or figurations. Since the number of ritornello statements is not prescribed (in slow movements, the number of its statements may even be reduced to two, framing a central solo portion), the form is extensible almost without limit. Normally, however, the ritornello statements number between four and six, of which a central group visits, in succession, a series of related keys (beginning with the dominant or relative major and nearly always including keys offering modal contrast). Ritornello form was in fact the first musical form routinely to present the same material in the major and the minor mode at different points in the movement. Leaving aside their structure, Vivaldi's concertos introduced an exciting new musical language full of simple, strong effects such as the orchestral unison, hitherto little employed outside opera. His solo parts in the fast movements set new standards of virtuosity and, to a limited but growing extent, started to offset the mandatory rapid passage-work with lyrical moments that prefigure the 'singing allegro' style of the later 18th century. All these features speedily became part of the universal language of the concerto – and, through stylistic osmosis, also of other genres. Vivaldi's nine published collections of concertos, supported by hundreds of other concertos circulating only in manuscript, were suited to performance in many different locales, including churches, theatres, banqueting rooms, concert halls and music societies. Their appropriateness for so many functional contexts – sacred or secular, ceremonial or recreational, public or private – lay behind their immense popularity. Not by chance, the rise of the concerto coincided exactly with that of music publishing in north-western Europe; each proved greatly beneficial to the other.

Vivaldi's style continued to develop after op.3. Opp.4, 6 and 7, all published before 1720, crystallize still further the formal and stylistic traits introduced in *L'estro armonico* (ironically, in view of its great historical impact, op.3 evidences these traits often rather unclearly, since the collection is overlaid by eclectic features, including the use of four violin partbooks, Roman style). During the 1720s Vivaldi wrote several 'allusive' (i.e. picturesque or programmatic) concertos, of which *Le quattro stagioni* op.8 nos.1–4 (RV269, 315, 293, 297) are the most highly developed examples. These import into purely instrumental music a repertory of onomatopoeic and pictorial effects that had long existed in opera, a genre to which Vivaldi dedicated himself assiduously from 1713 onwards. Strangely, his programme concertos had no real successors within their own genre (except, perhaps, for Locatelli's *Il pianto d'Arianna*), although they certainly exerted considerable influence on music in such other genres as the symphony and oratorio. In his last concertos, written towards 1740, Vivaldi adopted some of the *galant* mannerisms of his younger rivals.

Most of the favoured styles of treatment of the slow movement in the Baroque concerto are present in Vivaldi's concertos. At one extreme, we encounter fully scored movements employing standard ritornello form (albeit on a reduced scale), besides the simple 'frame ritornello' mentioned earlier. The other extreme is represented by movements for one or more soloists, accompanied only by continuo and usually cast in binary form, that would be perfectly in place in a sonata (the middle movement of *Il gardellino* op.10 no.3 (RV428) is a good example). Through-composed slow movements, with full or reduced scoring, are also common, although close inspection reveals that many such movements are in a binary form lacking the normal repeats. In solo concertos the emphasis of the solo part is predominantly lyrical; it is usually notated in 'outline' form in the expectation that the performer will, through improvised embellishment, produce a more flowing, expressive and individualized melody.

(iv) Typology of the Baroque concerto. All the main types of concerto (leaving aside the Roman concerto as already described) were cultivated by Vivaldi. The most common type, totally dominant after 1710, was the concerto for one solo instrument and string orchestra, or 'solo' concerto. Originally, the principal part was entrusted only to a violin – and the violin remained by far the most popular choice – but in the three decades following *L'estro armonico* most other instruments acquired a repertory of solo concertos. Those for the cello, oboe and transverse flute are particularly extensive. Only the double bass and the viola, it seems, were excluded (the latter not wholly, however, since Telemann left one example of a viola concerto).

Concertos for two solo instruments, either of the same kind or of different kinds, are, in structural terms, basically identical with solo concertos. There remains the problem of how to combine the two soloists in the solo episodes. Four solutions are favoured: (1) the two instruments team up in parallel 3rds or 6ths; (2) they play alternately, dialogue fashion; (3) they play in imitation or some other kind of counterpoint; (4) one instrument plays a melody, while the other provides accompanimental figuration.

Concertos for more than two solo instruments follow the same pattern. The potential for giving the solo instruments (especially when wind instruments) independent or semi-independent parts in the tutti sections is often exploited. This feature, seen in Vivaldi but more particularly in his German imitators (J.S. Bach, Telemann, Pisendel), looks forward to the orchestration of the Classical symphony. No satisfactory short form of description for concertos with multiple soloists exists in English (the Germans have *Gruppenkonzert*, literally 'ensemble concerto'). Following Quantz, many present-day writers use 'concerto grosso' indiscriminately for any concerto with more than one soloist, but this practice is best avoided since it too often conflicts with the general usage of the period and proves confusing (using the same term for the Baroque concerto *tout court* is even less justifiable).

Concertos for a group of solo instruments (generally between three and six) with continuo but without orchestra were written in some quantity by Vivaldi and occasionally imitated by others – for example, by Boismortier in France and J.S. Bach in Germany (in his Third and Sixth Brandenburg Concertos). In German sources such works often masquerade as sonatas, although their characteristics are entirely concerto-like. The distinction between 'tutti' and 'solo' (hence of ritornello and episode) is maintained by interpreting the former as the entire ensemble, the latter as a subgroup, either constant or variable in its composition. The ultimate reduction of the performing ensemble was to a single instrument, as seen in Bach's Italian Concerto for solo harpsichord (1735), many aspects of which had been worked out in the same composer's much earlier harpsichord and organ transcriptions of concertos by Vivaldi and others.

Finally, one should not ignore the tenacious survival, mostly in Italy, of the *concerto a quattro* (sometimes known as the 'ripieno' concerto), a linear descendant of the genre's prototype. Such works are stylistically very heterogeneous. They sometimes adopt a complex contrapuntal language and, freed from the necessity to gratify a soloist, contain concentrated thematic development; on the other hand, they may appropriate the simpler, treble-dominated style of the contemporary sinfonia.

(v) Italy, after Vivaldi. Italian composers contemporary with, or slightly older than, Vivaldi (Albinoni, E.F. Dall'Abaco, F.A. Bonporti) rarely accepted his formal innovations completely, although they were influenced by his musical idiom in general and by the virtuoso character of his solo parts. The first Italian 'Vivaldian' was the minor Bolognese composer Giuseppe Matteo Alberti (1685–1751), whose op.1 (1713) distils – albeit in rather jejune, stereotyped form – the essence of the solo concertos in *L'estro armonico*. The most significant Italian composers for the genre during the last phase of the Baroque period were P.A. Locatelli and Giuseppe Tartini (1692–1770). Born in Bergamo but trained in the Roman school, to whose practice his first set of concertos (op.1, 1721) conforms, Locatelli internationalized (one could as easily write 'modernized' or 'vivaldianized') his style after settling in Amsterdam in 1729. His solo concertos published in 1733 as *L'arte del violino* op.3 are significant in two respects. First, they contain exceptionally long, polythematic opening ritornellos that prefigure those of the Classical concerto. Second, their fast movements all have an extended written-out cadenza (or 'capriccio'), a feature that shows the growing importance of this device, encountered earlier in a few violin concertos by Vivaldi. The concertos of Tartini, who was born in Istria but spent most of his life in Padua, are noteworthy for the cantabile quality of their solo line, their highly symmetrical phrase structure (anticipating Classical style) and their characteristic way of accompanying a solo violin on the orchestral violins (in two parts) alone. Tartini's activity as a teacher provides an important connecting link between the Baroque and Classical concerto. The production of concertos by composers of the Neapolitan school was low in comparison with northern Italy, but not negligible; those by Leonardo Leo (1694–1744) and Francesco Durante (1684–1755) are especially fine.

(vi) Germany, before Vivaldi. Several general features characterize the German concerto. Because the genre was imported from outside, its evolution was more discontinuous, more inclined to make bold leaps than in its country of origin. The German cultural preference for contrapuntal rigour and thematic economy favoured the moderation of technical difficulties and the close integration of principal and subsidiary musical material – features associated above all with J.S. Bach but shared in some degree by most of his German contemporaries. The popularity at German courts of French instrumental music, typified by the *ouverture*, led to considerable hybridization; Bach's First Brandenburg Concerto, which begins as a three-movement concerto but ends as a suite, is no isolated case. The substitution of rondo (*rondeau*) form for ritornello form, occasionally seen in Bach and Telemann, is another French-inspired feature. Lastly, the wider cultivation (and manufacture) of wind instruments in Germany, as compared with Italy, left its mark on the choice of solo, and sometimes also orchestral, instruments.

At the head of the line stands Georg Muffat. The five sonatas of his *Armonico tributo* (Salzburg, 1682), capable, according to the composer's instructions, of being performed as concertos by observing the 'solo' (S) and 'tutti' (T) cues marked in the parts, were reworked as six concertos and partnered by six further compositions to make up the 12 concertos of his *Ausserlesene Instrumental-Music* (Passau, 1701). Benedict Anton Aufschnaiter, Muffat's successor as Kapellmeister at Passau, published at Augsburg in 1703 a set of sonatas, *Dulcis fidium harmonia symphoniis ecclesiasticis concinnata* op.4, that, by their use of two solo violins, resemble concertos. All these works stand in the Roman (i.e. Corellian) tradition. The vital link with the north Italian concerto was made by the Swiss (or possibly Bavarian) amateur composer Henricus Albicastro (Heinrich Weissenburg), whose sole published set of concertos (op.7, *c*1705) unites the progressive formal and technical features of Torelli's and Albinoni's works with the dense contrapuntal writing and rich harmony of the south German school (Schmelzer, Biber, Muffat). J.G. Walther's transcriptions for organ of

concertos by Torelli, Albinoni, Gentili and other Italians, made in Weimar around 1710, attest the growing popularity of the concerto in Germany.

(vii) Germany, after Vivaldi. Vivaldi's first concertos struck Germany like a whirlwind; almost overnight, a generation of native composers began to imitate him. One of the earliest was Telemann (1681–1767), who, despite avowing a dislike for the genre, wrote close on 100 concertos in an incredible variety of instrumental combinations, large and small. Telemann's approach was individual and eclectic. More often than not, he retained an introductory slow movement (something by no means general in Germany), and his fondness for binary form similarly harks back to sonata models.

More purely Venetian in inspiration are the concertos of the Dresden composers J.D. Heinichen (1683–1729) and J.G. Pisendel (1687–1755), both of whom spent some time in Venice during the 1710s and moved in Vivaldi's orbit. The merit of being the first German composer to publish concertos (Amsterdam, *c*1721) belongs to the Kapellmeister at Eichstätt, Joseph Meck (1690–1758), whose style is thoroughly Vivaldian. Other prominent names are those of Christoph Graupner (1683–1760) at Darmstadt, J.F. Fasch (1688–1758) at Zerbst, J.M. Molter (1696–1765) at Karlsruhe and G.H. Stölzel (1690–1749) at Gotha. One should also remember the many Italian musicians who worked at German courts, notably E.F. Dall'Abaco (1675–1742) at Munich and Fortunato Chelleri (*c*1690–1757) at Kassel.

J.S. Bach fits comfortably into this picture. There are echoes of Torelli in some of his 'self-imitating' melodic lines (for example, in the first solo entry in his Concerto for two violinsBWV1043). Mostly, however, he departed from Vivaldian norms only when following some ingenious plan of his own (as when he reduced the middle movement of the Third Brandenburg Concerto to a single bar containing only two chords). He was familiar with the genre well before the appearance of *L'estro armonico*, some of whose works are included among his 16 keyboard transcriptions of *c*1713. The Prelude of his Third 'English' Suite (*c*1715) demonstrates his already perfect mastery of ritornello form. Although individual concertos were probably written in his Weimar years, most extant examples come from the Cöthen period (1717–23), when, exceptionally, his duties revolved around secular music. In later life Bach returned to the precedent set by the Fifth Brandenburg Concerto, writing a series of concertos for one or more harpsichords, all of which were intended for performance at the Leipzig collegium musicum. These, and their successor works within the Bach circle, established the primacy of Germany in the domain of the keyboard concerto.

Germany carved out another special niche in the shape of the flute concerto. Vivaldi's pioneering op.10 concertos (1729) spawned a huge progeny in north and central Germany. Best known and most numerous are those of Quantz (1697–1773), but Hasse (1699–1783), Scheibe (1708–76) and the Swedish-born Johan Joachim Agrell (1701–65) are other important names. The late Baroque flute concerto exemplifies in the highest degree the *galant* sensibility that reigned supreme in northern Europe in the mid-18th century.

(viii) France. Like the opera, cantata and sonata genres before it, the concerto was an exotic plant that took a while to become acclimatized to French musical culture. Not until the 1730s did it take firm root. To do so, it needed to make several compromises with native taste. The style of melodic ornamentation remains French (ornamentation is applied to individual notes rather than to whole phrases), slow movements are most often conceived as *airs tendres*, and alternatives to ritornello form (especially binary form) are common in the fast movements. The earliest concertos published in France were a group of four, largely Corellian in inspiration, in the op.7 of the Neapolitan immigrant Michele Mascitti (1664–1760) and a set of six concertos, op.15, for the unlikely combination of five flutes with optional bass by J.B. de Boismortier (1689–1755); both publications appeared in Paris in 1727. More conventional collections, by Michel Corrette (1709–95) and Jacques Aubert (1689–1753), date from 1728 and 1734 respectively. About 1735 J.-C. Naudot (*c*1690–1762) brought out a set of flute concertos in imitation of Vivaldi's. The first French concertos to match the best of the Italians for substance and technical accomplishment were the 12 for solo violin by J.-M. Leclair (1697–1764), equally divided between op.7 (1737) and op.10 (1745). Leclair had an almost Bachian gift of developing, rather than merely restating, the material of his ritornellos. Of his French contemporaries, only Boismortier and Corrette continued to write concertos in any quantity after 1740. The surprisingly small number of concertos in relation to sonatas owes something to the continued popularity of the *ouverture* and its variants but even more to the rapid rise of the concert symphony, the dominant orchestral genre in Paris by 1750.

(ix) The Netherlands and Sweden. Although publishers based in Amsterdam (Roger, Le Cène, Mortier, Witvogel) played a key role in disseminating the concerto in the first half of the 18th century, the composers represented in their catalogues were overwhelmingly Italian and German. The most significant Dutch-born composer of concertos was Willem de Fesch (1687–?1757), three of whose collections (opp.2, 3 and 5) were issued by Roger; a further set, op.10 (1741), was brought out by Walsh in London after de Fesch settled there in the early 1730s. Like several English and some German composers, de Fesch inclined towards Roman style and scoring but north Italian form. The other noteworthy Dutch composer of concertos was the gifted amateur musician Count Unico Wilhelm van Wassenaer (1692–1766), whose *Concerti armonici*, published anonymously in The Hague in 1740, were formerly attributed speculatively either to their publisher, Carlo Ricciotti, or to one of a number of composers, including Pergolesi. These remarkable works, all with four violin parts, join a Roman fullness of scoring to Neapolitan lyricism.

Musically speaking, Sweden, like the whole of the Baltic region, was under strong German influence in the 18th century; its musical community included many Germans and their descendants. Despite the widespread cultivation of concertos in Sweden, to judge from surviving sources, only one important native composer, Johan Helmich Roman (1694–1758), contributed to the genre – and that sparingly. Roman inclines most strongly to Vivaldi, although echoes of Handel can also be heard.

(x) Britain. The British public was introduced to the concerto for the first time in 1704, when John Walsh brought out, in the July issue of a periodical publication, the last concerto of Albinoni's op.2. A trickle of concertos

of the north Italian type – imported from Roger, 'pirated' by Walsh, acquired by visitors to Italy or brought in by immigrant musicians – had arrived by 1714, when Corelli's Concerti grossi op.6 burst upon London. The impact of Corelli's concertos in Britain was comparable to that of Vivaldi's op.3 elsewhere. Their sobriety and solidity struck a chord in a culture that still took its values from 17th-century consort music. The Vivaldian type of concerto, dominant elsewhere outside Rome, did not quit the scene but led an uneasy existence alongside, and to some extent mixed up with, the Corellian type, which generally enjoyed the status of senior partner. Vivaldi's concertos were mistrusted by many for their emphasis on virtuosity (easily viewed as 'freakishness'); even solo concertos tended to rein in their exuberance.

The first concertos composed in England were possibly those of the German immigrant J.C. Pepusch (1667–1752). Some of them, including works with recorder or flageolet (both instruments were especially popular in England), predate his published set (op.8, *c*1718). In the 1720s the first native composers emerged – Robert Woodcock (1690–1728) with his *XII Concertos* (1727) and William Babell (*c*1690–1723) with his op.3 (1730). In the next decade immigrant musicians strengthened their grip. The Concerti grossi op.2 and 3 (both 1732) of Corelli's pupil Francesco Geminiani (1687–1762), resident in England since 1714, reaffirmed the spirit, and approached the popularity, of his master's concertos. Geminiani gratified the British liking for 'full' harmony by transferring the viola to the concertino group. The op.3 (1736) of Pietro Castrucci (1679–1752), another pupil of Corelli, is cast in the same mould.

Geminiani's greatest successor was his rival Handel (1685–1759), who had hitherto shown little interest in the genre. His op.3 set of 1734 (the misnamed 'Oboe Concertos') was his first, not entirely satisfactory, response. The definitive answer came in 1739, when Handel wrote his Twelve Grand Concertos op.6, a perilously heterogeneous but wonderfully inventive collection in which Corellian, Vivaldian and totally original formal elements are applied to music whose stylistic allegiance moves freely between the church, the ballroom and the opera pit. No other collection provides a better conspectus of the Baroque concerto in its totality. Op.6 shows how risky it is to draw conclusions about the nature of a collection from the number and nomenclature of its partbooks. At first sight, these are typically Corellian concertos, with a three-part concertino and four-part ripieno. Closer inspection, however, reveals one entire work (no.6) and several individual movements without any solo content; other movements feature a single violin soloist exactly as in a solo concerto. Handel's most original contribution to the genre was his invention of the organ concerto, originally conceived as entr'acte music at performances of his oratorios. The two sets with opus number, op.4 (*c*1738) and op.7 (posthumously issued in 1761), supplemented by a few extra works, make up a sizable corpus to which Handel's many English followers, who included Henry Burgess, William Felton, Thomas Chilcot and John Stanley, also contributed. The sketchiness of the solo parts in many of Handel's published organ concertos (with entire movements marked to be extemporized 'ad libitum') throws into relief a conflict of interest that inevitably arose whenever a composer was also a virtuoso on the featured instrument. By simplifying the notated solo part, Handel left space for the improvised filling and embellishment by which he, as soloist, would establish his superiority (in a similar spirit, Vivaldi often wrote complex arpeggiated figurations for the solo violin as block chords).

As the rest of Europe passed via the *galant* style to the early Classical style, composers of concertos in Britain remained by and large faithful to Baroque models. Neither the op.3 of Francesco Barsanti (Edinburgh, 1742) nor the otherwise accomplished op.3 of Pieter Hellendaal (London, *c*1758) advances beyond Handel. Several native composers, including Charles Avison (1709–70), Richard Mudge (1718–63), Michael Festing (*d* 1752) and Capel Bond (1730–90), kept alive the popularity of the concerto in London and the provinces but produced little of enduring value.

(xi) The significance of the Baroque concerto. Its stimulus to the development of instrumental technique (and, indirectly, instrumental design, as illustrated by the progressive lengthening of the violin's fingerboard) was only the most obvious of the concerto's achievements. More strongly cultivated throughout Europe than either the *ouverture* or the operatic sinfonia, and much more widely available in published form, it shaped the nature of orchestral sound and orchestral playing in their first hundred years of existence. It acted as an effective vehicle for bringing new instruments (for instance, the transverse flute) and new performers to the attention of a mass public in almost all European countries. It bridged (even as it widened) the gulf between the virtuoso and the rank-and-file player by providing a type of music in which each could find a place. Its wide acceptance contributed to the growing internationalization (on a largely Italian basis) of style and taste. Briefly, in the second and third decades of the 18th century, it energized the whole of Western art music by proposing new styles, forms and textures that, because of their radical simplicity, offered immense scope for further creative development. It was the first purely instrumental genre to exert a strong influence on vocal music, both sacred and secular, and in so doing raised the profile and reputation of instrumental music in general. The textural opposition between tutti and solo and the thematic opposition between ritornello and episode provided models of contrast that influenced all larger, sectionalized forms.

The surprisingly rapid replacement of the concerto by the concert symphony as the dominant orchestral genre in the middle of the 18th century has not been adequately explained in musicological literature. Indeed, the nature of the relationship between sinfonia (symphony) and concerto between 1700 and 1750 remains an insufficiently explored area. Unlike the symphony, the concerto did not adopt sonata form but instead continued in the second half of the century to rely on its tried and tested ritornello form, although certain increasingly common features such as the reprise of the material of the first solo towards the end of the movement are evidence of convergence between the two forms. In fact, the division between Baroque and Classical is invisible, structurally speaking, in the concerto.

3. The Classical period.

(i) Composition, performance, dissemination. By mid-century, the solo concerto had effectively supplanted the concerto grosso as the favoured form; works of this type

were widely cultivated in Italy, Germany, France, England and elsewhere. During the 1760s and early 70s, the most popular solo instruments were the violin and flute, although concertos were also written for the full range of string and wind instruments as well as harp, guitar, mandolin and more exotic instruments (including the *lira organizzata*, five concertos for which were composed by Haydn for the King of Naples in 1786). By the late 1770s and 80s, however, the piano had become the most frequent soloist. The increase in the popularity of the keyboard concerto is documented by the Breitkopf thematic catalogues, which in 1762 included 177 violin concertos and 105 keyboard concertos; between 1766 and 1787, the number of newly listed concertos amounted to 270 for the violin but 393 for keyboard.

The circumstances surrounding the composition, performance and dissemination of concertos varied. Not all of them were intended for a single audience, or for professional and semi-professional musicians. C.P.E. Bach's concertos H471–6, written for amateurs, were advertised as 'differ[ent] from the other concertos of this composer in so far as they are more adapted to the nature of the harpsichord, are easier both in the solo part and the accompaniment, are adequately ornamented in the slow movements and are provided with written-out cadenzas'; later Bach wrote, 'Among my works, especially those for keyboard, there are only a few trios, solos and concertos that I have composed in complete freedom and for my own use'. Many of Wagenseil's concertos were written in the first instance for private performance by the Imperial family in Vienna (although they eventually circulated through commercial music publishers; in 1762 the Mozarts purchased more than 20 Wagenseil concertos from Viennese music dealers). The 'Advertisement' for Thomas Arne's posthumously published concertos recommends the work not only to 'all Ladies and Gentlemen' performers, but also to 'every skilful Professor ... to cultivate among their pupils an elegant and masterly stile of performance'. Some concertos were first performed at public concerts (this was especially true at the Concert Spirituel in Paris); many others, however, were given in more restrictive settings, often as part of a court entertainment, or privately, at domestic concerts (this was apparently the case with Mozart's concerto K449, composed in 1784 for his pupil Barbara Ployer). Additionally, concertos were performed between the acts of oratorios (notably in London, following the tradition established by Handel) and occasionally operas or other theatrical productions; in Italy, in particular, they were given in conjunction with celebrations of the Mass.

This diversity of intended audience, performer and venue is reflected not only in the style of the works themselves but also in the make-up of the concerto ensemble. Many, such as J.C. Bach's op.1, call for a minimal accompaniment of two violins and bass; others, such as Mozart's mature concertos, are scored for a full complement of strings and wind. It is difficult to say if concertos were performed more frequently by their composers or by other executants; in Vienna at least, just under half of all documented concerto performances during the 1780s and 90s were given by other performers. Most concertos distributed in northern Europe were available in printed editions; in Germany and Austria, circulation in manuscript copies was more usual.

(ii) Italy. The Italian concerto, cultivated notably by Giuseppe Tartini, Pietro Nardini (whose playing was praised by Leopold Mozart in 1763), Luigi Boccherini and Giovanni Giornovichi (active in Paris), represents a tradition based primarily on binary forms and sonata-like procedures (Freeman, 1985–6). Giornovichi in particular is credited with introducing the romance as the most characteristic concerto slow movement, and for popularizing the rondo finale (White, 1986); his *galant*-style concertos include occasional formal novelties, among them solo openings to the first movements of nos.3 and 16, and joined second and third movements in nos.7 and 13. While Giornovichi's concerto first movements closely approximate to sonata form, the violin concertos of Mysliveček are more old-fashioned: the second tutti of the four-ritornello concerto in D major begins with the opening theme, although it largely serves a closing function in the dominant; and the third tutti is a transition, cadencing in the submediant before leading to a recapitulatory solo, beginning in the tonic minor, that omits the 'head theme'. Mysliveček's concertos were not widely disseminated, but may have influenced Mozart, who became acquainted with them in Vienna in 1773.

(iii) Germany. The north German violin concerto is associated primarily with J.G. Graun, a pupil of Tartini, and Franz and Georg Benda, the flute concerto with Quantz and the keyboard concerto with Christoph Nichelmann, whose 16 keyboard concertos were composed between 1740 and 1759, and in particular with C.P.E. Bach, who between about 1733 and 1788 composed numerous concertos, mostly for harpsichord (a double concerto for harpsichord and piano dates from 1788; Bach's ten surviving concertos for non-keyboard instruments are all transcriptions of keyboard originals). Bach's keyboard style is usually brilliant, the themes arresting and, as in his symphonies, the movements sometimes follow without a break; occasionally material from one movement recurs in another, as in H474 and 475. His first movements, like Nichelmann's, elaborate on the ritornello forms favoured by Vivaldi and J.S. Bach, where the soloist is left relatively free to present thematic material different from that of the tuttis; at the same time, both introduce elements reminiscent of binary forms. The approximately 15 keyboard concertos by J.W. Hertel (who additionally composed concertos for violin, cello, flute, oboe, trumpet and bassoon), on the other hand, are novel for their inclusion of a recapitulation combining both the opening ritornello and the first solo – this after three tonally stable tuttis, in the tonic, dominant and submediant, and three solos including, in the E♭ concerto, a stable solo in the submediant, immediately preceding the return to the tonic.

Tartini's violin concertos also influenced the first generation of composers at Mannheim, particularly Johann Stamitz; his sons Carl and Anton, however, as well as Holzbauer, Fränzl, Cannabich, Toeschi and Eck, were increasingly inclined to the French models of Gaviniès and Devienne, which chiefly consisted of a sonata-based Allegro and a rondeau of lighter character and smaller dimensions – although they are more conservative in style than contemporary Mannheim symphonies (see Ward Jones, 1969–70). Stamitz's earlier concertos, however, are based on the ritornello principle, with three or four tuttis in various keys; many of his final movements are rondos. Wind instruments were particu-

larly favoured at Mannheim: it was for the Mannheim instrumentalists Wendling, Ramm, Punto and Ritter that Mozart composed the Sinfonia Concertante K297*b* (Paris, 1778, lost).

(iv) France. In France, where works for violin dominated, no new concertos were composed between Leclair's second set (1745) and Pierre Gaviniès's six published in 1764 (a single violin concerto in E major also survives), although concertos, chiefly by foreign composers such as Pugnani, Ferrari and Johann Stamitz were popular. Gaviniès's concertos follow a four-tutti, three-solo plan, with the second tutti in the dominant and the third modulating from the submediant to the tonic; the song-like solos, restrained in their virtuosity, are variable in their relationship to the tuttis, sometimes relying on themes first given out by the orchestra, but often including new material. The most important later French concertos are Viotti's, 19 of which were composed in Paris: the early nos.1–10 for performance at the Concert Spirituel in 1782–3, five in 1783–9 while Viotti was based at Paris and Versailles (in the service of Marie Antoinette) and four works, all in minor keys, written during his tenure, from 1789, at the Théâtre de Monsieur (later Théâtre Feydeau). Ranging in character from the *galant* to the operatically dramatic, Viotti's ritornello-based concertos are brilliantly conceived for the soloist but only rarely include discursive or developmental passages; there is little engagement between violin and orchestra, which for the most part is straightforwardly accompanimental, with limited wind participation. At the same time, Viotti's concertos are stylistically modern in their abrupt modulations and mode changes. Among the early concertos, the opening tutti frequently modulates, presenting a contrasting theme in the new key before returning to the opening idea as closing material; recapitulations frequently vary in the order of their material and content, sometimes including new themes (no.2) or omitting significant material from earlier in the movement (no.1); it is only from no.5 that a double return is standard. Slow movements are generally in binary form; finales are rondos. The E minor concerto, no.16, begins unusually with a slow introduction which returns at the recapitulation in doubled time values. Mozart apparently knew this concerto; about 1789 he composed additional trumpet and timpani parts for it (K470*a*).

(v) England. In England, Baroque traditions – including the composition of concertos for organ, a precedent set by Handel – survived in the works of Avison, whose concertos are based on the model of the Corelli concerto grosso, and Thomas Chilcot (1756, 1765), which derive their keyboard technique and structure from Alessandro Scarlatti's sonatas. Arne's six concertos (published posthumously, *c*1787) are more modern in their phrase structure but variable in their movement-to-movement formal designs: two concertos (nos.1 and 5) have slow introductions; three (nos.1, 4 and 6) include minuet and variation movements: and two (nos.2 and 4) have jigs. For the most part, Arne's concertos are ritornello-based: the G minor, for example, includes five tonally stable tuttis and four solos, all of which modulate, except the last; this non-modulating solo is also the only section of the movement that does not begin with the head theme. Abel's concerto op.11 no.3 – one of only a handful by him – also represents a hybrid: the opening tutti makes a strong half-cadence, but the first solo, although it includes a new theme, remains in the tonic. Successive sections include a passage of extended keyboard virtuosity and a third solo that begins in the dominant with new material, before working its way to the submediant; the intervening tuttis recapitulate the opening ritornello, reproducing the closing material in the tonic only at the very end of the movement.

J.C. Bach's three sets of concertos for harpsichord or piano (op.1, 1763; op.7, 1770; op.13, 1777) represent a departure for the English concerto: composed after the Italian style, they are characterized by fluent melodies and clearly defined themes, distinctive secondary themes presented in the dominant by the soloist (beginning with op.7) and modulating free fantasy sections following the central ritornello, as well as full recapitulations (an exception is op.7 no.2, where the recapitulation begins with the 'new' theme). Op.7 no.6 includes other typical features, including a medial ritornello confirming the dominant and repeating much of the opening tutti, with a prominent half-cadence; a free fantasy solo that leads to the submediant; and a recapitulation, at first shared by soloist and orchestra but then dominated by the keyboard (although not recapitulating the new theme from the first solo) that leads to a final, concluding tonic tutti. Later generations of English concerto composers, including J.B. Cramer, were influenced not only by J.C. Bach but by other similar concertos, including a set of six by J.S. Schroeter (op.3, *c*1774; Mozart composed cadenzas to four of Schroeter's concertos). Cramer was also influenced by Mozart (he had performed K414 as early as 1785 meetings of the Anacreontic Society); by the late 1780s, other Viennese works, by Kozeluch and Vanhal, were readily available from English music dealers. At the end of the century, the most prominent composer of concertos in London may have been Dussek, the majority of whose keyboard works were composed there after he fled Paris at the time of the French Revolution. Characterized by frequent remote modulations and expressive chromaticism, they are brilliant virtuoso vehicles, foreshadowing developments in the 19th century. Particularly characteristic is the sprawling G minor concerto op.49 (published 1801) with its gesture-rich orchestral introduction.

(vi) Austria. In Vienna, the most important early composer of concertos was Wagenseil, who wrote numerous works in the genre. One concerto (Scholz-Michelitsh 262) in particular already adumbrates some aspects of the form adopted by later Austrian composers, including a 'new' theme specifically assigned to the soloist, the use of distinctive closing material and a recapitulation that follows the first solo rather than the orchestral exposition. Although the opening tutti of Wagenseil's concerto only hints at an imperfect cadence, it includes at least four different ideas; and, like Mozart's mature concertos, the central fantasy section and recapitulation must be understood as a lengthy solo – the form of the movement is not a Baroque-like alternation of ritornello and solo, but a form more closely approximating the sonata style of Mozart's concertos of the 1780s. Wagenseil's pupil Josef Antonín Štěpán also figures prominently in the history of the Viennese concerto; his output includes 38 works for solo keyboard and two for two keyboards. Unusually, eight of his concertos begin with minor-key Adagio introductions, for soloist and orchestra, substituting for an opening tutti (in one case, the concerto in B♭, the introduction is in the relatively distant D minor). Early

concertos include three or four tuttis, on the model of Wagenseil; later ones have three tuttis and look towards the sonata-style concerto of the 1780s. Haydn's early concertos include works for keyboard, violin, cello, violone, baryton, flute, bassoon and horn; a particularly fine work is the horn concerto of 1762 (HXIId:3), with its atmospheric slow movement exploiting the horn's lowest register. By and large Haydn's early concertos are conservative in style, similar to those of Wagenseil and the younger Georg Reutter, although they also show the influence of C.P.E. Bach (see, for example, the organ concerto HXVIII:1, 1756, which includes a strong move to the submediant and a modulating ritornello leading back to the tonic; the binary form second and third movements, however, recall an older style); the late Trumpet Concerto (1796) is a fully realized example of the end-of-century sonata-based concerto.

(vii) Mozart.

(a) Repertory, influences. Unquestionably the most important late 18th-century concertos are those of Mozart: his surviving works include five for violin (K207, 211, 216, 218 and 219, 1773–5), one each for bassoon and oboe (K191, 1774, and K314, ?1777) and 23 for keyboard (from K175 toK595, 1773–91, including K242 for two and three keyboards and K365 for two keyboards); a concerto for trumpet (K47c, 1768) is lost. The early concertos show diverse influences, including the Italian style of Nardini and Pugnani, the south German concerto represented by the works of Agrell and Leffloth (which were readily available in Salzburg at the annual book fairs), and works from as far afield as the concertos of John Stanley, the Amsterdam edition of which was distributed by Leopold Mozart's Nuremberg publisher, Haffner. Among local Salzburg composers, Anton Ferdinand Paris, Anton Cajetan Adlgasser and Michael Haydn all composed concertos before *c*1770; of Leopold Mozart's numerous works in the genre, only a concerto for two horns (1752) and one of five for flute (1755) survive.

A dominant influence was Wagenseil; the proto-sonata principles found there, sometimes including internal repeats in first movements, were later applied by Mozart in his concerto transcriptions of sonata movements by C.P.E. Bach, Eckard, Honauer, Raupach and Schobert (K37 and K39–41, 1767), all of whom, except Bach, were German expatriates in Paris at the time of Mozart's visits there in 1763 and 1764. A similar set of transcriptions, after sonatas by J.C. Bach, was prepared about 1771–2. The Salzburg orchestral serenade, a multi-movement work traditionally performed to mark the end-of-year ceremonies at the Salzburg Benedictine University or to celebrate important occasions such as weddings and namedays, was similarly influential; traditionally these works included three or four symphonic movements and three or four concerto movements. Leopold Mozart was the prime local exponent of the orchestral serenade; by 1757 he had composed more than 30 works of this type, although only one survives, a serenade in D that includes the famous trumpet concerto as well as a trombone concerto. Mozart's earliest independent concerto movements are also found in serenades, including K63 (oboe and horn) and K100 (violin). Mozart continued to write concertos in his serenades of the 1770s, among them K185, 203, 204 and 250 (all for violin); K320, the so-called 'Posthorn' serenade includes a concertante that Mozart performed independently at his Burgtheater concert on 23 March 1783. Related to both the serenade and the concerto traditions are the Concertone for two violins (K190, 1773) and the Sinfonia Concertante for violin and viola (K364, 1779–80).

(b) Form. The form of Mozart's mature concertos has been a subject of continuing debate. Some authorities describe the first movements as based on the ritornello structure of the 'pre-Classical concerto', inherited from the Baroque and adapted to the newer style, including four tuttis and three solos. More recent thinking derives Mozart's concerto form from the model of the operatic aria, a tradition grounded in 18th-century music writings: Koch in 1793 described the concerto as an imitation of an aria – although this refers more to the expressivity of the works rather than, necessarily, form or structure. These differing accounts reflect ambiguities in descriptions of concerto found in 18th-century treatises. Vogler (1779) described the form of the concerto as identical to the sonata, except that the two parts are not repeated; similar sonata-based derivations are described by Galeazzi (1796) and Kollmann (1799). Scheibe (1745), Quantz (1752), Kirnberger (1771–4) and Türk (1789), however, saw the form in terms of ritornello structures. Koch was of two minds: his 1793 *Versuch* describes a four-tutti form with a third modulating solo, based on the model of C.P.E. Bach; in his 1802 *Lexikon*, however, where Mozart is the model, he advocated a three-tutti sonata-form model.
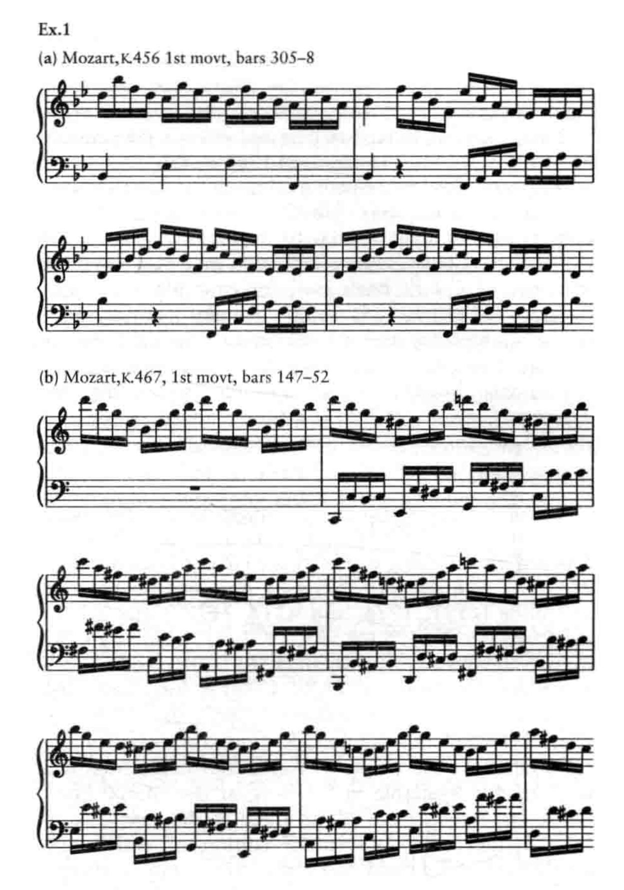
The classic formulation is Tovey's, who described Mozart's concertos as a realization of the concerto principle in sonata form (1936). The tuttis do not function exclusively, or even primarily, as structural pillars around which concerto movements are built, but as contrasting sonorities, projecting points of tonal departure and arrival: the three tuttis represent the establishment, through texture, volume and sonority, of the tonic, while at the same time presenting important thematic material and serving as a foil to the later entrance of the piano; the arrival and consolidation of the dominant; and, at the end of the movement, the strongest possible confirmation of tonic and closure. It is incorrect to describe Mozart's concertos as having a recapitulatory fourth tutti: the material at the return is almost invariably shared between soloist and orchestra; except possibly in K467 there are no extended, purely orchestral passages comparable in scale to the beginning, medial or final tuttis; and the expressive function of the commingling of tutti and solo functions at the recapitulation is intended to represent the rapprochement of the participants, not antagonism. These principles of construction – in which the character and ordering of the material reflects specific structural concerns – appear to have been worked out first in Mozart's vocal music (Feldman, 1996). However, the various aria types usually equated with the concerto are traditionally described as 'bithematic ternary' or 'sonata form' arias; accordingly, the basic idea behind each type is the sonata. By and large, the sonata principle of the early arias and concertos remained valid for the Viennese works as well, while the dramatic form of the aria moved decisively away from the earlier model (Webster, 1996).

Within this larger complex, the first movements of Mozart's concertos follow a pattern consistent in its outlines, and the movements can be divided conveniently into a number of large structural units: (1) an opening ritornello, including a first theme, extended to a perfect cadence in the tonic, an active half-cadence on the

dominant, a more lyrical group (up to *c*1778 this lyrical group tends to appear again in the first solo, as the principal theme of the second group; after that date there is usually a different solo second theme) and a concluding group; (2) the first solo, reiterating the first theme, followed by an orchestral flourish confirming the tonality, a modulation to the dominant with new material from the soloist, a flirtation with a stable new key followed by a secondary group, and an extension to a perfect cadence in the dominant and a coda; (3) a medial ritornello usually based on one of the *forte* passages of the opening ritornello; (4) a free development-like section representing the first part of the second solo and usually including two parts, the first a drive to a distant key (often the relative minor), the second culminating in a retransition to the tonic; (5) a recapitulation, incorporating the second part of the second solo, largely following the first solo but omitting the modulation; and (6) a concluding ritornello, using material from the medial ritornello and interrupted by a cadenza (Leeson and Levin). The specific thematic details, and their arrangement, vary from work to work. Even some of the basic principles of construction are subject to occasional change: the opening ritornello of K449, for example, is the only example among Mozart's concertos to include a modulation (first to the relative minor and then to the dominant where, uniquely, distinctive 'secondary' material is presented), while in K488 the first solo is thematically identical with the opening ritornello and does not include a new theme in the dominant for the soloist although new material is presented, first by the orchestra and then the soloist, in the medial ritornello.

Second and third movements are less fixed in their structural patterns. Romance-type movements, such as that of K466, occur as second movements, as do binary types (albeit of considerable complexity), rondos (K491) and variations (K450, 456, 482). Variation movements are also found as finales (K453, 491), as well as sonata forms (K175, original finale, and the violin concerto K207), although the more usual pattern is the sonata rondo (notable examples include K271, 456, 459 and 482). Mozart's treatment of the form is not static, and significant developments take place between his first independent keyboard concerto and his last; while adhering to basic structural principles, no two concertos are exactly alike in structure and rhetoric.

(c) Mozart's contribution and beyond. Beyond formal design, Mozart's significant contributions to the development of the concerto include novelties of piano figuration and texture as well as a new conception of the relationship between soloist and orchestra. Developments in figuration can already be traced in the earliest solo concertos: K238 marks a break from K175 by including a greater variety of left-hand textures, while a noticeable increase in difficulty is apparent in the concertos from 1784 and later (Mozart himself described K450 and 451 as concertos 'to make the performer sweat'). This difficulty derives in part from Mozart's greater simultaneous use of the full range of the keyboard and the ways in which material is divided between the hands (compare, for example, similar passages in K456 and 467; ex.1). Perhaps the most significant development, however, is Mozart's generous orchestral writing; the orchestra does not merely accompany *en masse* but also takes part in dialogue, sometimes corporately, sometimes individually – both as antagonist and



co-protagonist – with the soloist. This trend is markedly expanded in the concertos from 1784 on – the symphonic character of the concertos from K450 is unmistakable – and in particular in K482, 488 and 491, where the wind instruments achieve parity with the strings as part of the ensemble. Koch in 1793 described the concerto as 'somewhat similar to the ancient tragedies, in which the actor expresses his feelings not to the audience, but to the chorus which, in turn, links itself intimately to the action, thus qualifying itself to take part in the expression of feelings' (*Versuch*, iii, 32); and Kollmann in 1799 wrote that 'The best specimens of good modern Concertos for the Piano-Forte, are those by Mozart, in which every part of the accompaniments is interesting, without obscuring the principal part' (*Composition*, 15).

Mozart's new conception of the relationship among soloist, orchestra and audience is expressed not only in the dialogues and participation of the orchestra but also in his continuo practice. Unlike other 18th-century concertos, where the keyboard soloist has two functions – as continuo player in the tuttis and soloist elsewhere – Mozart's soloist typically has three: within the large solo sections of his concertos, orchestral outbursts are often accompanied by a soloistic continuo that does not literally duplicate the orchestral basses, projecting a solo personality even in these apparently accompanimental sections; expressive manipulations of continuo writing and meaning can be found in K271 and K450 among others. In this respect Mozart's works look forward to concerto styles of the 19th century where continuo function disappears, as does the general character and expressivity of his works

which, like the last three symphonies, are sometimes described as 'alienating', a reflection of Enlightenment ideals or a critical response to contemporary thought.

Mozart's keyboard works dominated concerto performance and publication in Vienna from 1785 to about 1810, a period when concertos by Kozeluch, Hofmeister, Paul Wranitzky, Gyrowetz, Gallus, Viotti, Dussek and Sterkel were advertised in the Viennese press; several older keyboard concertos were also available, including works by Schuster, Zimmermann, J.C. Bach and Beecke, as well as violin and flute concertos by Carl Stamitz, Giornovichi, Cambini, Zimmermann, Hofmann and Eck, among others. Few of these works strictly follow the Mozartian model. Sterkel's C major concerto op.20 includes new lyrical material in the opening ritornello and development, but not the first solo, and returns to the tonic well before the recapitulation. Similarly, Vanhal's D major keyboard concerto op.14 (1789) gives the new theme in the dominant to the first oboe rather than the keyboard soloist; it also includes a strong cadence to the submediant in the development. Neither is characterized by the diversity of orchestral participation typically found in a Mozart concerto. Beethoven's two piano concertos (no.2, op.19, begun before 1793 and later revised; no.1, op.15, 1795, also revised) are modelled on Mozart's. The C minor (no.3, op.37, *c*1802), however, represents an attempt to move beyond the 'classical' form, at least dramatically. A reviewer in the *Allgemeine musikalische Zeitung* described it as 'one of the most outstanding ever written'. It is noteworthy as the only concerto in which Beethoven modulates forcefully and substantially in the orchestral introduction – a procedure Tovey described as 'symphonic' and an experiment that Beethoven abandoned in nos.4 and 5.

4. The 19th century. During the 19th century the concerto was a pivotal and defining form in musical culture. Conflicting tendencies within audience tastes and compositional ambitions played themselves out through the concerto, a form that by 1800 was a synthesis of traditions dating back to the Baroque (such as the use of the ritornello) and Classical sonata form. It was nevertheless ideally suited to express the ambitions of early Romanticism, through its exploitation of possibilities inherent in the juxtaposition of soloist and orchestral forces. But in 1880 August Reissmann, editor of the respected and popular multi-volume *Musikalisches Conversations-Lexikon*, lamented that the widespread 'misuse' of the concerto form was primarily responsible for hindering the spread of a 'refined aesthetic taste' in music within the public. The contemporary concerto repertory seemed to be dominated by works empty of content; it had become prisoner of salon-style artifice in expression and a formulaic and mechanistic construct of virtuosity. Despite the examples of Mozart, Beethoven, Mendelssohn and Schumann, it had failed to live up to the highest ideals of form and spirit associated with instrumental music. The question is whether this widespread and conventional assessment of the bulk of the works produced throughout the century, based on the distinction between superficial and entertaining virtuosity and higher musical values – a veritable cliché of concerto criticism from Schumann to the present – should be accepted at face value, in the precise terms suggested by the critics themselves. 20th-century taste, as mirrored in conservatory training and concert programmes, absorbed and accepted the dismissive verdict of the 19th-century observers; the result has been the banishment of the vast majority of 19th-century concertos from the concert stage. That group of works actually contains many concertos deserving of re-examination and performance. The barrier to the revival of many fine concertos, some of them by performer-composers with few other compositions of note to their name, has been the legacy of a 20th-century puritanical rejection of the popular aesthetic tastes of 19th-century audiences as well as the undeniable difficulty and time commitment required on the part of soloists (who can expect little in the way of reward or praise for extending their repertoire) to learn such works.

(i) Beethoven's legacy. By 1880, three distinct types of concerto had come into being – the virtuoso concerto, the symphonic concerto and the narrative concerto – though many individual works possessed aspects of all three. Despite Reissmann's pessimistic diagnosis, the trajectory of the 19th-century concerto had been decisively influenced by Beethoven; the persistent comparison to Beethoven only heightened the sense of decline in quality. Practically all subsequent forays into the concerto genre hark back to Beethoven's innovations. The opening of Piano Concerto no.4 in G op.58 (1806), using the solo piano, the drama of rhetorical exchange between orchestra and soloist before the first orchestral tutti of no.5 in E♭ op.73 (1809), the monumental plan of the first movement of no.3 in C minor op.37 (*c*1800) and the distinctive figuration and interplay between soloist and orchestra, particularly the startling use of orchestral timbres with the solo line in the Violin Concerto in D op.61 (1806), served as models and benchmarks for subsequent generations of composers and listeners. In the case of the Violin Concerto (which Beethoven adapted for the piano in 1807), since its popularity receded quickly after its first performance and was revived by Joseph Joachim only at mid-century, its influence was somewhat delayed. In Beethoven's piano concertos the balance between solo instrument and orchestra seemed ideal; the prominence given to the solo instrument as dramatic protagonist never detracted from the coherence and formal logic of the three-movement concerto structure with its convention of a sonata-form first movement, a slow song-form second movement, and either a fast rondo or modified sonata allegro final movement. Beethoven was a pioneer in controlling and integrating the dialogue between orchestra and soloist. The orchestra was not reduced to background accompaniment; the soloist was not primarily engaged in decorative elaboration and variation designed purely to show off technical proficiency.

(ii) The place of virtuosity. Despite the respect accorded Beethoven by succeeding generations, the evolution of the cult of the virtuoso in the three decades after 1815 more often than not overwhelmed the Beethovenian model, as Schumann never tired of pointing out in his criticisms of the 1830s. From the 1820s, the virtuoso concerto flourished as the favourite vehicle for the display of the full range of instrumental technique. A concerto was performed in orchestral concerts held in larger spaces than the solo recital. It was subject to considerable journalistic attention. The orchestral accompaniment could provide an innocuous but helpful frame or an imposing if not monumental sonic backdrop to the soloist's arsenal of pyrotechnics. The three-movement

form inherited from the 18th century ensured that the soloist would have the opportunity to show velocity, dexterity, grace and accuracy in the finale, lyricism and intimacy of expression in the middle movement, and dramatic power, gravity, profundity and a wide palette of sound and register in the opening movement. A.B. Marx, writing in 1839, conceded that the bravura dimension of the solo line needed to be in the foreground of a concerto, even though the orchestra, from time to time, could and should assert a role of greater musical importance.

By the mid-1830s the popularity of the concerto as a vehicle of virtuosity had sparked a reaction (led by Schumann) against an anti-Beethovenian use of the concerto for the exhibition of empty and often predictable, patterned and formulaic rhetoric designed to accommodate dazzling prowess, particularly on the violin and piano. Schumann made a distinction between mere passage-work and the 'free and poetic' use of a solo instrument's potential to elaborate material when juxtaposed with an orchestra. Inspired improvisation and flights of fancy were the only justifications for what appeared to be bravura solo episodes and figuration; Chopin's two piano concertos from 1829–30 (in E minor and F minor) became the models of how virtuosity could be aesthetically legitimated. Furthermore, Schumann argued, the orchestra should function as more than an observer of virtuosity and should suffuse the music in an 'artistic' manner, using its own complex and diverse sonic qualities.

This line of criticism was a symptom of the tension inherent in the concerto form between the allure of the solo part as a vehicle of virtuosity and the pretensions to higher aesthetic ideals derivative of compositional conventions and formal procedures associated with the quartet, the solo sonata and symphony. One solution was to subordinate or supplant the sonata structure and extend the model of the single-movement solo piano fantasy using solo and orchestral forces. Some composers were inspired to shape the concerto even more explicitly along Beethovenian lines in the direction of the symphony. The Brahms D minor Piano Concerto op.15 (1854–8), despite its great demands on the soloist, is perhaps the pre-eminent example of the anti-virtuoso counter-tendency audible in the symphonic concerto. His B♭ Piano Concerto op.83 (1878–81) even has a scherzo, making it a four-movement work, like a symphony. Henry Litolff's Piano Concerto no.3 op.45 (*c*1846), entitled *Concerto symphonique*, is a less familiar but once highly respected symphonic concerto, one of five such works he composed.

The symphonic trajectory in concerto writing spurred a transformation in the character of solo piano writing. The solo piano part was designed increasingly to match the sonority and power of the orchestra. The orchestral character of the piano writing in the Brahms and Tchaikovsky concertos can be traced back to Beethoven's innovations, such as the use of double octaves in the 'Emperor' Concerto. Clara Wieck Schumann's Piano Concerto op.7 in A minor (1836) is an early example of the employment of the solo piano in an orchestral manner; it anticipates Brahms's style of piano writing in his concertos.

(iii) Narrative elements. By the mid-19th century, as a result of the innovations of Liszt and the early Romantic pursuit of instrumental music as a medium through which the poetic, epic and dramatic could be expressed, the narrative concerto developed, sometimes written in one-movement form and often possessed of an explicit extra-musical programme. Berlioz's four-movement *Harold en Italie* op.16 (written in 1834, published in 1848) for viola, in which the solo instrument personifies the hero in a detailed narrative, and Weber's *Konzertstück* op.79 (1821) are two contrasting examples. The one-movement Weber work was among the earliest and most influential 19th-century innovations in concerto form since its poetic, illustrative programme defines its striking sequential and expository dramatic structure, whereas the Berlioz retains the scale and ambitions of symphonic composition. Richard Strauss's *Don Quixote* op.35 (1897), a set of 'fantastic variations' for cello and orchestra, is an example of a later contribution to this category of narrative concertos. It has been argued that Beethoven's Piano Concerto no.4 in G is structured along the lines of the Orpheus legend. Another memorable narrative concerto is John Field's Piano Concerto no.5 in C (1817), entitled 'L'incendie par l'orage': in it the solo piano (supported at times by a second piano in the orchestra, calculated to augment the soloist in the creation of sound effects) functions together with the orchestra and alone to emulate a storm and catastrophe, which is then followed (as in Beethoven's Pastoral Symphony) by a 'Hymn of Thanksgiving', an Adagio in C which is in turn followed by a rondo. Concertos with quite general programmatic designs, particularly tied to evoking national characteristics, became popular later in the century. Alexander Mackenzie's 'Scottish' Piano Concerto op.55 (1897), Litolff's Concerto no.2 (1844), subtitled 'Nationale' (based on Dutch folk material) and Edouard Lalo's *Symphonie espagnole* op.21 (1874) and *Concerto russe* op.29 (1879) for violin are notable cases in point.

The narrative dimensions of the 19th-century concerto, including the appropriation of rhetoric and theatrical gesture as devices without an explicit programme, can be directly traced to the intimate connection between opera and concerto writing in the 18th century, particularly in Mozart. The suggestion of recitative, aria and an operatic scene was often explicit. In Spohr's Violin Concerto no.8 in A minor, op.47 (1816), entitled *Gesangsszene* ('in modo di scena cantante'), the violin takes on the role of the voice in both aria and recitative. The influence of bel canto is evident throughout the first part of the 19th century, as the concertos of Chopin and Paganini reveal. In these several ways the concerto in the 19th century provided composer, performer and audience with an ideal formal paradigm of music as a mirror of the struggle for individuality and subjective expression in the contemporary social and economic context. Mood, expression, the stirrings of the soul and even a sense of melancholy could be realized as a solo instrument worked against, resisted, displaced, led and triumphed over orchestral sound. The concerto's solo instrument functioned as a metaphor of the individual's engagement with the conflict between freedom and order.

(iv) Role in concert life. The popularity of the concerto after 1830 was a consequence of the explosion in the number of public concerts and the growth of urban life and literacy that brought an expansion in music education, music journalism and the teaching of instruments within the European and North American middle class. The concerto attracted the keen enthusiasm of auditors who themselves played, as the popularity of the student violin

concertos by Fritz Seitz (1848–1918) suggests. It defined the standard of consummate instrumental proficiency. Amateurs, much as in 20th-century spectator sports, marvelled at the public professional display of uncanny facility and brilliance by one voice, and particularly at how that single voice could hold its own against the orchestra. By the end of the century, the expansion of the market for pianos led to the subsidy by manufacturers of tours to new markets using famous soloists playing concertos, as in the cases of Hans von Bülow and Anton Rubinstein: Chickering, Steinway and Bösendorfer sponsored tours in America and Russia. Bülow took Tchaikovsky's Piano Concerto no.1 (1875) to America, where its première took place in Boston.

The concerto thus became a crucial avenue for advancement in the careers of virtuosos. As Adolf Ruthardt observed in 1888, the purpose of the piano concerto went beyond offering 'interesting and easily understood content, based on compelling, clear and coherently presented and developed themes'; rather, it had to 'give sufficient room to the performing artist to display his prowess, his technical apparatus and his individuality (particularly in the sense of spiritual inspiration) so that these attributes could be seen in an illuminating and even electrifying light'. The 'nature and advantages of the piano as a solo instrument' had to be in the foreground. Composer-performers wrote their own concertos. Ignaz Moscheles composed eight, of which only the G minor op.60 (completed in 1820 and embodying elements of recitative) held its own in the second half of the century; his op.93 in C minor, subtitled 'Pathétique', has been noted for its pianistic innovativeness. Anton Rubinstein composed five piano concertos of which three, op.45 in G (1853–4), op.70 in D minor (1864) and op.94 in E♭ (1874) are worthy of note. Such pianists as Amy Beach, Moritz Moszkowski, Ferdinand Hiller, Emil Paur, Eduard Schütt and Hans von Bronsart all wrote concertos for their own use, as did the cellists David Popper, Friedrich Grützmacher, Victor Herbert, Jules de Swert, Julius Klengel and Bernhard Romberg. The virtuoso concerto in the 19th century was also expected to communicate novelty in instrumental sonority, the latest in virtuosity, idiomatic usage and expressive range. Initially, as audible in the piano concertos of Mendelssohn and Chopin, technique meant primarily digital dexterity and complex and rapid figuration in a manner reminiscent of Mozart.

(v) The violin. The first important Romantic virtuoso violin concertos were those of Pierre Rode, Rodolphe Kreutzer and G.B. Viotti (his Violin Concerto no.22 in A minor, written around 1797 and published in 1803, a favourite of Joachim's). However, Ludwig Spohr's 15 violin concertos, composed between 1802 and 1844, were among the most influential works in this genre from the first half of the century. They became recognized as exemplary idiomatic expressions of the use of the violin. Spohr's concertos reveal aspects of all three types of concerto; no.12 in A, op.79 (1828), for example, combines the operatic narrative with the symphonic. Spohr's efforts clearly reflect Beethoven's influence. The 19th-century virtuoso violin concerto truly came into its own with Paganini's six concertos, written between 1815 and 1830, of which the first two, in E♭ (but usually performed in D) and B minor, from 1826, are the most famous. Paganini extended the use of the full range of the G and D strings, single and double harmonics, left-hand pizzicato and double stops. His example was followed by Heinrich Ernst, whose daunting and brilliant F♯ minor *Concerto pathétique* op.23 (1851) remained in the essential repertory of young violinists (including Joseph Szigeti) well into the 20th century. Notable successors to Paganini's concertos include the ten concertos by Charles de Bériot (1802–70) and the seven by his pupil Henri Vieuxtemps, written between the late 1830s and the late 1870s. Later in the century the virtuoso violin concerto found its most elegant realization in the hands of Henryk Wieniawski who wrote two great concertos, op.14 in F♯ minor (1853) and op.22 in D minor (1862); the latter was particularly influenced by the 1861 Concerto no.5 in A minor of Vieuxtemps. The amalgam of virtuoso display, ambitious compositional intent and symphonic ideals characteristic of Spohr found a more extensive and sophisticated realization in Joachim's Concerto 'in ungarischer Weise' in D minor, op.11 (1861), in which a grand compositional scale is merged with the theatre of technical brilliance and stamina.

The most influential and distinctive mid-century violin concerto, one that reconciled the apparent conflict between virtuoso display and compositional seriousness, was the Violin Concerto in E minor, op.64 (1844), of Mendelssohn. Not only did Mendelssohn dispense with the orchestral introduction, link all three movements into a continuous whole and displace the first movement cadenza so that it preceded the recapitulation, but he also demonstrated how the use of a solo instrument could create a uniquely Romantic form in which the soloist became the protagonist of musical ideas. Mendelssohn's concerto eclipsed those by worthy contemporaries such as Ferdinand David and Ferdinand Ries. In the wake of its success and the re-emergence of the Beethoven Violin Concerto on the concert stage, composers during the second half of the century sought to escape falling prey to the superficial display of Paganini-style technique by redefining virtuosity. Concertos were written that included frequent opportunities for the display of skill, but these moments went beyond the established expectation of violin technique used by such composers as Wieniawski. New demands were made on the violin that at first seemed atypical and against the grain of the instrument. The two most important late 19th-century virtuoso concertos, both highly symphonic in nature, both in D major and both completed in 1878, were those of Brahms (op.77) and Tchaikovsky (whose op.35 concerto was influenced by Anton Rubinstein's fine Violin Concerto in G, op.46, of 1857). These two works redefined and extended violin technique.

The harmonic inventiveness and intricate thematic elaborations exhibited in those works opened up new vistas for the instrument. Similarly, the highly popular concertos of Max Bruch (no.1 in G minor – the most famous – from 1868, two later ones in D minor and the *Scottish Fantasy* op.46), the concertos of Albert Dietrich, Dvořák (in A minor, op.53, 1880, written for Joachim and influenced by his 'Hungarian' Concerto), Arensky (an underrated work, in A minor, op.54, from 1891), Hermann Goetz, Saint-Saëns (particularly no.3 in B minor, op.61) and Goldmark (a brilliant concerto, in A minor, op.28, of 1877 and one of the most difficult in the repertory, with an extended third movement containing the cadenza) reflect the later 19th-century subordination

and redefinition of conventional virtuosity. End-of-the-century examples of reconceptualized virtuosity include the youthful violin concerto of Richard Strauss (in D minor, op.8, 1882), and the concertos of Busoni (in D, op.35*a*, 1897) and Glazunov (in A minor, 1904), all of which show debts to Beethoven and Mendelssohn.

(vi) The piano. The most important instrument in the history of the 19th-century concerto, however, was the piano. More concertos were published for the piano than for any other instrument. The first important concertos after Beethoven include those by Field, Weber and Hummel. Other concertos popular before 1850 include those of J.L. Dussek, Henri Herz, Norbert Burgmüller, Frédéric Kalkbrenner and Ignaz Moscheles. Adolf von Henselt wrote an important virtuoso concerto in 1847, in F minor. Mendelssohn also composed two important piano concertos, in G minor (op.25, 1831) and D minor (op.40, 1837). However, the concertos by Liszt and Chopin, and the unique Schumann A minor Piano Concerto (op.54, 1841–5), emerged as the key Romantic concertos from the first part of the century. The Schumann concerto is notable for its first movement (originally conceived as an independent work) which is written in fantasy form; it relies on sustained thematic transformation rather than on the conventions of sonata form. The Chopin concertos reflect the influence of Mozart, particularly in the use of extensive flowing solo flights of ornamentation and decorative fancy against a simple changing harmonic background provided by the orchestra. Two of Hummel's concertos, op.85 in A minor (*c*1816) and op.89 in B minor (1819), are worthy precursors of Chopin; of his remaining five only the one in A♭ (1827) has sustained critical interest. Liszt's E♭ concerto (1849) exemplifies his tendency to monothematicism: he amalgamates the separate movements and sections into one continuous work by framing the work with an opening movement whose actual resolution and completion are achieved at the end of the last movement.

Although the influence of the Beethoven piano concertos and their continued presence in the repertory can be seen most clearly in the two concertos of Brahms, throughout the 19th century composer-pianists continued to write works tailored specifically for their own pianism. Nevertheless, this emphasis on the display of technical brilliance did not prevent these composers from attempting ambitious compositional strategies in concerto form. The concertos by Eugen d'Albert (modelled after Liszt), F.X. Scharwenka (whose B♭ minor Concerto no.1 Mahler played for his graduation from the Vienna Conservatory), I.J. Paderewski, Ignaz Brüll, Friedrich Gernsheim, Salomon Jadassohn, Wilhelm Stenhammar and Robert Fuchs have fallen out of today's repertory but point to the large output of high-quality late 19th-century virtuoso concertos. The most popular and highly regarded later 19th-century piano concertos include those by Tchaikovsky (excluding the less well-known no.2 in G, op.55, of 1880 and the even less familiar no.3 in E♭ from 1893, op.75), Grieg (in A minor, op.16, 1868–perhaps the most popular concerto in its time), Saint-Saëns (whose no.2 in G minor, op.22, and no.4 in C minor, op.44, remain the most highly regarded of his five piano concertos), and Dvořák (a large-scale work from 1876 in G minor, op.33, but not noted for any particularly flashy or idiomatic piano writing). Tchaikovsky also contributed to the virtuoso fantasy-style concerto with his less well known two-movement Concert Fantasy op.56 in G (1884). Alkan's massive concerto for piano alone–part of his *Douze études* op.39 (1857) in which the piano takes on all the roles of soloist and orchestra–and his op.10, the *Concerto da camera* in A minor from the early 1830s, can be considered the extreme logical consequence of the virtuoso tradition. Other notable later 19th-century concertos for piano include those by MacDowell (two from the 1880s), Rimsky-Korsakov (1883), Delius (1897–1904), Sinding (1889), Dohnányi (1898) and Reinecke (four, 1873–1900).

(vii) Various instruments. The 19th century witnessed the rapid evolution of the cello concerto. Although the Beethoven Triple Concerto op.56 in C (1804) features the cello, it was the Schumann Concerto in A minor op.129 (1850, first performed in 1860) that set a new standard of how the solo cello could be used with orchestra. Written in three movements but, like the Mendelssohn Violin Concerto, played without a break, it successfully featured the special attributes of the cello and remains more highly regarded than the composer's posthumously published and controversial Violin Concerto (in D minor, 1853). The Cello Concerto in D (1853) by Bernhard Molique, also modelled on the Mendelssohn Violin Concerto, was once held in high esteem. The concertos by Saint-Saëns (particularly no.1 in A minor, op.33, 1872) and Lalo (in D minor, 1876) helped sustain the importance of the cello as a solo instrument in the concerto form. Many worthy 19th-century cello concertos have fallen out of the standard repertory and deserve scrutiny and revival; they include works by Volkmann (A minor, op.33), Raff (D minor, op.193, 1874 – highly praised by Tchaikovsky), Foote (op.33, 1887) and Eugen d'Albert (C, op.20, 1899). Brahms's Double Concerto op.102 in A minor from 1887, written for Robert Hausmann and Joachim, must be regarded as an important contribution to the concerto repertory for the cello, as should Tchaikovsky's Variations on a Rococo Theme op.33 (1876). However, the greatest of all cello concertos is Dvořák's second foray into the genre, in B minor, op.104 (1895), a large-scale symphonic work inspired by Victor Herbert's much shorter second concerto which Dvořák heard in New York in 1894.

Concertos were also written for wind and brass instruments, usually of shorter duration. The example of the Mozart clarinet concerto was followed by Spohr, who wrote four concertos, and Weber, whose two concertos and one concertino for clarinet represent the finest early 19th-century concertos for that instrument. Again following Mozart's lead, Weber produced a concerto for bassoon, op.35 in F (1811). Bassoon concertos were also written by Franz Berwald (F, 1827) and Hummel (F, 1805), who also composed concertos for mandolin (1799) and trumpet (1803). Weber, following up Mozart and Haydn, wrote a Concertino for horn (1815, in E minor). Schumann composed a remarkable F major *Konzertstück* for four solo horns and orchestra (1849). Richard Strauss (following his father Franz's example) wrote his First Horn Concerto, in E♭, early in his career (1883). Rimsky-Korsakov wrote not only a concertino for clarinet and military band but one for trombone as well. The output of multiple-instrument concertos in the 18th-century tradition (in the manner of the symphonie concertante, such as those by Mozart and Haydn) declined as the

century progressed: Spohr's concertos for string quartet (in A minor), violin and cello (in C minor), two violins (in A and B minor) and violin and harp (in C minor and G) inspired few imitators other than Brahms and Bruch, who wrote two concertos, one for viola and clarinet and one for two pianos late in his career (1911). Busoni's massive Piano Concerto in C, op.39 (1904), includes a male chorus; only Beethoven's C minor Choral Fantasy op.80, for piano, chorus and orchestra (1808), can be regarded as a precursor of Busoni's striking achievement.

(viii) The cadenza and formal innovation. A crucial feature of practically all 19th-century concertos was the cadenza, usually placed immediately before the close of the first movement, after the orchestra pauses on a dominant or a 6-4 chord. Cadenzas could also be placed in the third and final movements. This offered an opportunity for the soloist to improvise on the movement's thematic material. In the 19th century, composers increasingly chose to write these cadenzas out. They did not rely on the unequal skills of contemporary performers to improvise. This tendency (e.g. in the Mendelssohn Violin Concerto and Schumann Cello Concerto) reveals the separation of composing and performing as professions during the century. Nevertheless, solo performers were expected to produce their own cadenzas. Certain prominent virtuosos who composed (such as Joachim or Auer) wrote what would later become standard cadenzas for particular works (e.g. the Brahms and Beethoven violin concertos) used by most subsequent performers. Pianist-composers in the 19th century (e.g. Brahms, Saint-Saëns and Busoni) also wrote cadenzas for Mozart and Beethoven concertos. In many 19th-century concertos, the expectation of a cadenza is deflected. The cadenza becomes distributed, fragmented and less highlighted; solo moments, as in the Liszt concertos, become integral aspects of the composition and function more as transition passages, much in the spirit of Beethoven's 'Emperor' Concerto, in which the orchestra eventually participates in the solo episodes in the first and third movements (e.g. the final duet with the timpani). Short cadenza-like moments also occur in the second and third movements, as in the Brahms D minor Piano Concerto and in the Violin Concerto. Some concertos in the 19th century dispensed with the cadenza entirely, as in the case of the Brahms B♭ Piano Concerto.

The placement of a written-out cadenza by Mendelssohn before the recapitulation in his Violin Concerto hints at the many formal innovations in concerto form that occurred during the century. In this work Mendelssohn dispensed with the opening tutti and used the solo instrument to frame not only the exposition but the development and coda as well. The Liszt E♭ Piano Concerto served as a model of an organic structure in which the last movement completes the first; the earlier thematic material recurs and the unresolved exposition of the first movement is brought to a close. This idea is taken up and elaborated on in the Saint-Saëns Cello Concerto in A minor. Grieg's Piano Concerto offers a response to the traditional over emphasis on the first movement: he shifts the balance from opening movement to closing movement; the third movement is the longest and the most complex. The heritage of the Baroque ritornello was challenged by the collapsing of tutti and solo exposition into one, as in the Mendelssohn concertos, and the suppression of the opening tutti idea, as apparent in the Grieg Piano Concerto. In the 1903 Sibelius Violin Concerto in D minor, op.47, the violin opens the work and leads the first subject to a dramatic arrival point, after which there is a cadenza; only then does the orchestra come to the fore, when it introduces the second subject. The Schumann Piano Concerto dispenses with the ritornello idea entirely. Similarly, in the Tchaikovsky Violin Concerto the development of thematic material is the consequence of a novel but unified treatment of solo instrument and orchestra. In the first movement the soloist enters after a brief orchestral introduction, but its expressive material and figuration are not associated with any thematic exposition; that occurs abruptly only in bar 28, with the soloist entirely in the lead. There is ultimately an important tutti in the middle of the movement before the development, but it is in the dominant, although it uses the primary theme; and the cadenza, prepared by a prominent tutti, precedes the recapitulation. A coda using both solo instrument and orchestra closes the movement in place of any final tutti. Similar deviations from late 18th-century tutti-solo patterns of exchange and assignments of role in formal structures were already present in Clara Schumann's A minor Piano Concerto of 1835. The effect was to set aside the convention of using the orchestra as either background or theatrical and dramatic structural frame for the solo instrument; rather, the solo instrument assumes an equality if not dominance in the musical form. One memorable example of the reversal of roles is Mendelssohn's use of a solo, open-string pedal *g* as background for the woodwind statement of the second theme in the first movement of the Violin Concerto.

The expectations of listeners, in terms of the categories associated with symphonic writing – thematic presentation and transformation as well as harmonic logic and formal symmetry – are explicitly broken. Liszt's Piano Concerto in A (1839) is a one-movement work designed not on narrative principles but on a reconsideration of the formal consequences of reliance on first-movement sonata practice. The classical first movement defined the character of subsequent movements, creating a pattern of slow and then final rondo, 'lighter' finales. The shorter works of Chopin (the Variations op.2 on *Là ci darem la mano*, 1827, the *Grande Polonaise brilliante* op.22, 1831) indicate the intention of early Romantic composers to circumvent the expectation derived from a multi-movement structure. The advance beyond Classical and Baroque models took the direction of adaptation not only of symphonic practice (such as the addition of a fourth movement and the tendency to monumental sonorities) but also of the free-fantasy strategy associated with solo keyboard writing, beginning with Schumann's generation. A remarkable and late contribution to the fantasy strategy of concerto writing is Schoeck's Violin Concerto in B♭ op.21, 'quasi una fantasia' (1912). The use of both varied structure and fantasy opened up the possibility that the form of the concerto could integrate the ideas of contrasting motifs and thematic development with narrative logic in which the soloist might be comparable to the protagonist of a novel. This justified a dynamic construct of dramatic form that leads to a grand finale, as well as the use of first-movement thematic materials at the end of the work and a concentration on closely related motivic ideas throughout all movements. In Bruch's famous G minor Violin Concerto, the first movement is itself an extended rhetorical introduction, led by the

violin, to the following two movements, the first of which – although an Adagio – is in modified sonata form. Experimentation in the formal role of the solo instrument during the 19th-century evolution of the concerto led composers to utilize instruments within the orchestral sound as secondary soloists: individual instruments from the orchestra are used alongside the primary soloist, as for example in the horn and cello solos in the piano concertos of Grieg and Brahms, the oboe solo in Brahms's Violin Concerto and the viola solo in Strauss's *Don Quixote*.

5. The 20th century. The essence of the concerto – that of a soloist playing with an ensemble – was one of the 20th century's most inexpugnable inheritances, and the term is even a title in the catalogues of many of the century's most radical composers, including Cage. There must be many reasons for this longevity of the genre, and they would have to include the wish of virtuosos to play new works, the enthusiasm of audiences, the relative looseness of 'concerto' as a formal definition, and the continuing challenge of a musical type which models what happens in music generally: the one communicates with the many.

One of the finest concertos of the early years of the 20th century, and a work that followed the Brahmsian Classical design, was Elgar's for violin (1909–10). The effectively delayed entry of the soloist, the containing of several themes within subjects dramatically opposed as wholes but 'manipulated' in sections – these are only the more easily identifiable of Elgar's constructive methods. His secure control of the classical shape is retained even during the suggestions of improvisatory rhapsody to which the 'accompanied cadenza' contributes. By contrast, the subsequent Cello Concerto is a four-movement work designed with the freedom of a sonata with orchestra. A more or less free handling of the conventions of the Romantic concerto – in terms of form and of the treatment of the relationship between soloist and orchestra – continued throughout the century in the works of Rachmaninoff, Walton and Shostakovich, in some of those of Prokofiev, and in those of their many successors. Rachmaninoff and Prokofiev, with Bartók, were perhaps the last notable composer-virtuosos, and their concertos were written at least in part as vehicles for their executive skills. Many 20th-century concertos were written to the order of outstanding performers other than their composers (Piatigorsky in the case of Walton's Cello Concerto, for example, and Rostropovich in that of Prokofiev's Sinfonia concertante), a circumstance that has often resulted in works remarkable above all for difficulty and bravura.

The violin concertos of Schoenberg (1935–6) and Berg (1935) certainly require enormous virtuosity of the performer, but so they did of their composers. Schoenberg's writing for the orchestra is as brilliant and demanding as that for the solo violin. The work's lyrical invention is prolific yet controlled and unified by the 12-note serial method; the finale contains a long, partly accompanied cadenza, which includes recollections of the previous two movements. In the Piano Concerto (1942) Schoenberg carried this linkage further in returning to something like the all-encompassing single-movement forms of the First Quartet and the *Kammersinfonie* no.1. Berg's Violin Concerto is in two movements, each in two sections, and here 12-note serialism is treated with such skill that it can embrace a Carinthian ländler and a Bach chorale. Serial writing again binds a lyrically expansive form, whose intention was partly programmatic: to some extent Berg provided in the solo part a portrait of Manon Gropius, to whose memory the concerto was dedicated. In a similar way Nielsen had composed the solo line in his Clarinet Concerto (1928) as an expression of the personality of its dedicatee and first performer, Aage Oxenvad. 'Characterization' as a principle of concerto writing was to be pursued in the 1960s and 1970s by Carter and Musgrave (see below).

Schoenberg, Berg and Nielsen were, in their very different ways, alike in seeing their concertos (and other works) as extending 19th-century practice. Even when Schoenberg went to the 18th century for the materials of his concertos for cello (1932–3, after Monn) and string quartet (1933, after Handel), his aim was not to return to the Baroque but to bring the Baroque up to date. On the other hand, the Second Horn Concerto (1942) and the Oboe Concerto (1945) of Strauss show a nostalgic attempt to regain the spirit if not the form of Mozart's concertos. With Stravinsky and Hindemith, and their many followers, the neo-classical tendency took a more radical turn. Hindemith's earliest concertante pieces, the *Kammermusiken* (e.g. no.2 with piano solo, 1924; no.5 with viola solo, 1927), took forms analogous to the Baroque suite, filled with music of fluid, dissonant counterpoint. These works are scored for small orchestras, generally containing more wind than strings, and their solo–ensemble writing follows models of the 18th century rather than the 19th. In the several concertos Hindemith composed between those for violin (1939) and organ (1962), attention is once more fixed on the soloist, the orchestra is of conventional size, and in form and tonality there is a rapprochement with the 19th century.

Stravinsky's neo-classical concertos, from the Piano Concerto (1923–4) to the Concerto in D for strings (1946), consistently keep their distance from the forms, conventions and aesthetics of the 19th century, which is not to say that they are not referred to: Tchaikovsky (admittedly in his more Mozartian guise) is in a sense the object of the piano Capriccio (1928–9), and the Violin Concerto (1931) seems at times to be written 'against' the great D major predecessors that Stravinsky studied before writing it. The short *Ebony Concerto* for clarinet and jazz band (1945) uses the melodic, rhythmic and instrumental techniques of jazz in a manner that had been attempted, more tentatively, in the piano concertos of Copland (1926) and Ravel (1929–31). Something similar was achieved in the reverse direction by Gershwin in his Piano Concerto (1925).

Apart from the solo instrumental concertos Stravinsky composed two concertos for chamber orchestra: those in E♭ (*Dumbarton Oaks*, 1937–8) and D ('Basle', 1946). Like the Violin Concerto, these pieces are Baroque concertos in form and polyphonic conception, but they return still more decisively to Baroque scale: the first of them was likened by Stravinsky himself to the Brandenburgs. Many other composers in the 1930s and 1940s produced concerti grossi and *concerti da camera* on Baroque models, but small-scale concertos were not the prerogative of Paris-centred neo-classicism. Berg's Chamber Concerto for piano, violin and 13 wind instruments (1923–5) has a quite original form: the first movement is for piano and wind, the second is a palindrome with

concertante violin, and the finale employs both soloists; the whole work, obsessed with triple events, develops themes derived from the names of Schoenberg, Berg and Webern. Webern's Concerto for nine instruments (1931–4) has three movements of perpetual, symmetrical variation on a three-note motif. Although the piece was at first planned as a piano concerto, the piano is the foundation rather than the protagonist of the music, and the melody instruments are treated as equal individuals.

This tendency to concertos of equality, seen in the compositions of Stravinsky and Webern, expressed itself in large-scale concertos for orchestra, a genre that gave each section its solo opportunities (as in Bach's Brandenburg nos.1 and 3). Works of this type were composed by Hindemith (1925), Kodály (1939–40), Bartók (1943), Tippett (1962–3) and Gerhard (1965), among others. Bartók's five-movement concerto lacks the close thematic connections of his immediately preceding compositions, but it is a splendid display piece. In terms of concertante writing, the second movement, 'Giuoco delle coppie', is the most notable: it introduces in turn pairs of bassoons, oboes, clarinets, flutes and trumpets, and then mixes them.

Among Bartók's solo concertos are three of the most important 20th-century contributions to the genre. The first two piano concertos (1926 and 1930–31) have five-part arch forms such as were prominent in Bartók's music at the time: each of the central movements is an *ABA′* structure and each finale uses variants of first-movement ideas. Bartók's studies of Baroque music did not lead him to take over Baroque forms (the outer movements of the piano concertos can be related to sonata and rondo patterns), but it did show him how to compose music of brilliant streamlined polyphony, particularly in the Second Piano Concerto. In the central movement of the First Concerto Bartók achieved an unusually close contact between soloist and ensemble by setting the percussively treated piano against an ensemble of wind and percussion. The Violin Concerto (1937–8) again has a finale that can be regarded as a complex variation of the opening movement, and the middle movement is itself a set of variations. There is also an early violin concerto that was published posthumously. The Third Piano Concerto represents a decline in comparison with the other two; and the Viola Concerto had to be constructed after Bartók's death by Serly.

A notable feature of concerto composition after World War II has been the conception of the solo–ensemble relationship as a dramatic one, with each side expressing 'characters' involved in calm discussion, violent argument or independent development. The principal exponent of this technique, which relates to the concertos of Berg and Nielsen mentioned above and also to Ives's Second Quartet, has been Carter in his Double Concerto for harpsichord and piano with two chamber orchestras (1961), Piano Concerto (1964–5), Concerto for Orchestra (1969), Oboe Concerto (1986–7) and Violin Concerto (1990). In the Piano Concerto, for example, the soloist is seen as a capricious individual whom the orchestra and a concertino group attempt to influence. Such characterization of material (a technique that includes differentiation of interval and rhythmic structures) provides a ready means of generating perceptible forms in atonal music, and it has also been used in several concertos by Musgrave, in which the dramatic situation is heightened by the soloist's physical movements within the orchestra. Henze's Violin Concerto no.2 (1971) pushes the technique to the borders of music theatre.

By this stage, the word 'concerto' has lost any residual formal meaning; it could therefore be used simply to indicate a work with one or more soloists: examples include Barraqué's Concerto for clarinet, vibraphone and six trios (1962–8) and Babbitt's Piano Concerto (1985). Barraqué even said that he had chosen his title for its neutrality. But the wide spectrum of late 20th-century concertos also includes works that look back to ideals from the 19th century and from the 18th (Schnittke's Concerti grossi, Davies's ten 'Strathclyde concertos'), works that communicate with the past at the level of language rather than form (Berio's Concerto for two pianos of 1972–3 and his *Concerto II (Echoing Curves)* for solo piano and orchestra of 1988–90), and works that, conversely, are cast in contrasted movements but have little in common with previous concertos in matters of content, such as Ligeti's concertos: his Cello Concerto (1966), Chamber Concerto (1969–70), Double Concerto for flute and oboe (1972), Piano Concerto (1985–8) and Violin Concerto (1989–93). On one level these last works re-run older structural patterns – a balance of slow and fast movements (Cello Concerto), quasi-symphonic four-movement form (Chamber Concerto) and symmetrical five-movement form having Bartókian echos (Piano Concerto, Violin Concerto) – but the material and processes are new. Most essentially, Ligeti has preferred forms which, by contrast with sonata-style dialectic, appear to be self-generating, growing from motifs and rules given at the start. In the same measure, his concertos are not so much dialogues as works in which one instrument (or a pair in the case of the Double Concerto) is at the music's origin, focus or summit.

Many other composers have simply dropped the work 'concerto' and found other names for concertante works that have little in common with the concertos of earlier periods. Some diverse examples are Stravinsky's *Movements* for piano and orchestra (1958–9), Messiaen's many pieces for piano and ensemble (though his last, unfinished composition was a *Concerto à quatre* in several movements with piano, cello, flute and oboe soloists), Boulez's *Domaines* for clarinet and six instrumental groups (1961–8), Stockhausen's *Michaels Reise um die Erde* for trumpet and orchestra (1978–81) and Gubaydulina's *Offertorium* for violin and orchestra (1980).

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ARTHUR HUTCHINGS/R (1), MICHAEL TALBOT (2), CLIFF EISEN (3), LEON BOTSTEIN (4), PAUL GRIFFITHS (5)

Concert of Ancient [Antient] **Music.** London concert society founded in 1776. *See* LONDON, §V, 2.

Concerto grosso. Generally, a type of concerto in which a large group (known as the 'ripieno' or the 'concerto grosso') alternates with a smaller group (the 'concertino'). The most common solo group, used in the archetypal concerti grossi of Corelli's op.6, is two violins and cello, a combination also used by Handel; Bach preferred a more varied selection of instruments in his Brandenburg Concertos, only some of which are strictly concerti grossi. The term 'concerto grosso' is often loosely applied to any concertos of the Baroque period except solo ones; the term 'orchestral concerto' is, however, more appropriate to those concertos without a solo group.

See CONCERTO, §II.

□

Concerto Köln. Period instrument ensemble. Based in Cologne, it was founded in 1985 by a group of young graduates from various European music conservatories. It has toured extensively and appeared at many international festivals. It has performed Baroque and Classical operas under different directors. In 1992 it joined with DeutschlandRadio to found the Cologne Festival of Early Music, which has subsequently concentrated on a particular composer each year; these have included J.M. Kraus, Boccherini, Locatelli, Rosetti and Vanhal. Concerto Köln's subsequent recordings of this music have won critical acclaim and many international awards.

NICHOLAS ANDERSON

Concerts Lamoureux. Parisian concert association. *See* PARIS, §VII.

Concerts Pasdeloup. Parisian concert society founded in 1861 as the Concerts Populaires. *See* PARIS, §VII.

Concert Spirituel (Fr.: 'sacred concert'). A concert series founded in Paris in 1725 by Anne Danican Philidor, initially to perform instrumental music and sacred works with Latin texts; later, secular works to French texts were introduced, and the Concert Spirituel (always referred to in the singular) was at the centre of Paris's non-operatic musical life until the series came to an end in 1790 (see C. Pierre: *Histoire du Concert spirituel 1725–1790*, Paris, 1975). The name was revived in 1805, and *concerts spirituels*, consisting of programmes on the Parisian model or simply of sacred music, were given in many European centres in the late 18th century and early 19th.

See also PARIS, §IV, 2.

□

Concerts Populaires de Musique Classique. Parisian concert association founded by Pasdeloup in 1861. *See* PARIS, §§VI, 4 and VII, 1.

Concertstück. *See* KONZERTSTÜCK.

Concert toms. Single-headed tom-toms developed for concert work. *See* TOM-TOM.

Concitato. *See* STILE CONCITATO.

Concone, (Paolo) Giuseppe (Gioacchino) (*b* Turin, 12 Sept 1801; *d* Turin, 1 June 1861). Italian singing teacher and composer. After a short career as a singer, he turned to teaching and became one of the most influential singing instructors of his time. From 1837 to 1848 he taught in Paris, where he published many books of vocal exercises, some of which are still used. He composed two operas: *Un episodio del San Michele*, produced at Turin on 8 June 1836, and *Graziella*, which was not performed. His output also included songs and duets. After the Revolution of 1848, Concone returned to Turin, where he was organist and *maestro di cappella* at the Sardinian court.

ELIZABETH FORBES

Concord. American record company. It was founded in Concord, California, in 1973. From the mid-1970s, with Norman Granz's Pablo labels, it became the principal outlet for recordings made by older swing and bop musicians, as well as those by young players working in more traditional jazz styles such as Scott Hamilton and Warren Vaché. It also issued recordings made at the Concord Jazz Festival. About 1986 a subsidiary label, Concord Picante, was established for salsa and Latin jazz recordings by such artists as Tito Puente and Mongo Santamaria. Also included in the catalogue are over 40 unaccompanied jazz piano sessions involving soloists such as Kenny Barron, Hank Jones and Marian McPartland. In 1994 it was sold to Alliance Entertainment in New York.

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BARRY KERNFELD

Concord String Quartet. American string quartet. Founded in 1971, it won the Naumburg Award for chamber music the same year, which provided for its début at Alice Tully Hall in 1972 and the commissioning of George Rochberg's Third String Quartet. Resident at Dartmouth College, New Hampshire, from 1974, the quartet developed a reputation as a strong advocate of American music, and maintained its original members throughout its career. Mark Sokol (*b* Oberlin, OH, 16 July 1946), first violin, studied with Robert Mann and Dorothy DeLay at the Juilliard School of Music. Andrew Jennings (*b* Buffalo, NY, 3 Nov 1948), second violin, studied with Galamian at the Juilliard School. John Kochanowski (*b* South Bend, IN, 7 Jan 1949), viola, studied at the Interlochen Arts Academy, Michigan, and with Robert Mann and Walter Trampler at the Juilliard School. Norman Fischer (*b* Plymouth, MI, 25 May 1949), cello, studied at the Interlochen Arts Academy and with Richard Kapuscinski at the Oberlin College Conservatory.

Rochberg continued to collaborate with the Concord, writing for the ensemble his Piano Quintet (1975), his Fourth (1977), Fifth (1978) and Sixth (1978) String Quartets (the 'Concord Quartets', recorded by the ensemble), his Seventh String Quartet (1979) and his String Quintet (1982). Other composers who have written for the quartet include Lukas Foss (Third String Quartet), Ben Johnston (*Crossings*) and Jacob Druckman (Third String Quartet). The ensemble was strongly influenced by

the Juilliard Quartet in its energetic and forceful style of playing. It disbanded in 1987.

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JAMES CHUTE

Concours Olivier Messiaen. Piano competition held from 1967 to 1971 as part of the ROYAN FESTIVAL.

Concussion bellows [winker]. In an organ, a bellows-like pneumatic, or membrane, usually spring-loaded, which is attached to a wind-trunk or pallet box to help smooth out surges in the wind. It is believed to have been invented by the American builder, W.M. Goodrich, in the 1820s, although J.C. Bishop also claimed its invention.

□

Condell, Henry (*b* London, 1757; *d* London, 24 June 1824). English composer and violinist. He was for a number of years violinist in the orchestras of various London theatres. Six songs by him were published in about 1785. Condell wrote overtures for two French operas adapted and produced by Michael Kelly at Drury Lane: *A House to be Sold* (1802; from Duval's text for Fétis's *Maison à vendre*) and *Love Laughs at Locksmiths* (1803; from Bouilly's text for Méhul's *Une folie*); he also wrote overtures for Dimond's historical play *The Hero of the North* (Drury Lane, 1803) and Fawcett's ballet *The Enchanted Island* (Haymarket, 1804). His other theatrical pieces included J.T. Allingham's farces *Who Wins, or The Widow's Choice* (Covent Garden, 1808) and *Transformation, or Love and Law* (Lyceum, 1810), and Frederic Reynolds's *The Bridal Ring* (Covent Garden, 1810). He also contributed to three collaborations produced at Covent Garden: T.J. Dibdin's *Up to Town* (1811), Charles Farley's *Aladdin, or The Wonderful Lamp* (1813), and the younger Charles Dibdin's *The Farmer's Wife* (1814). Several of these pieces were published, as was his piano sonato, a two-movement work which concludes with a rondo based on 'No my Love no', a popular song from Michael Kelly's *Of Age Tomorrow* (1800). Condell's glee *Loud blowe the wyndes* was awarded a prize at the Catch Club in 1811.

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Condensed score. *See* CONDUCTOR'S PART and SCORE, §1.

Con dolce maniera (It.: 'with a sweet manner'). *See* DOLCE (i).

Condon, Eddie [Albert Edwin] (*b* Goodland, IN, 16 Nov 1905; *d* New York, 4 Aug 1973). American jazz banjoist and guitarist and impresario. He first played the ukulele, then the tenor banjo, plectrum banjo, tenor lute and four-string guitar. He worked with the Austin High School Gang in Chicago, and promoted and organized many important sessions, beginning with the McKenzie-Condon Chicagoans in 1927 and culminating in a series of albums for Columbia (1953–7), notably *Jam Session Coast to Coast* (1953). After making a reputation as a hard-hitting rhythm banjoist and guitarist Condon went on to specialize in organizing jam sessions which matched the early jazz repertory with the most accomplished instrumentalists on the New York scene. He also organized a series of jazz concerts at Town Hall and Carnegie Hall (1942–6) and presented one of the earliest jazz programmes on television (1942). He broadcast four jazz concert shows in April 1942 for the CBS network. In 1945 he broadcast a show featuring himself playing and talking with Louis Armstrong, Billie Holiday, Jack Teagarden, Bobby Hackett and many other jazz stars. He frequently led his own band at Nick Rongetti's club, and was co-owner (with Pete Pesci) of his own club, which opened in 1945. Condon was known for his dry wit, and was the co-author of three valuable sourcebooks on jazz: *We Called it Music: a Generation of Jazz* (New York, 1947/*R*, enlarged 2/1988), *Eddie Condon's Treasury of Jazz* (New York, 1956/*R*) and *The Eddie Condon Scrapbook of Jazz* (New York, 1973).

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WILLIAM H. KENNEY, III

Conducting (Fr. *direction d'orchestre*; Ger. *Dirigiren*; It. *direzzione d'orchestra*). Modern conducting combines at least three functions: 1) the conductor beats time with his or her hands or with a baton in performance; 2) the conductor makes interpretive decisions about musical works and implements these decisions in rehearsal and performance; 3) the conductor participates in the administration of the musical ensemble. The word conducting acquired its present meaning in the 19th century, as the practice developed in its modern form. Conducting is largely limited to the tradition of Western art music, although other traditions have adopted the practice (e.g. Turkish art music, big band jazz).

The history of musical direction may conveniently be divided into three overlapping phases: the singer-timebeater (15th–16th century); the instrumentalist-leader (17th–18th century); the baton conductor (19th–20th century).

1. History to 1800. 2. History since 1820. 3. Technique.

1. HISTORY TO 1800. The rise of polyphonic music and mensural notation made it advantageous to coordinate singers on different parts by means of a visible beat called the tactus. The tactus marked a unit of musical time, usually (but not always) equivalent to a semibreve. A few 15th-century paintings are said to depict singers beating time, but their interpretation is problematic. A hand that seems to be beating time may be giving cheironomic signs; what seems to be a baton may be a pointer for indicating the notes in a choirbook (fig.1). Writers on music do not mention timebeating until the very end of the 15th century. Adam von Fulda (1490) mentions the tactus, but does not say how to mark it; Ramis de Pareia (1482) recommends that singers mark the tactus to themselves by tapping a foot, hand or finger. Many 16th-century



1. Director of a choir guiding his singers with hand signs: miniature from the Gradual of Matthias Corvinus, French, c1487 (H-Bn lat.424, f.411)

treatises give instructions for displaying the tactus to other singers with vertical motions of the hand and arm. Agricola (1532) writes that the tactus 'is a steady and even motion of the singer's hand . . . by means of which the notes of the song are led and measured. All the parts must follow it if the song is to sound good'. Tomás de Santa María (1565) describes vigorous beats 'in empty space', with the hand stopping at the top and the bottom of its motion. The downbeat may strike a book or another object audibly, and Santa María says that instrumentalists should learn to 'mark the tactus and the half tactus with the foot, since the hand cannot do so while playing'. Other authors complain that this sort of audible time-beating disturbs the performance (Philomathes, 1523; Bermudo, 1555; Friderici, 1618).

Depictions of choirs from the 16th to the 18th centuries often show one man with his hand raised, evidently beating time. Often he holds a scroll of rolled-up paper in the time-beating hand (*see* NUREMBERG, fig.4). Some writers speak of the time-beater holding a small stick ('baculus') but depictions of this are rare. Sometimes it seems to have been the choirmaster or precentor who beat time; in other cases one or more of the singers apparently kept the beat without assuming additional authority.

The multiple-choir (*cori spezzati*) practices of the early 17th century made time-beating even more necessary. Viadana (1612) says that the *maestro di cappella* should stand with the first choir, controlling the movement of the music and cueing the entrances of the singers. When the additional, ripieno choirs are to enter, the *maestro* 'raises both hands as a sign that everyone should sing together'. Maugars, describing polychoral singing in Rome in 1639, says that the master 'gives the main beat in the first choir', but in each of the other choirs there is a man whose only job is to watch the director and duplicate his beat so that 'all the choirs sing to the same beat without dragging'. The time-beater, sometimes depicted as a keyboardist rather than a singer, endured well into the 18th century, particularly in church music (fig.3). In their correspondence of the 1770s and 80s Leopold, Wolfgang and Nannerl Mozart still distinguished between the verbs *tactieren* or *Tact schlagen* (time-beating in church music and oratorio) and *dirigieren* (directing with an instrument in opera or concert music).

With the advent of basso continuo practice around the beginning of the 17th century along with the growing size and increasing independence of instrumental ensembles,



2. Director of music using a staff: woodcut from Gregor Reisch's 'Margarita philosophica' (1503)



3. Franz Xaver Richter: engraving by Christophe Guérin, 1785

direction by an instrumentalist gradually became the predominant mode. The practice and the techniques of instrumental direction developed over the course of the 17th and 18th centuries along with the growth of the orchestra. Instrumentalist directors led by example, indicating the beat primarily by the way they played, rather than by visible or aural signs. As Mattheson said in 1739: 'Things always work out better when I both play and sing along than when I merely stand there and beat time. Playing and singing along in this way inspires and enlivens the performers'. The responsibilities of the instrumentalist director eventually extended beyond tempo and beat to include other aspects of performance, like dynamics, articulation, accuracy and affect.

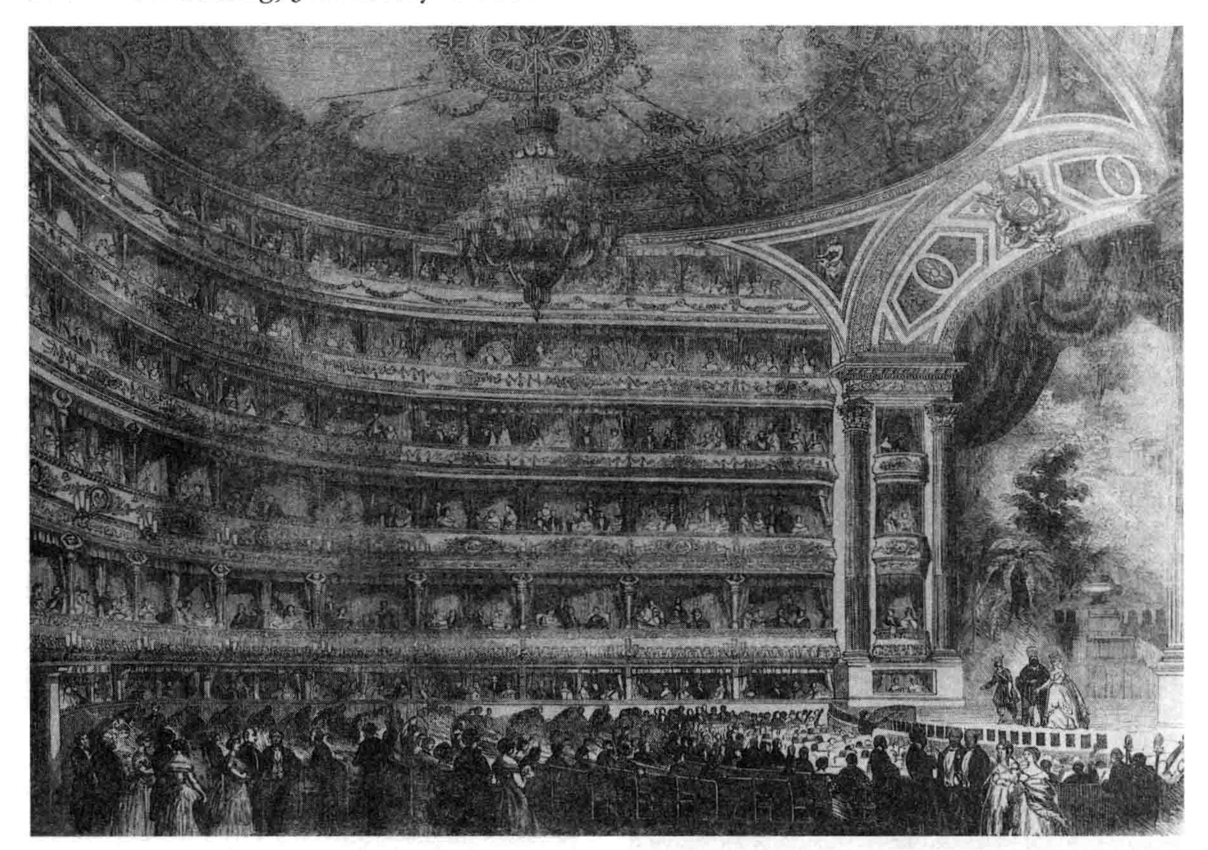
Two instruments were the most suitable for directing an orchestra: keyboard (organ, harpsichord, piano) and violin. Several factors made it advantageous to direct from the keyboard: the keyboard player was often the composer of the music being performed; he often held an administrative post as Kapellmeister or Director; and he coached the singers and accompanied them when they sang. A keyboardist directed by playing the bass line with his left hand and supplying as many notes as necessary in the right hand to be heard by all the singers and instrumentalists (Quantz, 1752). C.P.E. Bach (1753) suggests that if the bass part had long notes, the keyboardist might subdivide them to keep the rhythm going for everyone to hear; he also recommends that the keyboard player raise his hands off the keys between notes, both to produce a more forceful sound and so that the rise and fall of his hands would mark the beat. Other authors describe keyboard players marking the beat by bowing at the waist, flapping their elbows, stamping their feet, standing up and waving their arms or even shouting aloud (Veracini, n.d.; Rochement, 1754; Schönfeld, 1796). They also describe keyboard players directing rehearsals, tuning the orchestra and filling in missing or errant parts from the score (Scheibe, 1745; Junker, 1786). The problem with keyboard leadership was that in several types of orchestral music the keyboard did not participate. In the theatre, ballet music, overtures and instrumental interludes were usually performed with no continuo; and many orchestras played symphonies without a keyboard instrument (Webster, 1990). In the late 18th century keyboard participation declined in other types of music too, so that by 1800 even opera recitatives were sometimes accompanied only by a cello (Rochlitz, 1799). Finally, the keyboard director did not do quite the same thing as the other instrumentalists: he improvised an accompaniment while they played independent, written parts. 'The keyboard director', says one early 19th-century commentator, 'has become a stranger among the other instrumentalists . . . and has little effect on whether the performance succeeds or fails' (Arnold, 1806).

Direction by the leading violinist, on the other hand, became increasingly common during the 18th century. The LEADER, as he was called in England led by means of the strength, clarity and loudness with which he played the first violin part (Reichardt, 1774). The leader also gave visual signals: bowing vigorously to indicate the tempo, moving the neck and scroll of his violin to mark the metre and beating a bar in the air with his bow before the beginning of a movement (Arnold). Sometimes he stood on a raised platform so that the entire orchestra (and, in opera, the singers) could see and hear him.

The notion of 'dual direction' (Schünemann, 1913; Carse, 1940), that the keyboard player and first violinist led simultaneously or shared direction in 18th-century orchestras, is somewhat anachronistic, because it projects a modern concept of conducting onto a period when the functions of the conductor had only just begun to develop. 18th-century sources neither employ the term nor express the concept of 'dual direction' and give no directions for the sharing or dividing of leadership between violinist and keyboard player. Composers directed either from the keyboard or with a violin as appropriate, usually keyboard in vocal music, violin in instrumental music. J.S. Bach, Gluck, Haydn and Mozart are all known to have directed in both ways. The musicians followed the keyboard or the violinist (or the singer or the instrumental soloist), as convenient and appropriate: for the most part they took responsibility for themselves. 'Where an orchestra is arranged so that its members can all see and hear one another, where it is staffed with virtuosos, where the composer has included performance indications in the parts, and where there are sufficient rehearsals, then no further direction is necessary: the piece plays itself like a clock that has been wound up and set running' (Biedermann, 1779). Only towards the end of the century, as specifically orchestral performing practices developed, did a debate over direction materialize: who should direct the orchestra–keyboard or violin?

In northern Germany and in England, where the keyboard continuo survived longest, such writers as Forkel (1783), Busby (*c*1801) and the anonymous 'deutscher Biedermann' (1779) described the confusion that ensued when keyboardists and violinists competed for direction during a performance, and they argued for the keyboard against the pretensions of the violin. However, a succession of treatises, by Reichardt (1776), Galeazzi (1791 and 1796), Arnold (1806), and Scaramelli (1811), confirmed the ascendancy of the violin leader at the end of the 18th century and outlined his ever-expanding duties. He was responsible for selecting musicians, directing rehearsals, determining seating arrangements, setting tempos, understanding the composer's intent and realizing that intent in performance. Successful violin leaders became famous for the achievements of the orchestras they led: Benda in Berlin, Cannabich in Mannheim, Pisendel in Dresden, Pugnani in Turin, G.B. Sammartini in Milan, Giardini, Cramer and Salomon in London, La Houssaye in Paris and many more. Insofar as the orchestra was an autonomous institution in the 18th century, its leader was the first violin.

A notable exception was the Paris Opéra, where, from the mid-17th century until the beginning of the 19th, the music was directed by a time-beater with a baton, who gave visible and audible signals to the singers, dancers and instrumentalists. Lully, in charge of the Académie Royale de Musique until 1687, seems to have directed at the Opéra in this way, although the only evidence is iconographic. An engraving of a performance of *Alceste* in 1674 shows a man (perhaps Lully) standing at the stage apron holding a short stick in his raised right hand (*see* PARIS, fig.13). Another engraving from the same year shows a time-beater (perhaps Lully again) directing singers and instrumentalists in concert with a scroll of paper in each hand (Zaslaw, 1987).



4. Conductor standing next to the stage with his back to the orchestra, at the Royal Italian Opera House, London: engraving from the 'Illustrated London News' (6 December 1856)

By the first decade of the 18th century the *batteur de mesure* had become established as a distinct function at the Opéra. Around 1760 his position was merged with that of the *maître de musique*, suggesting that he had acquired other responsibilities. J.-J. Rousseau described in 1758 how the *batteur* marked the beat, not with vertical movements in the fashion of singer time-beaters, but with a downbeat followed by 'various movements of the hand to the right and to the left'.

Rousseau, along with many contemporaries, complained bitterly about the noise of the downbeat, struck against a music stand or the stage apron; he contrasted this 'continuous disagreeable noise' with Italian and German practice, where the musicians felt the beat and maintained it on their own. The audible beat may not have been as continuous, however, as Rousseau implies (Charlton, 1993). In orchestral numbers time-beating was not necessary at all unless the tempo was very slow, and in recitative the job of the *batteur* was to communicate the free rhythms of the singers to the orchestra, a task accomplished with patterns traced in the air rather than with an audible beat; on the other hand, as late as 1791 the *maître* still beat time audibly in choruses (Framery and Ginguené, 1791).

Although audible time-beating declined, the authority of the *maître* seems to have grown at the Opéra during the last part of the 18th century. The *maître* stood at the stage apron, facing the singers, with his back to the orchestra, beating time and directing with a short, sturdy baton (fig.5). His activities were called 'directing' (*diriger*) or 'conducting' (*conduire*), and he himself became known as the '*chef d'orchestre*'. J.-B. Rey, first *batteur*, then *maître* at the Opéra from 1780 until 1810, began his (regime by instituting a system of auditions and, when his authority was challenged in 1800, succeeded in having the first violinist dismissed (Charlton, 1993). According to one of his supporters, Rey was the 'motor of the whole musical action', taking responsibility not only for rhythm and tempo but also for the character of the music, for phrasing and for the coordination of singers, chorus, dancers and orchestra. By the beginning of the 19th century the *chef d'orchestre* at the Opéra looked and acted in many respects like a modern conductor.

2. History since 1820. 1820 has long served as a watershed in the history of conducting; Ludwig Spohr is said to have introduced the baton at a concert in London that year. Although he probably used a violin bow, Spohr took credit in his *Autobiography* for 'the triumph of the baton as a time-giver'. Spohr had used scrolled music paper when conducting *The Creation* in 1809. Carl Maria von Weber used a manuscript roll to direct concerts in Dresden in 1817 but subsequently switched to the baton.

The rapid shift to the baton suggests the extent to which the craft of conducting was transformed between the 1820s and 1847, the year of Mendelssohn's death. The difficulties and innovations in the orchestral music of Beethoven and the early Romantics, and the increased number and diversity of the instruments in the orchestra, made directing from the first violin desk (fig.6) or from behind a keyboard in the opera pit unsatisfactory. The

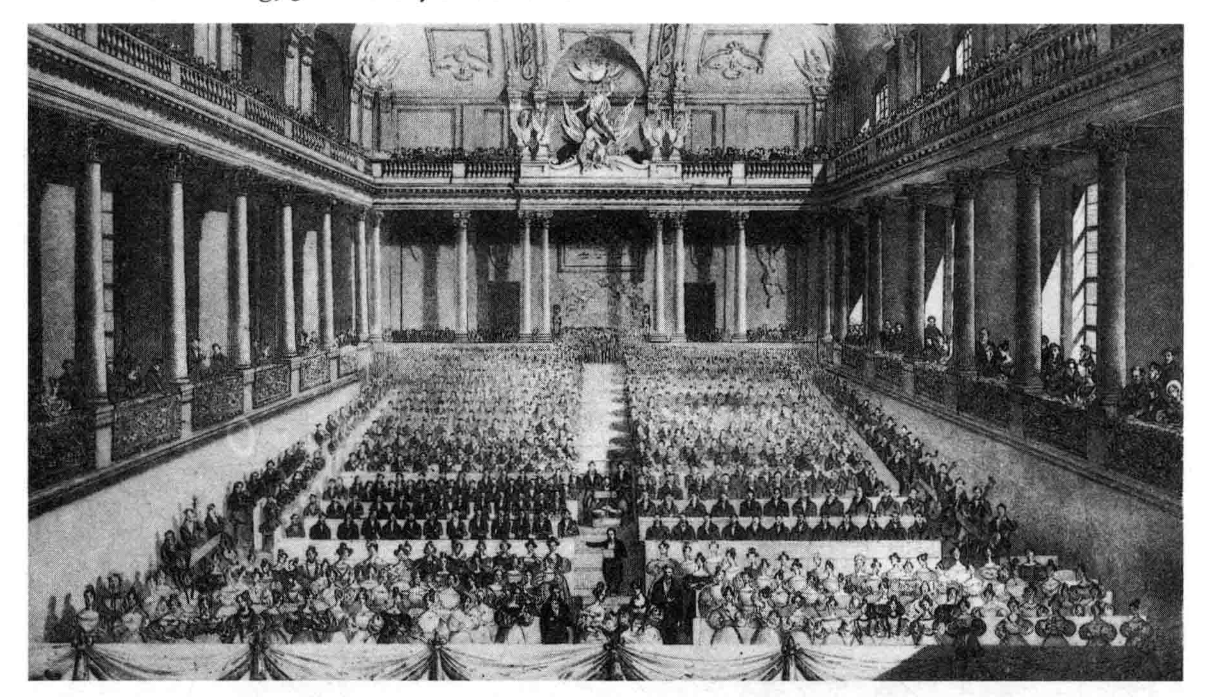


5. Maître de musique conducting at the Paris Opéra: frontispiece from Joseph de Berchoux' 'La Danse, ou Les dieux de l'Opéra poëme' (Paris, 1806); the fictional scene depicts a vanquished Auguste Vestris at the feet of his younger rival Louis Duport

need for a central figure visually in charge of the ensemble became widely accepted. The codification of visual signals as the sole systematic means of guiding a performance quickly followed. The evolution of the art of conducting from auditory directives, including clapping, tapping (although tapping the stand at the start lingered on through the century), foot-stamping and shouting, and most of all playing along, coincided with the decline in amateur participation in public performance and the rise in spectator expectations. By the mid-1830s, the greatly expanded urban audience for music demanded higher standards as a consequence of the astonishing and widely travelled virtuosity of Spohr, Paganini, Liszt and Thalberg. More accurate orchestral ensemble, intonation and balance were responses to advances in dexterity and brilliance in solo instrumental playing. Weber and Spohr improved the quality of orchestral playing. Weber re-seated the opera orchestra so that woodwind, brass and percussion were no longer obscured by the violins. Nevertheless, the placement of the conductor at the front of the orchestra with his back to the audience did not become uniform until later in the century.

Throughout the 19th and the early 20th centuries, conducting technique and training remained linked to opera, because of the scale, the number of variables and the demands of the theatrical that frequently worked against coherence on the musical side. Mendelssohn was one of the few early 19th-century conductors without extensive experience in the opera house. The steady growth in the number of public professional and semi-professional orchestra concerts in London, Paris and Vienna encouraged the transference of the image of the virtuoso onto the conductor. In the concert hall the visual aspects of conducting style assumed new significance. The conductor took on the role of a leading stage personality and became the focus of adulation, criticism and applause.

6. Chamber orchestra directed by the principle violin: watercolour (18th century) by Nicholas Aertmann in the Rijksmuseum, Amsterdam



7. Conductor standing in the middle of his choir, facing the audience, with the orchestra behind, during a performance of Handel's 'Belshazzar' at the Old Spanish Riding School in Vienna on 6 November 1834: lithograph

François-Antoine Habeneck was lionized for concerts he gave well into the 1840s; he introduced the Beethoven symphonies (albeit with cuts) to Parisian audiences. Habeneck's conducting won the grudging admiration of Wagner (who nonetheless felt him devoid of genius) although, except towards the end of his career and when faced with large forces, Habeneck still conducted in the old style with a violin bow from the first desk. Habeneck insisted on intensive rehearsals and his tyrannical manner on the podium and reputation as a man of 'iron will and artistic superiority' helped frame a longlasting set of expectations about conductors.

Habeneck was among the first conductors who were not composers. The gradual separation of conducting from composing gave rise to a crisis of confidence within music criticism and the public about conducting; it mystified the skills and technique of the conductor while shifting the focus of attention to mannerisms, style, appearance and issues of interpretation. The first publicity monger and truly stylized baton conductor who did not attain stature as a composer was the flamboyant crowd-pleaser Louis Jullien. He was, as W. Davison remarked, 'ceremonious, grandly emotional'; 'at the conclusion of a symphony' he would 'sink back with demonstrative exhaustion'. Highly melodramatic, Jullien worked in London at the same time as Michael Costa who cultivated another lasting but no less compelling model of the conductor as 'the embodiment of calm, collected, concentrated will without the least show of ostentation'. This pre-1848 generation of baton conductors already displayed the elusive qualities of modern conducting, intangibles that go beyond technical prowess in terms of musicianship or manual dexterity. A conductor was expected to possess an aura, defined by Davison as 'that special, perhaps magnetic, power of holding together and swaying numbers of men'.

The leading figure in the history of conducting during the 1830s and 40s was Mendelssohn. His careful, didactic methods, reflected in his success with ensembles in Düsseldorf, Leipzig, Berlin and England, did much to define rehearsal expectations, orchestral discipline and the aura of the orchestral concert. He approached conducting as if it were a sacred task. Perhaps more than his predecessors, he heard everything on stage (although Clara Schumann reported that he had trouble with the rhythmic displacements in the last movement of her husband's piano concerto) and was noted for his 'elastic and stimulating' movements. He was said to communicate 'as if by an electric fluid', especially through the use of facial gestures and eye contact. Mendelssohn understood the role of the conductor vis-à-vis the audience; as one observer noted, 'the spectator could anticipate from his face what was to come'.

Despite the ubiquity of the baton (usually a longish, thick ebony or light-coloured wooden stick, often combined with ivory, held above the bottom; fig.8) and the rapid expansion in the number of orchestral and operatic performances, at mid-century conducting was not yet considered an independent profession. Spohr, Weber, Habeneck and Mendelssohn remained active as instrumentalists. Conducting as an autonomous craft entered a new phase with Berlioz and Wagner. In 1856, Berlioz wrote the first important modern treatise on baton conducting, *Le chef d'orchestre: théorie de son art.* He made a clear distinction between time-giving and the real art of the conductor, interpretation. Advancing the idea of personal magnetism, he considered the mysterious transmission of feeling a fundamental feature of successful conducting. An 'invisible link' had to be established with the players, the result of an 'almost indefinable gift'. The true conductor exerts an imperial power; without that, he is merely a beater of time. Berlioz outlined a definition of

competence and training still valid today: knowledge of the score, the nature and compass of the instruments of the orchestra, and the cultivation of an inspired point of view. From Berlioz's description it is clear that conducting had become the art of transmitting someone else's music, not only one's own. Throughout the history of modern conducting, from Habeneck and Berlioz to Toscanini and late 20th-century practitioners (Nikolaus Harnoncourt and Roger Norrington), the performance of music from the past, especially the Beethoven symphonies, has remained at the centre of criticism and the formation of public reputation.

In his treatise (which became an appendix to his study of instrumentation and orchestration), Berlioz made suggestions regarding the disposition and control of large forces in the pit and on stage. He set forth the standard patterns of silent time division (arguing against audible time keeping), including complex metre (5 and 7) and a circular triple metre. Spohr published basic beat pattern diagrams in his *Violin Schule* in 1831, but Berlioz's exposition was far more sophisticated. Berlioz's lack of virtuosity on an instrument, in contrast to most of his predecessors and contemporaries, inspired him to perfect his skills as a conductor. He was noted for the use of a baton about 50 cm in length which he held in his right hand. Most accounts of his conducting take note of his enormous energy and often exaggerated gestures. Moscheles said 'he inspired the orchestra with fire and enthusiasm; he carried everything as if it were by storm'. He was patient and considerate of players. He was prescient in understanding that the work of a conductor was not limited to rehearsal and performance: the conductor had to be an organizer, a teacher and a psychologist, and was an entrepreneur and showman whose job it was to infuse the orchestra with 'life'.

After Berlioz, the most influential reconceptualization of the role of the conductor was Wagner's. In his 1869 tract *Über das Dirigieren* he derided most of his predecessors, particularly Mendelssohn, as favouring tempi that were much too fast and treating them with unmusical inflexibility. Tempo selection and control, particularly when conducting Beethoven, were the foundations of the conductor's art. For Wagner, conducting demanded a romantic perspective dominated by the imperative of subjective re-creation whose purpose was to dispense with classicist rigidities. All music had to be imbued with an expressiveness that communicated with the audience. Music at all times needed to be heard as breathing and singing. The conductor's task was overwhelmingly interpretative, driven by a perception of the inner spirit of the music correspondent to the continuous unfolding of narrative and poetic meaning. Rather than enslaving himself to metronome markings and the literal aspects of notation, the conductor had to penetrate the surface of the printed page to transmit in the present moment the spiritual power inherent in music. Wagner gave no technical advice, but his interpretative approach to the Beethoven symphonies indicated a penchant for nuanced and persistent tempo modifications and selective reorchestration. As a conductor he helped to popularize the strategy of ceasing to conduct at moments and allowing the orchestra to play alone. His shifts in mood on the podium also further deepened the mystery of the conductor's art. Sometimes a reserved gentleman, other times a demon, his compelling rapport with the players of the orchestra was palpable to audience members. The mix of subjectivity, personality and power in Wagner's theory and practice of conducting is reflected in the quip of Wilhelm I, who after seeing Wagner conduct a performance of Beethoven's Fifth Symphony, observed, 'now you can see what a good general can do with his army'.

By the 1880s conducting, although still rarely divorced from composition or instrumental performance (as late as 1906 Mahler would express astonishment that the young Klemperer wanted to become a conductor and not a composer), was clearly recognized as a distinct branch of the profession of music. Success as a conductor of music of the past, as in Mahler's case, could eclipse other musical pursuits, particularly in the early 20th-century context of gradual decline of audience interest in new music. Conductors exerted profound influence on 19th-century urban musical culture, as in the cases of Liszt in Weimar (through the introduction of new repertory), Theodore Thomas in New York and Chicago, Hans Richter in Vienna, Edouard Colonne in Paris, Hans von Bülow in Hamburg and Berlin and later Henry Wood in London. Although Bülow was also a famous pianist, he became the dominant conductorial personality of the latter half of the 19th century. With his legendary Meiningen Orchestra he ushered in a new level of

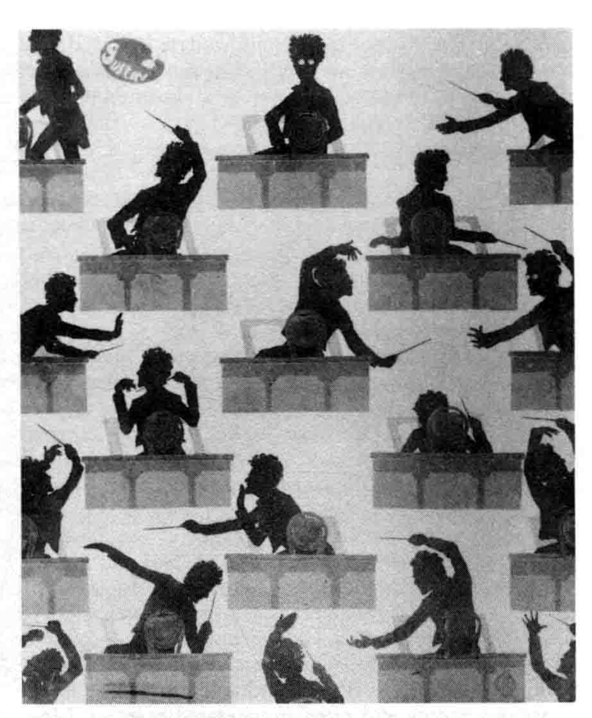


8. Verdi conducting with an ebony baton: cartoon by Ape for 'Vanity Fair' (15 February 1879)

excellence. Orchestral precision had come to equal pianistic virtuosity. The Meiningen Orchestra toured Europe in the 1880s exposing cities throughout Europe to first-rate performances. Bülow took his inspiration from Liszt whom he poetically described as 'playing the orchestra almost as beautifully as he speaks the piano . . . his principle in handling the baton could be summarized as follows: the literal kills but the spirit brings life'. Other notable contemporaries of Bülow who helped establish conducting as an autonomous profession include Hermann Levi, Wilhelm Gericke (who left Vienna to conduct the Boston SO), Felix Mottl, Anton Seidl and Charles Hallé. The centrality of conducting as an independent profession with its own technique can be measured by the extensive entry by Hermann Zopff, the Berlin critic and pedagogue, in Mendel and Reinmann's 1870–80 *Lexikon*. Zopff presented the full range of skills and requirements for the art of conducting, including detailed advice about baton technique. Following Wagner, Zopff underscored the need for more than drill and control of detail; he stressed spiritual command and therefore the interpretative dimension of conducting.

Bülow stood out from his contemporaries because of his brilliance and idiosyncrasies. He treated orchestral concerts as didactic events, addressing audiences directly in an effort to educate them about the music; his wit and sarcasm were legendary and he had the personality of a martinet. Bülow's prominence and his Wagnerian approach to interpretation provoked a reaction against the Wagnerian tradition. Felix Weingartner's landmark 1896 pamphlet, entitled *Über das Dirigieren* (following Wagner), marked the onset of a post-Wagnerian and objectivist phase of conducting. Weingartner attacked Bülow's tempo modifications as arbitrary and called for a new approach to conducting that displayed more literal fidelity to the score and the intentions of the composer. Although Weingartner's treatise was self-serving, he was successful in launching a movement against the cult of the conductor as theatrical personality and extreme subjectivity in interpretation. With the rise and popularization of the discipline of music history, and the concomitant emphasis on historic repertory in concert programmes, a selfconsciousness regarding stylistic adequacy in performance evolved. In the 1860s Brahms was scandalized by Johann Herbeck's insensitive and historically inappropriate approach to the *Messiah*. Weingartner's call for conducting not as a virtuoso display of personality but as an act demanding analytic sobriety and fidelity to text had allies. Charles Hallé took issue, as did Weingartner, with the growing popularity of conducting from memory; in his autobiography (1896), he rejected it as a strategy designed to dazzle the audience. The danger of what was little more than 'a modern craze', was that memorizing the score was actually a trivializing process; the mind is necessarily selective in its recall, resulting in the conductor inevitably simplifying analysis and interpretation. In Weingartner's opinion, conducting from memory served only to 'make a parade of virtuosity that is inartistic' and divert attention from the music to the conductor.

In 1911 Gustav Mahler, a conducting titan in Wagner's image and a beneficiary of Bülow's admiration, died. He had set new standards for performances of opera in which stage and pit were tightly integrated and synchronized. Although intense, extensive and rapid in movement on the podium at the start of his career (fig.10), Mahler



9. *Mahler conducting: silhouettes by Otto Böhler*

demonstrated the superior effectiveness of economy of gesture in his later years, particularly in New York. Mahler's contemporary Richard Strauss succeeded Bülow in Berlin and became a consummate technician. Strauss perfected the use of the baton so that the left hand was used purely for periodic emphasis; not only rhythm, but phrasing, balance and dynamics could be read from the baton. The early 20th-century standard of technique called for a firm planting of the feet together on the podium in front of the orchestra. The body remained basically motionless as the extended right arm and wrist holding the baton were employed in modified beat patterns designed to give the key directives with respect to ensemble, dynamics, phrasing and line. Arturo Toscanini, who exemplified this new, more restrained technique, helped make Weingartner's ideology and the claim to an objective interpretative style the reigning standard of early 20th-century conducting. His baton focussed on the propulsive, continuous flow of sound; he perfected the use of the baton to move and shape pulse and sonority. Strauss and Toscanini pulled back, with smaller gestures, to allow sound, particularly in *forte* passages, to fill the space. In moments of *piano* they did not stoop or crouch as earlier practitioners (and later ones too) were wont to.

Early 20th-century treatises on conducting stress economy of gesture, close analysis of the score, and control of the baton sufficient to indicate inner beats and subdivisions. From Berlioz to 1945, the art of conducting relied on extensive and detailed rehearsal. The performance was less an occasion for demonstrative antics and more the restrained realization of carefully prepared effects. But the new objectivist style by no means diminished the popularity of the conductor as podium personality and virtuoso. By the 1920s the centre of musical culture in Europe and North America had completed its migration from the home to the public arena. Opera house and concert-hall audiences had become accustomed to written

explanatory notes. They acquired a taste for a familiar, older repertory and repeated hearings at the expense of new music. The early 20th-century audience no longer largely consisted of sophisticated amateurs. As Heinrich Schenker predicted in the mid-1890s, the conductor of the future would be increasingly driven to communicate with an audience that could not follow music merely by hearing: he would be compelled to provide visual assistance by decorating and demonstrating. The focus of the audience gradually shifted from listening to the work to watching its realization, following along with the ear. The Wagnerian habit of injecting subjective 'expressiveness' into a piece, supported by Mahler (of whose conducting of Beethoven Schenker deeply disapproved) had evolved into an expectation on the audience's part that the conductor would visualize the act of interpretation for the lay public. The conductor increasingly functioned as a cipher for audiences: the more he seemed able to enact the experience of hearing visually, the more popular he became.

As the 20th century progressed, a golden age of conductors who only conducted ensued, later sustained by the evolution of the broadcast and recording industries. Arthur Nikisch, the conductor of the Leipzig Gewandhaus until his death in 1922, exemplified the early modern type of virtuoso and celebrity. His looks, charm, grace and intensity made him the darling of audiences. The extent to which he was lionized as possessing a magic and poetic touch sufficient to mesmerize player and listener – Hermann Scherchen thought Nikisch unique in his ability to spark and reflect, like a mirror, the myriad of brilliant lights of the orchestra and mysteriously transform them into a unified organic whole – suggested the increased role played by music journalism, concert management and eventually international touring in defining expectations. Throughout the 19th and early 20th centuries the image of and attitude towards conducting paralleled notions about power and leadership and the dynamic of expectations surrounding monarchs, political leaders and orators. In Nikisch's heyday, conductors maintained extended tenures with particular orchestras (such as Willem Mengelberg at the Amsterdam Concertgebouw), but after 1918 conductors of a certain level of fame began to travel regularly. Touring and guest conducting helped strengthen the tendency in technique towards clarity and efficiency; idiosyncrasy in gesture and the use of verbal explanation to gain results became less valued. The demand to see celebrity conductors on the podiums of the great metropolitan orchestras resulted in a legendary cadre: Adrian Boult, John Barbirolli, Thomas Beecham and Malcolm Sargent in England; Bruno Walter, Otto Klemperer, Fritz Busch, Franz Schalk, Hans Knappertsbusch, Clemens Krauss and Erich Kleiber in German-speaking Europe; Václav Talich in the Czech lands; Pierre Monteux and Ernest Ansermet in France and Switzerland; Victor de Sabata in Italy. With the advent of travelling conductors, the monopoly of power traditionally wielded by conductors over individual orchestras and concert programming began to weaken.

Two members of this mid-century élite, Wilhelm Furtwängler and Toscanini, have continued to exert influence on conducting style. Furtwängler was noted for expressive, free and flexible but penetrating performances. He was not known for baton precision but for an outstanding capacity to show structure, phrasing, balance, line and subtle emphasis. He exemplified a conception of modern conducting as an interpretative craft explicitly influenced by philosophy, literature and culture; he was influenced by Schenker and was intent on communicating the underlying logic of composition. Toscanini was celebrated as the ultimate technician, ruthless in rehearsal, noted for accuracy, directness, the ideal of fidelity to literal indications in the score (even though he indulged in cuts and orchestral retouchings), crystalline texture and electric performances; he was the tyrant *par excellence* who abused the players, shouting and exploding in rage. Toscanini was brilliantly marketed and became the outstanding star conductor in the age of modern recording and broadcast. Furtwängler and Toscanini, like most conductors in the mid-20th century, concentrated essentially on older repertory with only selective allegiances to contemporary music (e.g. Toscanini to Puccini and Respighi, Furtwängler to Strauss, Monteux and Ansermet to Stravinsky, Erich Kleiber to Berg). Specialization even within the standard historic repertory emerged. Serge Koussevitzky, who was not notable for his technique, developed a rich Franco-Russian sound with the Boston SO; his successor Charles Münch became best known for his French repertory. Koussevitzky was unusual in his broad commitment to new music, particularly by American composers.

In the USA, the most influential conductors after 1933, apart from Toscanini, were Fritz Reiner, George Szell and Leopold Stokowski. Stokowski reseated the orchestra even beyond the increasingly common placement of both violin sections together on the left, experimented with free bowing, abandoned the baton, and created the lush sound of the Philadelphia Orchestra. His love of publicity was legendary and his efforts to reach popular audiences, particularly through cinema, were often criticized. Stokowski's innovations, his lavish orchestrations of Bach and his staunch advocacy of contemporary composers and American musicians suggest his astute sense that the very adoration of the conductor by the modern audience could be exploited on behalf of music's popularity, as Leonard Bernstein was to do later in the century. Stokowski's technique reflected a recurrent 20th-century desire to circumvent the limitations of the baton by abandoning it, using the right hand and the fingers in a free manner as if to show more convincingly how sound can be sculpted and moulded. In Stokowski's baton-less conducting one can see the effect of the remarkable advance in the post-war era in the proficiency of orchestral musicians; the conductor's role as time-beater and ensemble-keeper recedes; the conductor gives upbeat patterns and replaces them with the mesmerizing visualizations of phrasing, registration and expression independent of the bar line.

The influx of European conductors, especially around World War II, transformed American orchestral practice and conducting habits. Szell, Reiner and Artur Rodzinski continued the objectivist traditions of superlative ensemble and attention to detail and developed some of the world's finest orchestras in Pittsburgh, Chicago and Cleveland. Reiner perfected the art of conducting through the use of small gesture and restricted motion. The visual contrast between sonic power, clarity and tension and the minimalist display of control over pace and dynamics was part of Reiner's magic. Drive and muscular tension, as well as precision in balance were Szell's forte. Both

conductors concentrated on a restricted range of repertory, with only token contributions from the 20th century, Bartók in Reiner's case and Martinů in Szell's. Dimitri Mitropoulos, who used no baton and had a prodigious memory (the finest in modern times) as well as profound interpretative gifts, suffered, in contrast, on account of his advocacy of new and unfamiliar repertory and his failure to emulate the tyrannical methods, elegant refinement and authoritarian image of Szell and Reiner. Reiner, Koussevitzky, Monteux, Jean Morel and Leon Barzin became noted pedagogues and trained many post-war American-born conductors. Leading post-war European teachers include Hans Swarowsky in Vienna and Ilya Musin in Leningrad. Major figures of international reputation after 1945 include Ferenc Fricsay, Sergiu Celibidache, Hans Rosbaud, Georg Solti and Carlo Maria Guilini. In the Soviet Union, a tradition of great conducting flourished, influenced primarily by German theory and practice, in the towering figures of Aleksandr Gauk, Nikolay Golovanov and Evgeny Mravinsky.

Ironically, the development of baton technique took its greatest step forward as a result of the requirements of modernist music. Schoenberg once remarked, when a conductor claimed not to be able to understand one of his scores, 'Why does that occur to him only with my music?', implying that the conductor was no better at conducting Beethoven. The pitch recognition requirements of serial composition, the layered textures of orchestral works (e.g. in Varèse and Ives) and the rhythmic complexity evident in 20th-century music from Stravinsky to Carter forced a dramatic advance in the basic level of technical proficiency. The attainment of rhythmic accuracy and proper intonation demanded a new order of training and preparation and led to the use of a much shorter baton, and extensive skills in independent cueing and time indications using each hand. The conducting craft required to lead an ensemble in 20th-century repertory efficiently is therefore extraordinarily subtle and intricate, even though operetta, *bel canto* and recitative conducting pose some of the most daunting technical challenges to baton technique.

During the 1960s and 70s, recording and television enhanced the status of conducting as a truly global and glamorous pursuit. The careers of Leonard Bernstein and Herbert von Karajan best exemplify the cosmopolitanism of 20th-century conducting. Karajan brought to an apex the tradition of concentrating on a limited repertory and working with very few ensembles, mainly the orchestras of Vienna and Berlin. Conducting with his eyes closed, he perfected the notion of the conductor as cult figure, using all possible media, exploiting the fashion for a stylized image and cultivating modern techniques of marketing. Bernstein set a new example by being distractingly but purposefully athletic on the podium; he was a magnetic teacher and gifted composer who successfully bridged the worlds of popular and classical music both European and American. His decisive role in the post-1960 advocacy of Mahler indicates the extent to which conductors could influence, through recording, repertory for the public at large.

Towards the end of the century the period-instrument movement and new scholarly methods in the reconstruction of performing practices helped accelerate specialization. The international concert circuit led the public and critics to accept the reductive notion that national identity is essential to valid stylistic interpretation; Russian orchestras and conductors seem best at Russian music, Hungarians and Czechs at their nation's composers and so on. Similarly, 20th-century music has developed its own group of advocates and specialists. Among conductors at the close of this century, only Pierre Boulez has equalled the 19th-century tradition of composer as conductor. Despite the explosion in numbers of fine orchestras and conductors some observers believe that the era of great star conductors has passed. The standardization of the repertory, the marginal status accorded to new music, the variety and number of recordings now available (recent and dating from before 1945), the refined quality of recorded sound and the diversity of interpretation documented by sound reproduction have made originality vis-à-vis the standard repertory harder to formulate and justify.

The evolution of conducting technique remained stable from the late 19th century until the advent of recording, which increased the capacity of all performers to hear themselves. Listeners were able to compare sounds heard in live performances with recorded sound. Recording completed the evolution of international technical standards. It also brought about a touch of unfortunate uniformity; before recording, apart from written accounts of performances, listeners had no easy way of comparing one conductor or orchestra with another. Crucial to modern technique is the capacity to alter sound to fit broadly accepted notions of stylistic adequacy. In addition to specialization along nationalist lines and in Classical and Baroque music, the conductor after the mid-20th century is faced with interpretative benchmarks in the form of recorded precedents. Daniel Barenboim, for example, cites the influence of Furtwängler, a conductor he witnessed only as a teenager, whose legacy retains currency through recordings. The paucity of fresh interpretative insights may in fact lie in the extent to which conducting has been separated from other aspects of music and culture. Although many conductors at mid-century (e.g. Szell, Klemperer and Furtwängler) tried their hand at composition, few after 1970 besides Boulez and Bernstein became established as composers. Some conductors continue careers as instrumentalists (e.g. Barenboim and Vladimir Ashkenazy), but most do not. Scholar/performers or conductors with highly developed intellectual and literary interests (in the sense of Berlioz, Bülow and Ansermet) are rare. In the contemporary context, the significance of the conductor's role in training a professional orchestra to play well–that is, accurately, in tune and together in standard repertory–is indispensable only in new and unfamiliar music, as the success of the conductorless ensemble Orpheus suggests (although the first serious experiments at conductorless orchestras, such as Persimfans in Moscow, took place in the 1920s). The reading skills of the modern orchestra are unparalleled. Accounts of early examples of orchestras' reading of new music (e.g. in Vienna under Hans Richter, when Hugo Wolf heard *Penthesilea* read) suggest that modern standards are incomparably higher. The canonic orchestral repertory has become integral to the training of all instrumentalists.

Beyond recording, the aeroplane, film and video and, finally, trade unions and the attendant economics of orchestral concert life have exerted a profound impact on modern conducting technique. The ease of travel has

made guest conducting more significant than long permanent posts. Herbert von Karajan was an exception, and it is evident, as in the historical example of Mengelberg and the Concertgebouw, that a particular orchestra over time can read the non-standard personal gestures of their conductor and his intentions, so that unique modes of communication suffice. Szell developed a special rapport with the Cleveland Orchestra but could not readily replicate it when working with the New York PO. For most professional conductors, however, the international circuit demands the use of a visual language that translates easily and quickly. This has had the effect of restricting the range, not only of repertory but also of interpretation. The rapidity of communication between conductor and orchestra mirrors the high cost of rehearsal time, now a dominant factor as a result of the regulation and rising cost of compensation and working conditions for orchestral musicians. The ideology of podium dictatorship has been replaced with one of collegiality and collaboration. What Mendelssohn, Berlioz, Bülow, Mahler, Toscanini, Furtwängler and Koussevitzky (who rarely guest conducted) achieved in almost unlimited and painstakingly detailed rehearsals in the post-war era, has to be achieved in a matter of a few hours with a minimum of verbal explanation and exclusively by gestures using baton, left hand, eyes and body. Celibidache, who opposed recording and resisted the contemporary demands of the profession (and remained fiercely independent in his interpretative approach), once quipped that the young, modern conductor had one rehearsal and a hundred concerts, whereas he demanded one hundred rehearsals for one concert. Simple as these explanations may be, the modern conductor must from the first rehearsal mould sound and direct it efficiently.

The theatrical and visual dimension of conducting in the age of recorded sound, however, has become indispensable to the conductor's craft. It will no longer suffice, as Schenker predicted, for the conductor to prepare an interpretation and lead it discreetly. This is permitted only for old masters; the aged Klemperer, Karajan or Lovro von Maticic. Audience expectation requires the balletic and energetic self-presentation pioneered by Bernstein in his early years and perfected by Riccardo Muti, in whose work grace and musicality merge in an alluring visual display. The apogee of the technical virtuosity expected of the modern conductor in terms of the visualization of sound and line is evident in the styles of Claudio Abbado, Lorin Maazel and Carlos Kleiber, son of the great Austrian mid-century maestro. Kleiber's appearances are few and his repertory is limited, but he has perfected the use of space to show registration, a three-dimensional visualization of sound, not merely vertical and horizontal strokes, and a remarkable independence of right and left hand. Strauss's admonition to a young conductor to keep his left hand in his pocket would appear anachronistic today. Even Furtwängler and Toscanini relegated most of the expressive aspects of conducting to the left hand and used the body sparingly. In modern conducting, the burden has shifted from preparation to the moment of performance and the capacity of the conductor to put nuance on the stage in terms of dynamics, articulation and balance, with the hands alone. The conductor's role in the cases of less proficient but commercially successful practitioners often deteriorates into a decorative display over the music, indicating events rather than creating them, following lines rather than shaping them, and celebrating sonorities as opposed to encouraging and sustaining them. Although Monteux admonished conductors not to conduct for the audience, in an age dominated by television and film, the visual impression the conductor makes has become far more influential than might seem reasonable.

The repository of recorded performance has strengthened the ideology of fidelity to the score and the notion of accurate interpretation. Modern treatises on conducting now refer to comparative study of recordings as a result of the capacity to scrutinize in close detail the recorded archive of performances. Furthermore, claims to historical authenticity bolstered by modern scholarship have lent credence to arguments first proposed by Weingartner and advocated polemically by Toscanini, even though the notions of definitive performance, fidelity to text and authenticity have been challenged on convincing philosophical and historical grounds. The prevailing interpretative strategy remains far removed from the point of view championed by Wagner, even though conductors such as Fritz Steinbach (Bülow's successor in Meiningen) and, later, Hermann Abendroth continued to pursue a more flexible, free and highly differentiated approach well into the mid-20th century. Conductors tend either to follow conventions established by reassertion through recordings and uphold the interpretative practices to which audiences have been most accustomed, or to insert arbitrary nuances in a desperate attempt to suggest originality. These habits, as Wagner and Berlioz aptly realized, are inadequate, and not consonant with the expectations of composers (save those in certain schools of 20th-century composition intent on specifying everything and leaving nothing to the whim of the performer). Conducting remains ideally, as Strauss observed, a mix of fidelity to intention and text and inspired improvisation. Since most conductors are distant from contemporary music as performers or composers, the sources for convincing improvisation have narrowed considerably, especially under the weight of indelible recorded precedents that define the patterns of reception by critics and audiences.

3. TECHNIQUE. At the end of the 20th century stick technique and podium manner had become more standardized than at any point in the history of conducting. The rise of formal training at college and conservatory levels, the influence of international competitions and local apprenticeship programmes, the impact of recordings and film in the establishment of a conducting 'common practice', the impact of the international conductor as a generator of commerce and the concomitant reduction of expensive rehearsal time have all combined to codify the functions and skills of the modern maestro. These purely technical skills coexist in several forms and begin with first choices.

(i) Score study and text preparation. As a consequence, particularly, of the early music and performing practice movements of the 1940s–90s, and the associated rise to prominence of the scholar-conductor (Mackerras, Harnoncourt, Norrington, Christie, Gardiner, Jacobs, McGegan, Hogwood and others), conductors are increasingly concerned about textual accuracy. Accordingly, serious conducting begins with a choice of score that reflects the highest state of current scholarship. Scholars and publishers are required to provide answers to problems of variant,

incomplete and error-ridden editions. While it was perfectly acceptable 100 years ago to retouch Handel, Chopin, Schumann and even Beethoven, wholesale re-writing of Musorgsky and Bruckner was the norm, and issues of period performance were rarely raised, today, many conductors look to a more rigorous attitude to the composer's assumptions regarding the performance of his music. This is reflected in the procedures of a conductor's preparation.

Working from a reliable text, and often after examination of other source materials, a conductor may study the score through harmonic and rhythmic analysis, possibly at the keyboard. A conductor must make informed choices about blend and balance, line and partwriting, bowing and articulation, dynamic, shade and colour. These choices will derive from personal judgment after close score study, will be marked and entered in the players' parts and will inevitably be adjusted in the process of rehearsal, especially if they come into conflict with orchestral traditions, accepted wisdom and the reality of creating sound; dynamic markings, for example, are relative and become meaningful only in relation to the sound produced by the particular orchestra.

(ii) Rehearsal strategies. In both the symphony hall and the opera house, high costs place a severe limitation on rehearsal time. The time is past when music directors such as Celibidache, Koussevitzky, Mengelberg and Mravinsky could require nearly endless rehearsal periods; few guest conductors can demand the same. Accordingly, the professional conductor is increasingly defined by the efficient use of rehearsal. Rehearsal strategies vary widely. Many conductors will play a work from beginning to end and then return to correct deficiencies. Some will begin correcting errors and phrasing from the start. Many will call out errors as the work is in progress and some will stop and demand changes at every instance. At the second rehearsal, highly skilled conductors often work from a list of problems revealed at the first; in the process, they may select significant sections from within the music, the solution of whose problems will then apply broadly across the work and in that process establish a model, so conserving time and creating musical coherence. When giving a première, many conductors invite the composer to assist in the rehearsal process (or vice versa, as in the relationship between Ozawa and Messiaen), although that role is usually restricted to correcting wrong notes, advising over tempos and the like. Time constraints have increased the pressure to convey intent visually rather than orally and conductors would be ill-advised to make lengthy speeches about the spiritual import of a particular passage or his conception of a work.

(iii) Hands and baton. Conducting is almost universally a right-hand practice (Penderecki and Runnicles are rare exceptions). Roughly speaking, the right hand, often extended with a baton, illustrates time; the gestures of the left are used to suggest line and intensity, to cue entries and release, to illuminate crescendos and decrescendos and to shape the broader contours of the music. The modern baton, a white length of wood or plastic, serves to clarify and magnify the gestures of the hand; its use is entirely optional, largely traditional and frequently serves primarily to mesmerize the audience which has come to expect it. The baton has no inherent musical properties. Batons have often been very long: 60 cm or more were not unknown to such conductors as Henry Wood, Charles Munch and Adrian Boult. Half that length or less is now standard. Most batons have a cork to absorb sweat, or similar butt, and are gripped lightly there or just above it.

Some conductors work without a baton, or use it only sparingly. Boulez and Stokowski (after 1929) appear never to have used a stick, considering it a distracting antagonist. Mitropoulos also worked without a baton; he has said (1954):

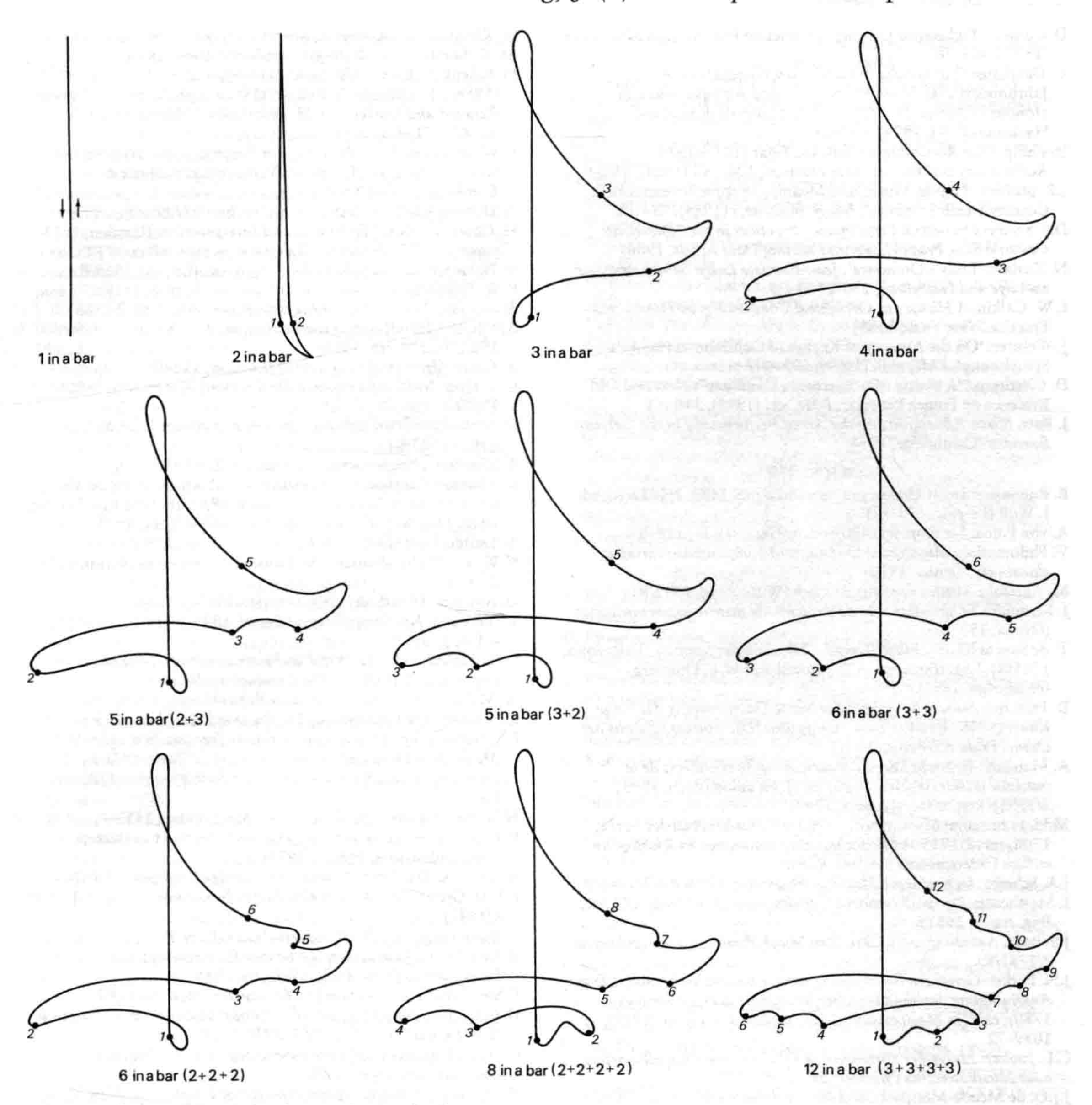
> I believe that there is some kind of communication through the expression of the hands of what you feel ... I think I can express myself better with my hands ... I make an appeal, I mean, when I try to reach, to reach the soul of my musician who plays the solo, let us say, at that moment, and it's just a kind of gesture that I couldn't do with my baton and naturally I could use my left hand just, but I have two hands to use and I feel happier that I can reach for somebody's soul.

Whether or not they use a baton, most conductors also use a podium to raise the effective display of their hands. Modern podiums are usually between 15 to 30 cm in height.

(iv) The beat: tactus and ictus. The beat and the preparatory intake of breath establish tempo, character, style and power. The impact of that preparatory event is crucial; widely employed in opera, the breath of preparation assists singers and wind players especially to prepare entry and quality of sound, and it is usually audible. The preparatory beat, given simultaneously, appears metrically at the point of maximum usefulness. It may occur as a conventional upbeat leading to a standard downbeat, or it may take the form of one or two 'bars for nothing'. There can be no fixed rule for the metrical placement of such preparatory events; they are bound to the music they animate. Scherchen, Rudolf, Leinsdorf and many others have written about how to open a work that begins at an awkward or irregular metrical point. There is invariably more than one practical solution to such a problem, but any remedy will ordinarily lie within the province of the beat pattern itself.

In the course of the 20th century, beat patterns became largely standardized and capable of being understood by musicians around the world. The idea of *tactus* represents that of fixing the central pulse of a passage in a regular and identifiable beat pattern. The notion of *ictus* is to place within that pattern visible beat points which articulate that pulse and give some guide to the character of the music. This is achieved in many ways, such as a bounce or flick of the wrist, its stasis and release, or the raising and lowering of the baton point itself. The *ictus* of a Wagner legato will be profoundly different from that of a Skryabin staccato.

There is one geographic distinction in the placing of pulse. In British and North American schools, conductors and orchestras are trained to play 'on the beat'; that is, to produce the sound at the actual moment when the baton strikes the appropriate rhythmic juncture. Many continental European conductors, especially those trained in German opera houses, practise a subtle variant of this: they train their orchestras to sound not on, but just after the visible beat. This is most often used in slower music of an elevated lyricism, where the early-warning apparatus of the conductor's gestures can provide a remarkable flexibility, rubato and shapeliness of line. Furtwängler, Klemperer, Knappertsbusch, Talich, Karajan, Carlos Kleiber and Maazel have been among the masters of this special technique.



10. Basic conducting patterns (after drawings by David Atherton)

(v) The beat patterns. The basic movements of the stick are vertical and lateral; where there is only one beat or two beats to the bar it is vertical only. Fig.10 shows the generally accepted direction of the beat. Attempts to show this on paper have often been made but are not particularly convincing, since the nature of the motion varies according to circumstances. The underlying principle is that the stick does not move in a series of jerks but in a fluid, continuous movement, which so to speak bounces off each point in the diagram. The way in which this is done varies according to whether the music is slow or fast, legato or staccato, and so on. Where there is only one beat in a bar the bounce must be considerable in order to reach the point at which the next beat begins.

Subdividing the beat may be necessary in a rallentando or where there is particularly elaborate figuration. The purpose of such subdivision is clarity. The contrary process may also occur, e.g. in a quick movement in 4/4 the presence from time to time of a basic rhythm of two in a bar may make it more convenient to beat two instead of four. Strauss, who disliked giving more beats in a bar than were strictly necessary, did this constantly, even to the extent of beating parts of the prelude to *Tristan und Isolde* in two instead of in six.

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J. SPITZER and NEAL ZASLAW (1), LEON BOTSTEIN (2), CHARLES BARBER, JOSÉ BOWEN (3(i)–(iv)), JACK WESTRUP (3(v))

Conductors Guild. American organization founded in 1975 under the aegis of the American Symphony Orchestra League; it became independent in 1985. The guild is devoted to advancing the art of conducting and to serving the artistic and professional needs of its members. Its journal, published twice a year, includes scholarly articles on the history and craft of conducting, as well as lists of errata in the scores and parts of standard orchestral and choral works. The guild also publishes the quarterly *Podium Notes* and a monthly bulletin of current vacancies in the field. In addition to annual conferences, seminars and workshops, the guild presents the Theodore Thomas Award to conductors who have made significant contributions to the art and to the education of young conductors, and administers the Thelma A. Robinson Award in Conducting for the National Federation of Music Clubs. In 1998 the guild had approximately 1900 members in more than 30 countries.

□

Conductor's part. A reduction of an orchestral score to two or a few more staves with the parts for transposing instruments notated at sounding pitch and all entrances of the different instruments cued. Band scores are often printed in this form, which is also known as 'condensed score'. *See* SCORE.

Conductus (Lat., from *conducere*: 'to escort', 'to guide'; pl. *conductus, conducti*). A medieval song with a serious, usually sacred, text in Latin verse. The genre seems to have originated in the south of France near the end of the 12th century. Taken up by the Parisian composers of Notre Dame, it flourished with great brilliance from about 1160 to about 1240. It was superseded in the second half of the 13th century by the motet. A handful of new conductus from the 14th century are peripheral, chiefly German in origin.

1. Aquitaine and related areas. 2. Notre Dame of Paris. 3. Rhythmic interpretation in the Parisian conductus. 4. Style and construction. 5. Spain, Germany, England and Italy.

1. AQUITAINE AND RELATED AREAS. The word 'conductus' first appears in mid-12th-century sources. It is found in *E-Mn* 289 (*c*1140) above nine songs, several of which are introductions to lessons. *Resonet intonet*, for example, concludes with an exhortation to the congregation to prepare itself for the reading of the scriptures:

> Munda sit, pura sit hec ergo concio,
> Audiat, sentiat quid dicat lectio.

The presumption is that such a piece was sung as the lectionary was carried to the place appointed for the reading.

Each of four songs in the manuscript in *E-SC*, allegedly compiled by Calixtus between 1123 and 1152, is presented under the rubric *conductum*, a word otherwise used in the period for 'safe conduct'. Three are followed by an injunction to the lector to commence the reading; the fourth, *Salve festa dies*, was undoubtedly used for the same type of procession as the ancient hymn that is its model. One of the songs, *Sancte Iacobe*, is supplied with an alternative ending that transforms it into a *Benedicamus Domino* introduction. Copied in very small letters beneath the closing line of the poem are the words 'Quapropter regi regum benedicamus Domino'. This sort of adjustment is not unusual, as processional introductions, conductus and *Benedicamus* tropes are, in fact, readily interchangeable.

The Tegernsee *Antichrist Play* (*c*1160) makes mention of a conductus, *Alto consilio*, to be sung while Ecclesia, attended by Iustitia, Misericordia and others, moves towards her throne.

Songs called conductus had an important place in Circumcision Offices that were compiled early in the 13th century for the northern French cities of Laon (*F-LA* 263), Sens (*SEm* 46) and Beauvais (*GB-Lbl* Eg.2615), as well as for the Office, known from a 16th-century manuscript, for the town of Le Puy in the south. These pieces relate to a variety of ritual activities: a conductus 'ad tabulam' for the beginning of first Vespers in Sens, for example, was designed to precede the reading of the tablet (a list of duties for the week's services, naming the persons to whom they were assigned). The song is the famous 'prose' of the ass, *Orientis partibus*, which repeats after each of its seven strophes the French refrain 'Hez, sir asne, hez!'. Conductus are associated, in one or more of the Offices, with the readings for Matins and the Mass, the medieval drama, the dismissal following second Vespers, and with the festive meal at the close of the day. The *Play of Daniel*, written by the students of Beauvais and recorded in *Lbl* Eg.2615 with the Circumcision Office, uses conductus to accompany the entrances and exits of the *dramatis personae*. (*See* MEDIEVAL DRAMA.)

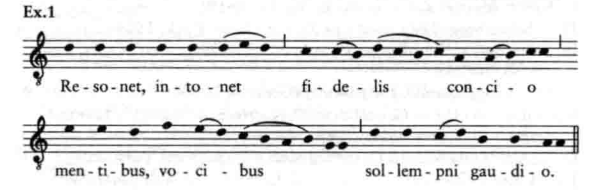
Designated conductus by reason of their particular function, the foregoing pieces belong to a larger repertory of freely composed Latin song. The core of this repertory, Aquitanian in origin, is preserved in a series of four manuscripts, three of which came into the possession of the abbey of St Martial in Limoges soon after the beginning of the 13th century. (The idea, once current, that St Martial was the leader in the musical-poetic movement represented by these manuscripts has since lost ground.) The earliest layer of *F-Pn* lat.1139 (A), dating from the end of the 11th century, contains over 50 verse songs. Some of these are independent, their function betrayed neither by content nor by rubric; 16, including an *Alto consilio*, are called *versus*. The contents of *F-Pn* lat.3549 and 3719 (manuscripts that together span the greater part of the 12th century) and *GB-Lbl* Add.36881 (from just beyond the turn of the century into the 13th) bring the total of Aquitanian verse compositions to well over 100.

Historical aspects of the relationship between Aquitaine and the places named above are not clear: the existence of an independent Sicilian school and its possible connection with that of Aquitaine can only be speculative; likewise the probability that these smaller centres were offshoots from the flourishing, long-lived Aquitanian line. However, taking into account not only broad similarities of style, but also a significant number of concordances, one may speak with certainty of a single artistic movement, a single, all-encompassing repertory.

Like the tropes and proses of an earlier era, the songs that make up this repertory celebrate the great festivals of the Church year. The overwhelming majority are dedicated to the Nativity and the feasts within the Octave: St Stephen, St John and Holy Innocents. Those honouring Mary are next in importance, followed by a few for St John the Baptist, St Nicholas, Mary Magdalene and, in *E-SC*, St James. *Jerusalem mirabilis* (A, f.50), which urges participation in a crusade to recover the holy city, is one of the rare topical pieces in the repertory.

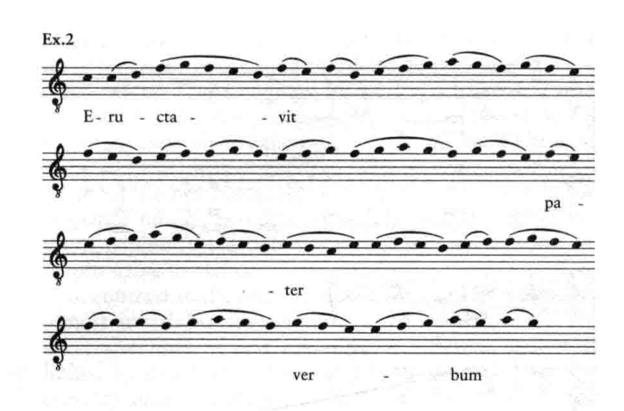
The music tends to reinforce the characteristically strophic structure of the poetry, although as many as a quarter of the Aquitanian songs are through-composed. The declamation of the accentual verses – some of which are entirely regular, while others show stability of rhythmic pattern only at the cadence – may be either syllabic or melismatic. Syllabic is to be understood strictly, i.e. as a single note to a syllable, and in the broader sense of a delivery which, though ornamented, permits the ear to grasp the poetic organization. *Resonet, intonet* (ex.1)

Ex.1



is essentially syllabic, its embellishments so placed as to emphasize the ordering of the line into four groups of

Ex.2



three syllables. The second strophe of *Letabundi iubilemus* (ex.2) illustrates a fundamentally different relationship between music and text. (The transcriptions are not meant to suggest that all notes were of the same duration, but, because we do not know what the rhythmic practice was, singing the notes evenly is feasible.)

One of the distinguishing features of the Aquitanian school proper is its early, continuing interest in polyphony. Scholars have identified eight compositions for two voices in the hand of the original scribe of A, and three others in a later hand. The latter show a steady increase in the amount of part-writing, most of it associated with verse songs. The successively composed voices of the polyphony relate to each other in one of two ways: they may move simultaneously (i.e. note against note), a relationship equally appropriate to syllabic and to melismatic delivery of a text; on the other hand, the notes of the first voice, each linked with a single syllable, may be overlaid with figures of two, three, four or occasionally, for reasons of emphasis or formal definition, as many as a dozen or more notes in the second voice. Excerpts from a polyphonic song surviving in all but the oldest of the Aquitanian sources show both types of contrapuntal structure (exx.3*a* and 3*b*). The similarity of range and the predominantly contrary motion of the two voices are standard features; so also are the liberal use of dissonance in the texted opening of the piece, and the restriction to consonant intervals, perfect and imperfect, in the note-against-note passage.

2. Notre Dame of Paris. The Parisian school of song composition shows few if any signs of direct contact with that of Aquitaine. Limited concordances between the Notre Dame sources and those from Sens and Beauvais further suggest that Paris had no strong musical ties with these, its close neighbours. It was, rather, at the centre of a movement that attracted English participation and thats seems to have had some influence in an easterly direction.

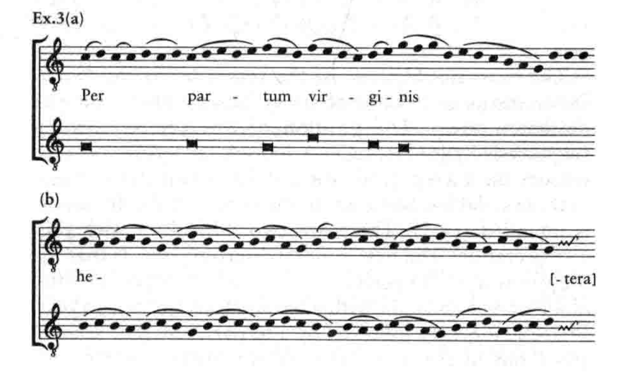
The name 'conductus' appears not in the Parisian musical sources but in the theoretical literature. The anonymous author of the *Discantus positio vulgaris* (*c*1240), the earliest of the relevant treatises, defined the conductus as a (polyphonic) setting of a poetic text (*CoussemakerS*, i, 96). What was originally used to refer to function has become a generic or categorical designation. Subsequent theorists took this use of the term for granted. They amplified the definition, noting that the first voice, now called tenor, was newly composed and that the single text was simultaneously declaimed in all voices.

An English theorist, known after Coussemaker as Anonymus 4, analysed the Notre Dame repertory in terms of books devoted to particular species of composition. In an essay on measured rhythm (*c*1275) he listed, among others, a book of three-voice conductus with caudas (i.e. melismas), one of two-voice conductus with caudas, and a third of two-, three- and four-voice pieces without caudas. He made no secret of his preference for the melismatic pieces, several of which he singled out for comment. Thus we learn, for example, that *Salvatoris hodie* (earlier identified as the work of Perotinus) and *Relegentur ab area* have organum-like cadencing figures at the ends of verses, and *Hac in die Rege nato* is a centonization of conductus titles. He dismissed the simple pieces with the remark that they were much used by lesser singers. Anonymus 4's primary concern was with polyphony, but he did point out that monophonic categories, including the conductus, have their own books (ed. F. Reckow, 1967, p.82).

The central source for the Notre Dame conductus is a manuscript of the mid-13th century, *I-Fl* Plut.29.1. More than 250 compositions are arranged in fascicles which correspond loosely to the books of Anonymus 4. Fascicles six and seven contain, respectively, 55 conductus for three voices and 129 for two. Within the fascicles, melismatic and syllabic pieces are on the whole arranged together. The tenth fascicle preserves about 80 monophonic conductus; three pieces for four voices follow the four-voice organa at the beginning of the manuscript. The repertory in *I-Fl* is virtually all-inclusive. Sources next in importance, *D-W* 677, of English provenance, and *E-Mn* 20486, contain but a handful of pieces not present in the larger manuscript.

The subject matter of the Notre Dame conductus is varied. Songs dedicated to feasts of the Lord, particularly the Nativity, have preference, as in the older repertory. Among the saints, however, it is not only the companions of Christ who are honoured, but also more modern witnesses to the faith: Martin, Germanus of Paris, William of Bourges and Thomas à Becket. There are laments, after the manner of the ancient planctus, on the deaths of temporal and ecclesiastical princes, and more joyful songs associated, also by tradition, with coronations, elevations and homecomings. Outraged protests against corruption in the clergy have a significant place in the repertory; pious in intent, they can hardly be considered sacred. Certainly, love songs and a scattering of witty, thinly disguised requests for money are at odds with the serious tone of the poetry as a whole. A few of the texts are attributed in other sources to Walter of Châtillon, Philip

Ex.3(a)



the Chancellor and John of Howden. The majority, however, remain anonymous.

3. Rhythmic interpretation in the Parisian conductus. Music theorists of the 13th century were consistent in describing the conductus as a species of discant or precisely measured polyphony. They included it with the organum, the motet and the hocket among the genres governed by the rhythmic modes. The notation of the melismas is such that in most instances a reading in one or the other of these modes is easily deduced. As in all Notre Dame polyphony, the 1st mode is by far the most popular; it is followed at some distance by the 3rd, then by the 5th, 6th and 2nd. The interpretation of texted material is more difficult; figures which seem to suggest no mode at all must be recast in the mind ('in intellectu') into patterns with rhythmic significance. The theorists sketched out a few guidelines for this procedure, and some help is to be gained from a handful of pieces that survive in both texted and melismatic form. Combining the information from the theoretical and musical examples with a careful analysis of poetic rhythm, scholars have been able to solve at least some of the problems related to the proper delivery of the text.

Trochaic verses, which dominate the repertory, are frequently declaimed in the 1st mode, the alternating accents of the poetry coinciding with the longs of the musical phrase. Quite as often, especially in settings with caudas, the syllables move in the more deliberate pace of the 5th mode. In such cases it is necessary to distinguish between the declamatory rhythm and the overall musical rhythm. The latter may be that of any mode (including the 5th); more often than not it is orientated towards the 1st.

Among non-trochaic verses, the one most widely used is the octosyllabic line with an antepenultimate stress. This could signify a series of iambs that might, in theory, be translated into the breves and longs of the 2nd mode. However, while the cadence is iambic, the first half of the line is variable; some of the time it is regular, much of the time it is not. Once again the 1st mode seems to be indicated. A ternary long substituted for one long–breve pair effects the alignment of stressed syllables with the longs of the mode (see exx.4*a* and 4*b*). These patterns are also subject to augmentation.
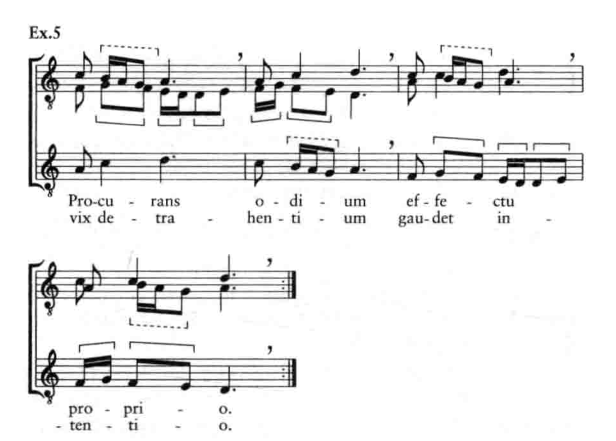
Ex.4(a)

se dè - so - lá - tam dé - se - ri
è - ius non ést ab-scón - di - tùr

(b)
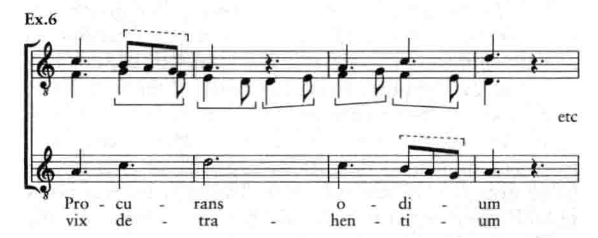
mó - do só - la re - lín - qui-tùr

The most troublesome of the verses set by the Notre Dame composers is one of six syllables with an antepenultimate stress. The position of this primary accent suggests dactylic rhythm, and, indeed, the largely syllabic settings show a regular division of the line into two groups of three syllables. Some are of the view that the 4th mode is intended (ex.5). There are two difficulties with this interpretation. The first, a purely musical one, is that all the phrases are imperfect or incomplete; a proper 4th-mode phrase ends not with a ternary long but with a pair of unequal breves followed by a ternary rest. The second arises out of the irregularity of the poetic rhythm; the



accentual patterns of the couplets cited are not the same. If these and others like them are read in the 4th mode, the relationship of poetic and musical values is in a constant state of flux; the stressed syllable in the first half of the line falls now at the beginning of the foot, now in the middle, sometimes with a breve of one beat, sometimes with one of two beats. Conflicts of this kind, common enough in the motet, are seldom encountered in the conductus.

A stronger case can be made for the 5th mode (ex.6). A progress in ternary longs neutralizes the poetic stresses



and provides for phrases that are complete. Most of the songs built of these six-syllable lines belong to the earliest extant layer of Notre Dame composition. The date of origin tends to corroborate the use of the 5th mode, one of the first to take shape. (*See also* Rhythmic modes.)

4. Style and construction. The conductus is distinguished from the other categories of Notre Dame polyphony by its original tenor. The exceptions to this rule are a few syllabic songs based not on plainchant but on vernacular tunes. When, as occasionally happened, a composer set a liturgical text in the manner of a conductus, he put aside the traditional melody. The stereotyped patterns imposed by usage on the chant differ from those of accepted conductus models, which call for a rhythmically flexible tenor, closely orientated towards the other voices. The orientation, which is not only rhythmic but also melodic, is sometimes complete, as when the voices exchange identical material a phrase at a time. The harmonic relationship of the voices is, broadly speaking, consonant. Perfect intervals occur at those points that define the structure of the composition; dissonances are freely interspersed. Major and minor 3rds, the secondary consonances associated by the author of the *Discantus positio vulgaris* with the conductus (*CoussemakerS*, i, 96), are most prominent in compositions of English origin.
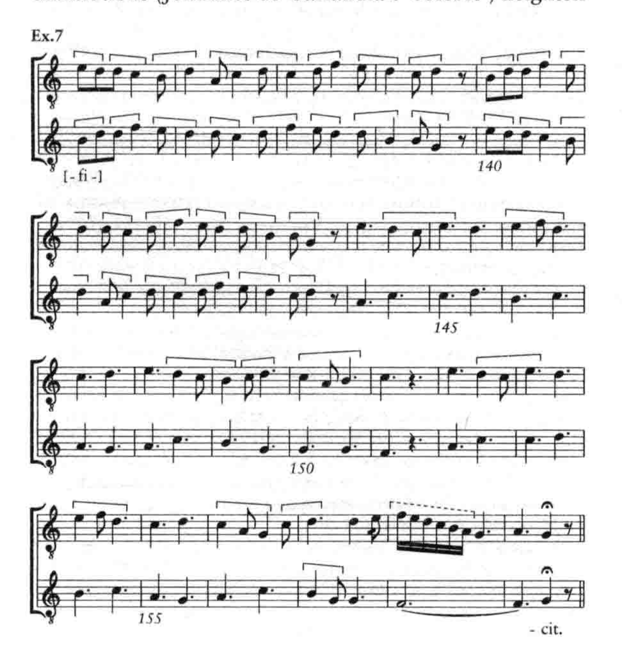
Anonymus 4's opinion as to the relative merits of melismatic and syllabic composition seems to have been

representative. Less than a third of the repertory is made up of pieces without caudas; of these, the majority are for three voices. The simplicity of the declamatory style is matched by the clarity of formal design. The strophic melodies, with their balanced, sharply outlined phrases, show a great deal of text-related repetition. Normally found at the beginning, this may, in stanzas of the lai or sequence family, be continuous. The added voices (duplum, triplum, quadruplum) cadence with the melody, so emphasizing its structural divisions.
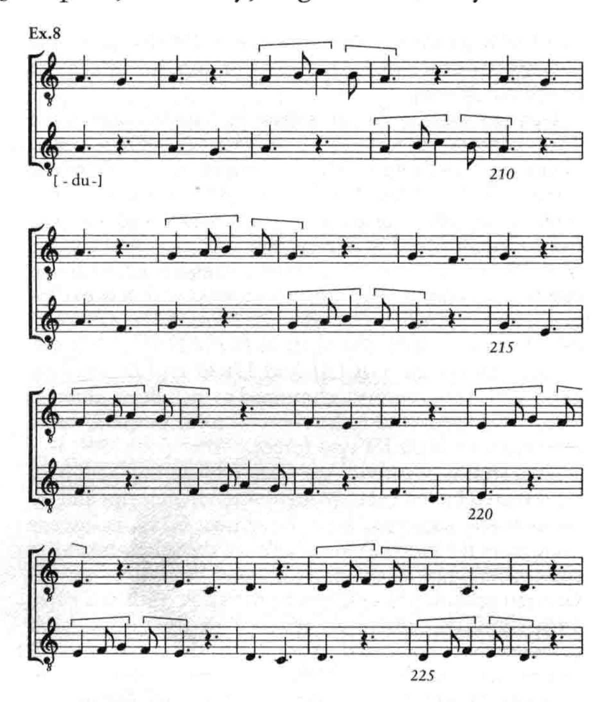
In contrast to the syllabic songs, those with caudas are almost invariably through-composed. Within strophes, successive lines of text are sung to different melodies; linked by common melodic and rhythmic figures, however, the musical phrases, though seldom twice alike, are stylistically consistent. Repetition has a large place in the elaborate compositions, but it is most often associated with the melismas. There are occasional correspondences between texted and melismatic passages and a few repetitions from one melisma to another. More important than these, however, are the repetitions that govern the internal structure of the melismas. The conclusion to the second strophe of *Seminavit Grecia* (ex.7) is typical. Two phrases, of proportionately different lengths, are each subject to immediate restatement, one with voice-exchange, the other with a partially new counterpoint in the duplum. (The figure in bars 158–9 is what Anonymus 4 meant by an organum-like cadence.) Equally characteristic is a passage from the end of *Rex eterne glorie* (ex.8): here there are no clear breaks in the texture, and the repetition – varied, sequential and quasi-canonic – is continuous.

Melismas, by definition ornamental, may be enriched and enlivened by a variety of devices. From time to time a short passage in organum purum is introduced for purposes of climax. An anonymous theorist, thought by some to have been associated with St Martial, described this practice (ed. in *AnnM*, v, 1957, p.33). He warned against using it too extensively lest the basic note-against-note texture be destroyed. Brief hockets and rhythmic diminutions (Johannes de Garlandia's 'colores') heighten

Ex.7



Ex.8



intensity, as do fragmentary changes of mode (if we read the notation correctly).

The conductus is a vocal composition; there is nothing to substantiate the theory sometimes put forward that the melismas were, of necessity, performed on instruments. Singers accustomed to the soloistic chants of Mass and Office would have found no difficulty with the wordless melodies. It does seem likely, however, that the medieval fondness for mixed timbres was expressed, under certain circumstances, in an instrumental doubling of the voices.

The monophonic conductus from Notre Dame are highly problematical. The notation is even more ambiguous than that of the polyphonic pieces, and the failure of the theorists to include them in the discussions on rhythm raises serious doubts as to whether they were modally conceived. Some of the songs appear without their texts in the context of larger polyphonic pieces; it is not certain whether the modal rhythm of the latter is applicable to the monophonic songs.

The Wolfenbüttel manuscript *D-W* 1099 (*c*1275) testifies to the decline of the conductus in favour of the motet. The latest of three major sources of Notre Dame polyphony, it contains over 200 motets but only 29 conductus. Theorists of the late 13th century, Franco of Cologne and the St Emmeram Anonymous, and the early 14th century, Walter Odington, Johannes de Grocheio and Jacques de Liège, continued to speak as if at first hand about the genre. Significantly, however, Jacques lamented the fact that the moderns showed no interest in it. As far as France was concerned, the tradition was dead, recollected by the few Notre Dame songs interpolated into the satirical *Roman de Fauvel* (*F-Pn* fr.146) around 1316.

5. Spain, Germany, England and Italy. Outside France the situation varies. A large manuscript copied in the early 14th century for the monastery of Las Huelgas (in *E-BUlh*) shows a retrospective link with the Parisian repertory. Considerably more than half of its 35 conductus

are found in one or more of the older, Notre Dame sources. Evidence of independent or continuing activity in Spain is lacking.

German interest in the conductus, awakened in the 13th century, continued long after the French had abandoned the genre. The manuscript of the *Carmina burana* (*D-Mbs* Clm 4660), from the latter part of the century, has nine Notre Dame songs, four without music, five for one voice. The Weingarten manuscript of similar date (*D-Sl* HB I Asc.95) contains songs from both the Aquitanian and the Parisian repertories; with few exceptions, these appear in monophonic form. A large number of later manuscripts, among them *D-EN* 314 and *Mu* 156 (14th century) and *GB-Lbl* Add.27630 and *D-Bsb* Cod ger.8°190 (15th century), continued to include conductus, some borrowed from older sources, some original, some monophonic, some for two voices.

Two strains of activity are discernible in England: one, represented by the elder Wolfenbüttel manuscript and by the text manuscript *GB-Ob* Rawl.poet.C510, is inseparable from the Notre Dame tradition; the other shows the same combination of materials and influences as the German school. Manuscripts of the 12th, 13th and early 14th centuries, nearly all reduced to fragments, have compositions borrowed from both the great French repertories, together with songs of English origin. The majority are simple settings for two and three voices.

Italy presents a very different situation. The conductus, like the motet, appears to have been rejected completely. Certainly the genre as such never took root there. Handschin's suggestion that its influence lives on in the vernacular songs of the 14th century, however, is both attractive and plausible. The spirit of the Italian song, with its single text, its combination of syllabic and melismatic textures, and its elegant refinement, both rhythmic and contrapuntal, is exactly that of the most highly valued Notre Dame conductus.

See also Discant; Motet, §I, 1; Organum; Sources, ms, §iv, 3.

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JANET KNAPP

Cone, Edward T(oner) (*b* Greensboro, NC, 4 May 1917). American musicologist, theorist and composer. He studied composition with Roger Sessions at Princeton University, where he took the AB in 1939 and the MFA in 1942. He taught at Princeton from 1947; in 1969 he was appointed professor and continuing fellow of the Council of the Humanities. He has been professor emeritus since 1985. From 1965 to 1969 he was co-editor of *Perspectives of New Music*, and in 1969 he became an advisory editor for the publication. In 1973 he was awarded the honorary doctorate of the University of Rochester.

Although Cone has composed for orchestra, piano, chorus, solo voice and chamber groups, he is known principally for his critical and analytical writings, which cover a broad historical range. In addition to discussing specific works he has dealt with more general questions, such as types of aesthetic perception and the determining elements of musical form. An accomplished pianist, he is particularly sensitive to the interdependence of performance and analysis, as best expressed in his *Musical Form and Musical Performance* (1968). He has written provocative criticism of analytical methods, particularly intervallic and 'total' analysis, and has dealt with the relation of rhythm and phrase structure to style from the Baroque era to the present. His later works are more historical than analytic, and his *The Composer's Voice* (1974) is a philosophical inquiry into the relation of composition to performance.

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Chbr and solo inst: Str Qt (1939); Sonata, vn, pf (1940); Divertimento, ww, *c*1945; Cl Qnt, *c*1945; 21 Preludes, pf, *c*1945; Nocturne, vc, pf (1946); Sonata, pf, 1946; Prelude and Variations, pf duet (1946); Fantasy on a Hebrew Theme, org (1947); Rhapsody, va, pf (1947); Elegy, vn, pf (1954); Str Sextet, 2 vn, 2 va, 2 vc, 1966; Str Trio, 1972–3; Serenade, fl, va, vc, 1975; Capriccio, str qt, 1981; Pf Qt, 1983; Ostinato, Cadenza and Finale, va, vc, pf, 1990

PAULA MORGAN

Conelly, Claire. *See* CROIZA, CLAIRE.

Confédération Internationale de Sociétés d'Auteurs et Compositeurs [CISAC]. *See* COPYRIGHT, §II.

Confinalis (Lat.). (1) In medieval theory, the note a 5th above the FINAL of a MODE, on which some melodies in that mode end.

(2) A synonym for AFFINALIS.

Conforti, Giovanni Battista (*b* ?Bologna or Parma; *fl* 1550–70). Italian composer of vocal and instrumental music. His *Primo libro de ricercari* for four instruments (Rome, 1558, ed. in Concentus musicus, iv, Cologne, 1978) is dedicated to Cardinal Niccolò Caetani of Sermoneta, to whom he claimed to owe much. It is likely that Conforti had been in the cardinal's service in Rome; the book, an elegant production from the Dorico press, is not only dedicated to Caetani in these personal terms, but also carries his coat of arms on the title-page. The ricercares are notable for their use of idiomatic writing. The *Madrigali, libro primo* (Venice, 1567; ed. in Concentus musicus, iv, Cologne, 1978) for five voices, which Conforti described in his preface as 'some of my youthful

compositions', is dedicated to Anselmo Dandino, the abbot of S Bartolomeo, near Ferrara. According to the title-page, Claudio Merulo not only printed and published the pieces, but apparently also edited them, a fact which has led some commentators to suggest that Conforti may have been Merulo's pupil. Claims that books had been 'newly corrected' by distinguished editors was a common feature of the trade, and by the second half of the century was being increasingly used by music publishers as a marketing strategy. Nevertheless, the inclusion of a piece *in memoriam* Willaert, *S'hoggi son senz 'honor*, in this book, does suggest personal connections with Venice and with the musicians of S Marco.

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CAROL MACCLINTOCK/IAIN FENLON

Conforti, Giovanni Luca (*b* Mileto, Calabria, *c*1560; *d* Rome, 11 May 1608). Italian composer and falsetto singer. Conforti sang in the papal chapel from 1580 to 31 October 1585 when he was expelled along with several of his colleagues for joining the Congregazione dei musici di Roma sotto l'invocazione de S Cecilia, membership of which was forbidden to papal singers. He was reportedly in the service of the Duke of Sessa in 1586 when Cardinal Scipione Gonzaga and protonotary Camillo Capilupi recommended him (with G.B. Jacomelli, also dismissed from the papal choir) in a series of letters for service at the court of Mantua. Capilupi reported favourably on hearing him sing Lenten music at Santa Trinità and proclaimed him the best falsettist in Rome: 'he sings with a head voice, improvises counterpoint, and ornaments like a nightingale'. According to Cardinal Gonzaga, Conforti sang contralto in full voice ('a voci pieni') in the papal choir and soprano, more sweetly ('più dolce') and very high ('alto assai'), *in camera* and in Oratories: 'he sings gracefully with many *passaggi*, but according to the local use [of Rome] that has little of the Neapolitan [manner]; I do not know how this will agree with the style of Lombardy'. In the event, Duke Guglielmo Gonzaga allowed negotiations for the Mantuan position to lapse, to the annoyance of Paulo Faccone, a Mantuan agent in Rome and bass in the papal chapel, who wrote that the decision would make it difficult to hire in the future musicians for Mantua and that Conforti had gone to Tivoli. Conforti subsequently served at S Luigi dei Francesi under Ruggiero Giovanelli from 1 June 1587 to 30 April 1588; he rejoined the papal chapel in 1591 and remained there until his death in 1608.

Conforti's works comprise an instructional book on vocal ornamentation and a three-volume set of embellished Vesper psalm and *Magnificat* settings for soprano, tenor, and bass voices with basso continuo. The *Breve et facile maniera d'essercitarsi* (Rome 1593/*R*; Eng. trans., 1989, as *The Joy of Ornamentation*) is designed to teach the beginner the art of ornamentation quickly and easily; Conforti claimed that following his method mastery could be achieved in the space of several months. The treatise is systematically organized in a practical manner. Successive sections deal with how to fill in ascending and descending intervals of the 2nd, 3rd, 4th, 5th, octave and unison with *passaggi* in a variety of rhythmic patterns. These follow some more elaborate *passaggi*, a table of conventional ornaments (*groppi* and *trilli*), and examples of decorated cadence formulas. A concluding section ('Dichiaratione sopra li passaggi') explains the examples. Though primarily a singer's manual, it could also benefit instrumentalists. The practical but sophisticated application of these ornaments is realized in Conforti's three volumes of *Salmi passaggiati* (1601–1603, 2/1618 as *Passaggi sopra tutti li salmi* ed. M.C. Bradshaw, 1985). Each volume contains nine embellished *falsobordoni*: psalm tones harmonized with repeated chords on the reciting note with main cadences on the mediant for the first half of the verse and a final one for the last half. The psalm tone itself is not embellished but rather hidden in the structure. Verses are to be sung in a flexible declamatory style but the cadences are to be sung in tempo. The psalms are set as strophic variations in alternatim style so that successive verses receive a varied treatment with attention to the verbal sense. Conforti also collected for publication and wrote dedications to Paolo Quagliati's two volumes of three-voice *Canzonette* (both Rome, 1588) the second of which (RISM 1588[26]) contains Conforti's own *Amara vita è quella de gl'amanti*; he is also the compiler of the *Psalmi, motecta, Magnificat, et antiphona Salve Regina diversorum auctorum*, 1592[2]).

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DAVID NUTTER

Conforto [Conforti], **Nicola** (*b* Naples, 25 Sept 1718; *d* Aranjuez, 17 March 1793). Italian composer. He studied with Giovanni Fischietti and Francesco Mancini at the Conservatorio di S Maria di Loreto in Naples. His first *opere buffe*, mounted at Naples and Rome in 1746 and 1747, were so successful that in 1750 he was invited by S Carlo to set Metastasio's *Antigono* (also successfully mounted at London in 1757). In 1751 he was commissioned by the Austrian ambassador at Naples to compose a cantata, *Gli orti esperidi*, for the birthday of Maria Theresa. This was followed by commissions to compose Metastasio's *Siroe* for the name day of Ferdinand VI the following year, and *L'eroe cinese* for the king's birthday in 1754. The success of these works at Madrid was such that he received an appointment to compose operas for the court. After arriving at Madrid (14 October 1755) he composed two *opere serie* which were sumptuously mounted the following year – *La ninfa smarrita* and the first setting of Metastasio's *Nitteti*. His annual salary was then nearly doubled, and he received a grant to bring his wife, the singer Zefferini Anselmi (whom he had married in 1749), and two sons from Italy. After Carlos III came to the Spanish throne in 1759 Conforto's importance declined. From then on he wrote occasional festive music and enjoyed the title of the king's *maestro de capilla*, but

composed no large-scale theatrical works. He may have been the only composer to set Metastasio's *La pace fra la tre dee*.

Conforto wrote brilliant, pleasing melodies similar to those of Corradini, Mele, David Perez and other Neapolitan composers who were brought to the Iberian peninsula. In collaboration with the famous castrato Farinelli, who was then the manager of the court theatres at Aranjuez and Buen Retiro, he played an important part in establishing the taste for Italian opera in Spain: his works were sung in Italian by Italian singers (except for the tenor roles assigned to Raaff) with bilingual librettos for those ignorant of the language. He did not ally himself with national currents, and remained in Spain for business reasons rather than artistic ones. His church music, written after 1759, shows the influence of Feijoo, who argued against the use of violins in liturgical music. Of his nine Lamentations for solo soprano and orchestra (1766) the three for Good Friday dispense with violins, while the first for Holy Saturday omits strings except violas d'amore; his *Miserere* for three choirs (1768) is accompanied by violas and woodwind.

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La cinesi (componimento drammatico, 1, Metastasio), Milan, 1750; as La festa cinese, Madrid, 1751

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Siroe (dramma, 3, Metastasio), Madrid, Buen Retiro, 30 May 1752, *P-La*

La cantarina (int, 1, D. Macchia), Madrid, 1753

La commediante (commedia, 2, A. Palomba), Naples, Fiorentini, carn. 1754

Ezio (dramma, 3, Metastasio), Reggio nell'Emilia, Moderno, May 1754, *D-Dl, I-Nc, Mc*

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Adriano in Siria (dramma, 3, Metastasio), Naples, S Carlo, 4 Nov 1754, *I-Nc, P-La*; rev. Madrid, Buen Retiro, 23 Sept 1757, *La*

La finta contessina, Naples, Fiorentini, 1754, *F-Pc* [perf. date according to Stieger]

Las modas (serenata, Pico della Mirandola), Aranjuez, 1754

Livia Claudia vestale (dramma, 3, A. Guidi), Rome, Dame, carn. 1755, *I-Nc, P-La*

La ninfa smarrita (dramma, 1, G. Bonecchi), Aranjuez, 30 May 1756, *I-Bas*

Nitteti (dramma, 3, Metastasio), Madrid, Buen Retiro, 23 Sept 1756, *Nc*

La forza del genio, o sia Il pastor guerriero (commedia, 2, Bonecchi), Aranjuez, 30 May 1758, *P-La*, 1 act, *GB-Lcm*

L'Endimione (serenata), Madrid, Austrian ambassador's palace, 1763

Alcide al bivio (1, Metastasio), Madrid, palace of Duke of Béjar, for marriage of future Carlos IV, 1765

La pace fra la tre dee

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57 It. arias, duets, tercets, *E-Mp*; other arias, *D-Dl, Mbs, WRtl, GB-Lbl, I-Mc, S-Skma, US-BEm, SFsc*

Inst: Sinfonia, D, str, bc, *E-Mp, S-Skma*; Sinfonia, G, str, *CH-SAf*; Toccata, hpd, *I-Gl*

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ROBERT STEVENSON

Confractorium [antiphona ad confractionem] (Lat., from *confringere*: 'to break in pieces'). In the early Latin Christian rites, a part of the Mass Proper sung during the Fraction. *See* AMBROSIAN CHANT, §7(i); GALLICAN CHANT, §7(xiii); and MOZARABIC CHANT, §4(xii).

Confrérie (Fr.). *See* GUILDS.

Confrérie de la Passion. Theatrical troupe active in 15th- and 16th-century Paris; it performed mystery and morality plays interspersed with farces and *sotties*. *See* PARIS, §II, 2.

Confrérie de St Julien-des-Ménétriers. The strongest of the medieval musicians' guilds, established in Paris in 1321, and active there until the late 18th century; *see* PARIS, §§II, 2; III, 1 and 4.

Confrey, Zez [Edward Elzear] (*b* Peru, IL, 3 April 1895; *d* Lakewood, NJ, 22 Nov 1971). American composer and pianist. After studying music at the Chicago Musical College he formed a touring orchestra with his brother James in about 1915. Through his work as a pianist and arranger for various piano-roll companies (QRS, Ampico, Imperial and Victor) he developed a popular style known as NOVELTY PIANO. This combined classical piano technique with syncopated rhythms and peppy tunes. The technical possibilities of piano rolls helped inspire some of his flashy keyboard effects and rhythmic tricks that influenced later composers in the novelty-piano idiom. Among his most popular pieces were *Stumbling* (1922), *Dizzy Fingers* (1923) and *Kitten on the Keys* (1921), the last of which he performed at Paul Whiteman's Aeolian Hall concert, 12 February 1924. These and other pieces were issued by Jack Mills, Inc. as *Modern Novelty Piano Solos* (1923). The novelty-piano craze soon ceased to be novel, but Confrey continued to compose concert, popular and student pieces into the 1940s.

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MARK TUCKER

Confucius (given name, Qiu; style, Zhongni; 551–479 BCE). Chinese philosopher. Founder of the official state ideology of imperial China and a sage venerated by Chinese people throughout the last 25 centuries, Confucius laid the foundations of Chinese music theories and practices. He taught that music is a genuine expression of human hearts and minds, and should be practised in conjunction with

ritual as a means of governance and self-cultivation; 'proper music' should be promoted, while 'licentious' music should be banished. Confucius' musical ideas and practice, documented in texts such as the *Lunyu* ('Analects') and *Kongzi jiayu* ('Familial Sayings of Confucius'), have been studied and interpreted by successive generations of Confucian and music scholars.

Confucius practised music throughout his life of teaching, travelling, and service with a number of regional states of the time. He performed and composed music for the *qin* zither: when young, he learned *Wenwang cao* ('King Wen's Instrumental Solo') from the music master Xiang of his native state Lu (in modern Shandong), practising the piece until he grasped not only its structure but also its meaning; he composed *Yilan* ('The Lone Orchid') to lament that his idealistic social policies found no patron. He sang all the 305 songs he collected in the *Shijing* ('Classic of Odes'), and sang his own swan song seven days before he died.

Above all, he was a most perceptive and forceful musical critic. In 517 BCE, he heard *Shao*, a work attributed to the legendary Emperor Shun, and proclaimed it as the most perfect and beautiful example of 'proper music'. By contrast, he denounced the tunes of the Zheng and Wei states as licentious, urging that they should be banished. In 497 BCE, to demonstrate his disapproval of such music, he abruptly left the Lu court when its ruler Jihuanzi accepted a gift of female musicians and succumbed to their charms. His musical influence has been sustained to the present day.

See also CHINA, §II.

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JOSEPH S.C. LAM

Conga [congo]. A Latin-American carnival road march that gained prominence in the USA from around 1937. The bandleader Desi Arnaz was chiefly responsible for transforming it into a social dance craze, especially through his appearances in Rodgers and Hart's Broadway musical *Too Many Girls* (1939; film, 1940). The conga experienced a revival in the 1950s which Bernstein parodied in *Wonderful Town* (1953). The music for the dance is built on a repeated rhythm, which corresponds to three shuffle steps on the beat and a kick that slightly anticipates the fourth and final beat, with the torso twisting from side to side. Couples can perform the conga by moving apart and back together again, but more characteristically it is performed in a long line, with the outstretched arms of each dancer placed on the shoulders or waist of the preceeding dancer. A variation of the conga that also became popular in the 1950s is the bunny hop, which is performed in a moderate 4/4 as a line dance. The pattern of steps consists of two kicks to the right, two kicks to the left, a hop forward, a hop back, and three hops forward.

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BARRY KERNFELD, PAULINE NORTON

Conga drum [conga, congas, tumba] (Cuban *tumbadora*). Afro-Cuban barrel drum (*see* DRUM, §I, 2(ii)(b)). It is classified as a membranophone: struck drum. It has a long, barrel-shaped shell, of wood or fibreglass, about 76 cm deep and a single head between 25 and 33 cm in diameter. Early types had thick vellum pegged or nailed to the shell; on later instruments the drumhead is screw-tensioned, with the hoop well below the rim of the shell (as with bongos) to allow free action of the fingers. The pitch can be raised by applying pressure to the drumhead, from edge to centre, with the heel of the hand. Congas were integral to the Latin-American dance bands of the 1930s and have since become one of the main rhythm drums in all types of music. They are usually used in sets of two to four, of different sizes: the largest drum is the *tumba* (about 33 cm), then the conga (30 cm), the *quinto* (28 cm) and the *nino* (25 cm). In the hands of an expert, congas are essentially hand drums; they are frequently played with sticks in the orchestra.

JAMES BLADES/JAMES HOLLAND

Congiet, Petrus [?Congeri, Pe.] (*fl* 1480s). Composer, possibly French. The name appears only in the Florentine chansonnier *I-Fn* B.R.229, for two secular pieces: *Trays amoureux* (also as *Ma dame helas*, ed. in Brown, no.120, showing the extensive variants in an earlier source) and *Je cuide se ce temps me dure* (ed. in Brown, no.93). *Je cuide* was very widely distributed, elsewhere gathering less plausible ascriptions to Japart and Orto. Although there are no obvious stylistic links, he may well be the composer 'Pe. Congieri' credited with a three-voice mass cycle in *I-VEcap* 759 (also transmitted anonymously in *I-VEcap* 755) for two equal voices above a low contratenor. If so, he could also be the composer of a rondeau with the same voice distribution, *Qui ne le croit*, in *E-Sc* 5–1–43 with a cut off ascription that could read 'P Domarto', 'P Convert' or 'P Congiet'. There is a slight possibility that the text incipit *Se prens congiet* for a song in *I-Rc* 2856 really reflects a song *Se prens* that is by Congiet, since similar confusions occur in that manuscript.

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DAVID FALLOWS

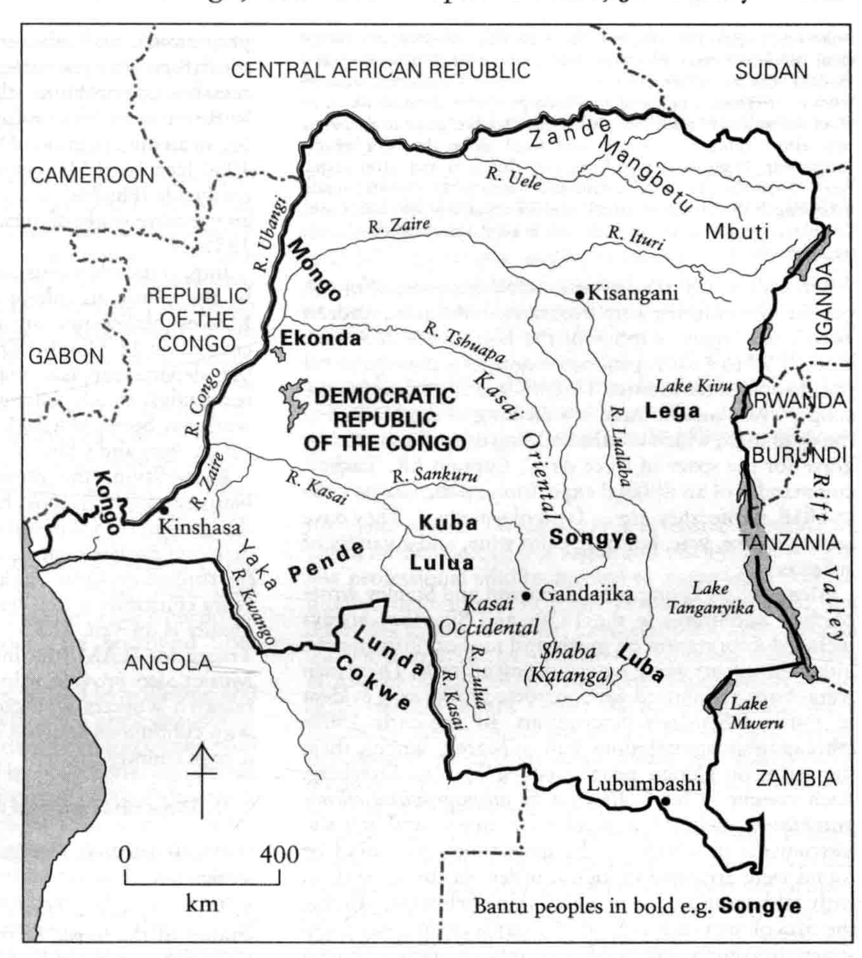
Congo. *See* CONGA.

Congo, Democratic Republic of the. (Fr. République Démocratique du Congo) [formerly Belgian Congo, Zaïre]. Country in Central Africa. It is the third largest country in Africa, with an area of 2,344,885 km² and a population of 51·75 million (2000 estimate). Recognized as The Congo Free State in 1884, it was annexed to Belgium in 1908 as the Belgian Congo. It became independent in 1960 and was renamed Zaïre in 1971. In 1997, following Laurent Kabila's defeat of the government of Mobutu Sésé Séko, the country was renamed the Democratic Republic of the Congo (fig.1).

I. History. II. Main rural musical traditions. III. Modern urban developments.

I. History

Archaeological excavations undertaken over several years in the Lupemba region, situated along the Congo river in the marshy lakeland area of Kisale and Lupemba



1. Map of the Democratic Republic of the Congo showing the principal peoples

in the middle of Katanga province, has shown that these parts have been inhabited since the 9th millennium BCE. However, no remains of musical instruments preceding the Congolese Iron Age (i.e. before *c*200 CE) have survived.

The set of seven copper bells described by Jacques Nenquin (1963, p.233) dates from the Iron Age of the 'Kisalain period' (8th–9th century CE), as does the metal whistle mentioned by Hiernaux (1971, p.16). Most of the metal bells found in archaeological excavations undertaken by Pierre de Maret from 1974 onwards date from the 'classic Kisalain period'. One of these bells has been dated at between 1165 and the 14th century (de Maret, 1978, ii, p.276). According to Gansemans, the lamellae found near some of these bells could have been part of lamellophones (Gansemans and Schmidt-Wrenger, 1986, p.12). This hypothesis would contradict the present, widely held belief that the lamellophone is a recent instrument. The newer theory is supported by two early descriptions of the instrument. The first, made by Brother Santos, appears to date from 1586, and the second, by Bonani, from 1722, according to François Borel quoting a manuscript of Audard (Borel, 1986, p.7).

For later periods, ethnohistory and travel writings provide plenty of information. A study of the portrait statues of the Kuba Ndop kings, for instance, has shown how the royal drums of the 17th to 19th centuries were tensioned and decorated. Four kings (Mbo Mboosh, 17th century; Misha Reylyeeng [Mishap I] and Kot aMbul, 18th century; and Mbop aKyeen, 1900) are shown with one of these instruments beside them, symbolizing a reign of peace and prosperity.

For the same period (17th to 19th centuries), among the Lega people of Kivu, allusions to music in oral history and an analysis of names of ancestors (that is, the names featuring in genealogical trees with meanings referring to a musical instrument, genre or institution) have led to the following conclusions: the drum and trumpet were in use in the 18th century, and so was musical accompaniment to rites such as the ceremony celebrating the birth of twins or special children, circumcision, and certain adult initiation ceremonies. However, musical instruments such as the raft zither of the interlacustrine area, the stick zither from the African coast of the Indian Ocean and certain types of lamellophone were not introduced to the Lega until some time between the middle and the end of the 19th century (Kishilo W'Itunga, 1994, 'Essai sur les elements … ').

Early visitors to the Congo often commented on the music they heard there, although their remarks usually concentrated on descriptions of musical instruments. The Portuguese traveller Duarte Lopez, who visited the kingdom of the Congo in 1578, wrote (as recorded by Pigafetta) that the people used 'three principal sounds in war': kettledrums, a type of iron gong struck with 'rods of wood' and horns made from elephant tusks. He continued:

Touching their marriage or other feasts, they celebrate them by singing love ballads and playing on lutes of curious fashion. These lutes in the

hollow and upper part resemble those used by ourselves, but the flat side, which we make of wood, they cover with skin, as thin as a bladder. The strings are made of very strong and bright hairs, drawn from the elephant's tail, and also from palm-tree threads, which go from the bottom to the top of the handle, each being tied to a separate peg, either shorter or longer, and fixed along the neck of the instrument. From these pegs hang very thin iron and silver plates, fitted to suit the size of the instrument, which make various sounds, according as the strings are struck, and are capable of very loud tones. The players touch the strings of the lute in good time, and very cleverly with the fingers.

Others through the centuries wrote accounts of music, but the observations were from varied outlooks. Andrew Battell, an English captive of the Portuguese in Angola from 1590 to 1610, spent some time as a hostage of the Jaga people of the interior. He commented of their funeral songs, 'every month there is a meeting of the kindred of the dead man, which mourn and sing doleful songs at his grave for the space of three days'. Captain J.K. Tuckey, commander of an ill-fated expedition up the Congo river in 1816, wrote 'they are ... fond of singing ... They have songs on love, war, hunting, palm wine, and a variety of subjects'.

Men such as Livingstone, Cameron and Stanley wrote of their adventures in the 1870s and 80s; they always included information on music and musical instruments, although still adopting a patronizing attitude. These men were, however, moved by Congolese music, as is evident in some of Stanley's descriptions. By the early 1900s ethnographic compilations had appeared, among them the series on Congo peoples edited by Van Overberg. Each volume in his *Collection de monographies ethnographiques* included a section on music and musical instruments in which all the quotations that could be found were arranged in logical order. At the same time, early ethnographers were undertaking fieldwork. Among the data of men such as Emile Torday were first-hand and sometimes fairly extended accounts of music, though instruments continued to receive the most attention.

In 1902 the Musée du Congo (now the Koninklijk Museum voor Midden-Afrika or the Musée Royal de l'Afrique Centrale), Tervuren, began publishing illustrated volumes on its collections; one of its earliest publications concerned music and musical instruments. The authors wrestled with problems of the relationship between song and dance, aesthetics, and whether or not harmony was present in the music. There was some discussion of differences in musical style within the Congo, of music specialists and of whether men or women were the principal singers. Most valuable in this book was the extensive treatment of musical instruments and the photographs of more than 300 of the 443 examples owned by the Belgian museum at that time. The monograph established a tradition of interest in musical instruments, which has led to the publication of a large amount of data and thousands of detailed photographs.

The questionnaire organized and administered by Gaston Knosp in 1934–5 was in the same tradition. It asked for information on musical instruments and, to a lesser degree, vocal music and was distributed to government officials of the Belgian Congo, of whom 71 replied. The results were filed in the Musée du Congo and remained unpublished until 1968.

The first strictly ethnomusicological research in the Congo was a survey in widespread areas of the country undertaken in 1951–2. At about the same time, Leo Verwilghen, a priest, began a comprehensive recording programme, and other individuals, most of them non-specialists, were encouraged to record by the government research organization, the Institut pour la Recherche Scientifique en Afrique Centrale. In 1951 Colin Turnbull began an investigation of 'pygmy' music, and in 1953 and 1954 Jean-Nöel Maquet undertook field research among the Pende (Phende) and Cokwe (Chokwe). Merriam did an intensive study of music in a Songye (Songe) village in 1959–60.

Important ethnomusicological research has been done by the ethnomusicology department of the Institut des Musées Nationaux du Zaïre (IMNZ), an institution created on 11 March 1970. Directed by Benoît Quersin, the department has managed to collect many tape recordings, chiefly among the Mongo. Very little of this work has been published, with the exception of a few 33 r.p.m. discs and CDs.

In addition, the music department of the Institut National des Arts (INA) has a small research facility with the cassette recordings of traditional music, although not made on professional equipment. As well as these tapes, the student dissertations accumulated over more than 20 years constitute a rich scientific heritage, although their quality is uneven. The 33 r.p.m. disks recorded by Hugh Tracey for ILAM (the International Library of African Music) also provide valuable material. The number of research workers who combine the collection of music with continuous analysis is not nearly adequate for such a large country.

II. Main rural musical traditions

1. Musical style areas: (i) 'Pygmy' music (ii) Bantu music. 2. Musical instruments.

1. Musical style areas. There have been no stylistic studies of the music of the Democratic Republic of the Congo as a whole, although the area has figured in general music mappings of Africa. In a tentative division of Africa into music areas in his article 'African Music' (1959), Merriam included almost all of the country in a Central African music area. While the music of this part of Africa was sharply differentiated from that of the areas around it, in particular those to the south, east and north-east, it was postulated that differences in the music of the 'West Coast area' to the north-west, were more of degree than of kind. Merriam suggested that as more information became available, 'it may ... be necessary to group the West Coast and Central Africa areas together', a view that now seems correct.

There is a clear distinction between the music of the Bantu peoples of the Democratic Republic of the Congo and that of the 'Pygmies', who live in numerous scattered areas of the country, notably in the Ituri Forest region. This basic division seems the most distinctive that can be made regarding the country's traditional music.

Discussion of the music of the Democratic Republic of the Congo is further complicated by the fact that some 250 different groups of people are known to have lived in the area in 1900. Vansina has suggested that the country's cultures be organized into those of the northern savanna, the equatorial forest, the southern savanna and the African Graben or Rift valley in the eastern part of the country. Another means of division is that based on the major and minor culture clusters of the peoples of the Democratic Republic of the Congo. Such clusters comprise groups of people who live together, share a common way

of life and recognize common bonds uniting them; among the most important clusters are the Kongo, Mongo, Kuba (Bushoong), Lunda, Luba, Lega and Mangbetu-Zande. However no correlation of musical styles and culture clusters can yet be established.

(i) 'Pygmy' music. Although their origin is unknown, 'pygmies' are considered by many experts to be one of the world's oldest peoples, and they are usually also considered to be the earliest inhabitants of the region. They were pushed back by Bantu invaders and eventually restricted to the dense tropical forest. They are now a marginal population found in the regions of Kibali–Ituri, Kivu, Tanganyika, Lualaba, Tshuapa, Sankuru and Ubangi, and it is estimated that there are still 80,000 'pygmies' in the country. The best-known group is the Mbuti of the Ituri Forest region, with a population of about 40,000.

Mbuti (Lese) music is primarily vocal, with percussive accompaniment of *banja* (pairs of concussion sticks), *ngbengbe*, *epopo* and *koko* (wooden clappers) and hand-clapping, foot-stamping and body-striking. Other instruments include the *piki* and *segbe* (wooden whistles) and *molimo* (wooden trumpets); all of these were used apparently for signalling rather than for musical purposes. *Likembe*, drums and xylophones are borrowed from Bantu neighbours.

'Pygmy' vocal music is characterized by yodelling and by descending melodic lines, which are often disjunct. A dense texture is achieved in partsongs by hocketting with a variety of voice qualities, and by polyphony. Up to three leading voices may overlay the choral parts. Other traits of 'pygmy' music are repetition by echo or ornamented imitation; the augmentation, diminution and extension of intervals; the use of tritonic, tetratonic and, most often, pentatonic scales; the superimposition of diverse rhythmic structures above a rhythmic ostinato; polyrhythm; and canon and improvisation. These musical characteristics are shared to a large extent by 'pygmy' groups in other parts of Africa; if, indeed, 'pygmies' are of ancient origin, their music may represent an ancient style absorbed by later Bantu arrivals.

Turnbull suggested from his work with the Ituri Forest Mbuti, that the most important general aspect of Mbuti life is the relationship beween the people and the forest, and the knowledge that song attracts the attention of the forest and pleases it. 'Pygmy' songs are sacred because they all concern the forest. Four major types of song exist: hunting, honey-gathering, puberty and death songs (laments). Minor types include lullabies, play songs and elephant-hunting songs. Hunting and honey-gathering songs involve both men and women and are sung during these activities. Puberty songs primarily concern women and young people of both sexes. They 'are first learnt and sung at puberty but may be sung at other important times similarly critical to growth, birth and marriage'. Laments are sung on the death of an adult but may also be sung at other times of crisis that threaten life, such as sickness or poor hunting times. Turnbull said:

> An examination of Mbuti song form not only reveals areas of concern to the Mbuti, such as their food-getting activities, life and death, but it also reveals the concern of the Mbuti for cooperative activity. Each type of song requires a group of people to sing it, and if there is a solo it is sung over a chorus, and the solo is passed around from one individual to another. This is similar to the Mbuti rejection of individual authority and their concern for dispersing leadership as widely as possible. There are certain parts of certain songs that are sung by youths, hunters or elders, strictly according to age, and song form thus reinforces Mbuti concern for the age differential as an important element of their social structure. The songs are most frequently in round, or canon, form, and the hunting songs, in order to heighten the need for the closest possible cooperation (the same need that is demanded by the hunt itself), are sometimes sung in *hoquet*.

All songs share the important power of being able to 'awaken' the forest and draw its attention to the immediate needs of its children.

Other sounds have specific associations for the Mbuti; a sudden noise is 'strong' and bad, and an isolated hand- or arm-clap or loud shout brings immediate silence to a camp. Whistling is 'strong' but not bad; it is used to call for silence when necessary. The forest is full of sound which the Mbuti must interpret and make use of; Turnbull stated that 'if the forest stops "talking", ... it is a sign that something is very wrong and alerts the Mbuti to imminent danger'.

See also PYGMY MUSIC.

(ii) Bantu music. While there is extensive literature on Bantu music, most of it is vague and often romantic. The few professional studies devoted to music often concentrate on the musicological analysis of specific songs and omit discussion of their characteristics. The general statements that can be made about the music of the Bantu peoples of the Democratic Republic of the Congo are true of the music of Bantu Africa. The emphasis on rhythm is shown by the simultaneous use of two or more metres, the dominance of percussive ideas, the 'metronomic' division of time into regularly spaced beats and the off-beat phrasing of melodic accents.

Bantu melody is usually in binary form and strongly marked by the division between solo and chorus. Combinations of notes in 3rds are common. Singers use an open, resonant vocal quality, though a persistent attempt at a burred or buzzing tone is notable in both vocal and instrumental performance. Bantu music is often repetitive textually; emphasis is placed on improvisation and a kind of litany form is used. The voice is traditionally accompanied by instruments.

More specifically, Maquet indicated the following characteristics in his discussion of Pende songs: short phrases, strong rhythm, tuning similar to that of the West but with 'neutral' 3rds, theme and variation form, with the reprise of motifs one tone higher or lower than in their original statement, solo–chorus form, polyphony usually in 3rds, and polyrhythms.

North of the savanna, Pende are the Ekonda. They are a subgroup of the Mongo peoples who inhabit the heavily forested central Congo basin. Their music is complex with an especially characteristic style. The *bobongo* is a combined song and dance form performed in honour of a person who has died, and to drive away any spirits of the dead in the vicinity. Merriam described the musical devices used in this kind of performance:

> Two or more soloists, singing against the chorus in thirds, or, rarely, in unison, is typical; perhaps as typical is the presentation of a major soloist supported by a second soloist singing a totally different, but complementary line. These two leaders are projected against the chorus, which contributes yet a third line; in some cases a third soloist is added, and not infrequently the chorus itself is split into two parts, each taking a different melodic line. Thus an intricate polyphony is established which reaches four parts and, on occasion, five. Characteristic also is the use of the *boyeke* [a rubbed, notched stick used as accompaniment] introduction which establishes the rhythm and tempo for the song; the closings almost invariably take the form of a held note followed by a drop of a minor third which is quickly released.



2. *(a) Xylophone and (b) gourd-resonated lamellophone of the Cokwe people, Katanga region; (c) slit-drum (left), two drums with nailed heads, and basket rattles (right), Yaka people, Kwango region*

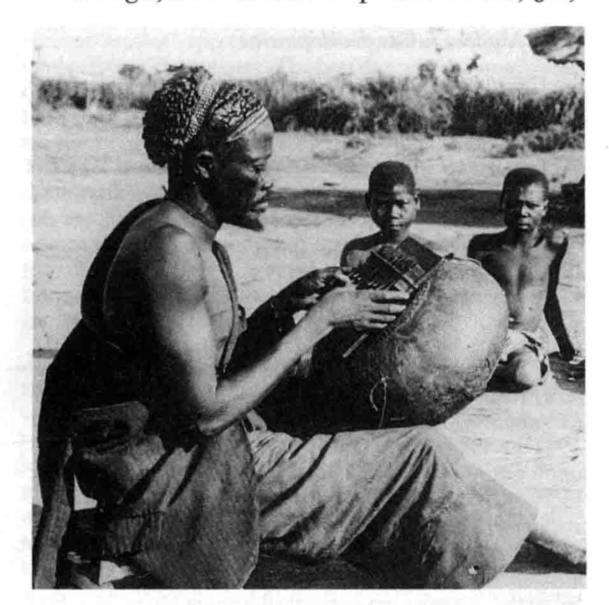
The use of grunts as a rhythmic accentuation is also important. Many devices are used to build climaxes; among them are increase in tempo, increase in rhythmic complexity, an increasingly rapid-fire delivery of texts, more involved polyphony and harmony, an increase in the number of parts represented, and a clever use of small climaxes followed by a relaxation of tension, which is then built up again from a slightly higher level than before.

These characteristics are found not only in the *bobongo*, but also in short songs of the Ekonda. While knowledge of the structural characteristics of Bantu music in the Democratic Republic of the Congo is slender, virtually nothing is known about musical concepts and behaviour. The only group that has been studied from this angle is the Songye of the eastern Kasai, and something is now understood of the distinctions between musical and non-musical sounds, of the sources from which music has been drawn, the sources of music ability and other conceptual subjects. Although song texts have been collected, little is known about the effect of language tone on melody. Some understanding of this problem is provided by Carrington's extensive studies of drum and gong signalling in the Democratic Republic of the Congo, and by less detailed studies of ocarinas among the Songye and whistles among the Pende.

The functional nature of Bantu music in the Democratic Republic of the Congo has been stressed. Song accompanies ceremonial, paddling, mourning, birth, marriage, warfare, fishing, planting, harvesting and scores of other activities. Studies of art and aesthetics. However, have been neglected; many writers have simply assumed that these play a part in the music, while others have ruled out the possibility. Similarly, uncritical writers have emphasized an unending cycle of song in daily life. However, although music does play a strong part in Bantu culture, it is by no means omnipresent. The importance of music-dance relationships has been emphasized, but there is insufficient information for significant comment.

2. Musical instruments. Much more research has been done on this aspect of Congolese music than on any other. Besides the monographs on musical instruments, there are descriptions in special articles and general ethnographic accounts. The monograph (1902) on the collection of musical instruments in the Musée du Congo was the first of several volumes devoted to the subject, including Boone's works on xylophones and drums, and Laurenty's separate studies of chordophones, lamellophones, aerophones and slit-drums. These monographs were all based on the museum's collections, but the authors also took account of other sources of information.

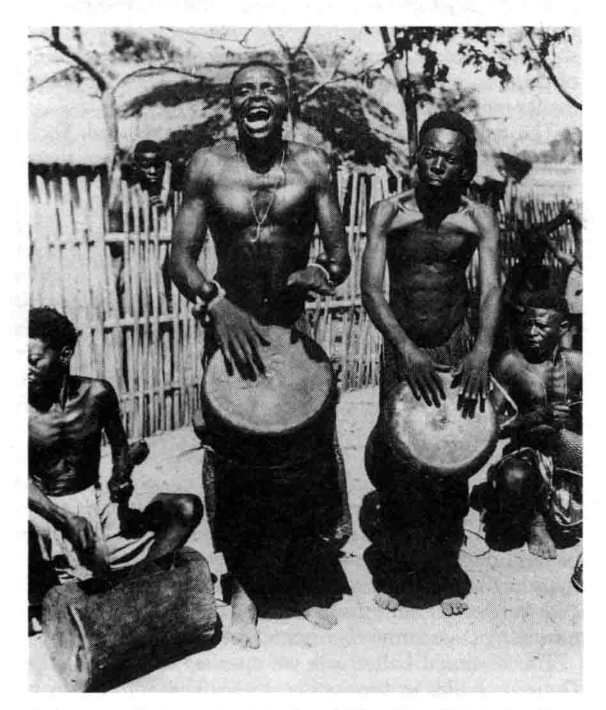
Boone's monograph on xylophones (1936) set the general format, although new methods, techniques and problems were included as they appeared. At the time of publication, there were about 800 xylophones in the museum's collections; Boone studied their form and attempted to construct an evolutionary sequence based on their transformations. She distinguished two major areas of distribution: the homogeneous Kasai–Katanga region (fig.2*a*), which she found to be characterized by pierced gourd resonators with vibrating membranes, a variable number of keys of graded length and ascending tuning; and the less homogeneous Ubangi-Uele area,



3. Gourd-resonated lamellophone of the Cokwe people, Shaba region

which comprises four subregions. Successive works published by the museum are similar, and conclusions are given on the distribution of instruments.

All the peoples of the Democratic Republic of the Congo use drums, which may be divided into three major types: those in which the drumhead is nailed to the body (fig.2*c*), those in which the drumhead is attached by thongs or laces and those in which a combination of these two is used. Chordophones include ground bows, musical bows, harp zithers, stick zithers, board zithers, trough zithers, ten types of pluriarc, seven types of harp, and lutes. The distribution of chordophones is sharply delineated by the Congo and Lualaba rivers; harps and zithers are found to the north of the Congo and east of the Lualaba, while the pluriarcs are found to the south of the Congo and the west of the Lualaba in the Congo basin. Similar divisions occur in the distribution of xylophones and drums, confirming what is known of culture clusters and their history.



4. Slit-drum (left), two drums with nailed heads, and basket rattles (right), Yaka people, Kwango region

22 kinds of lamellophone are found in the country, though in some areas they are unknown; they are most common in the Lower Congo, Kwango, Kasai, Lulua, Uele and Ubangi regions. Their distribution does not apparently correspond directly with that of other instruments, although coincidences occur. Slit-drums are found everywhere, and their distribution is roughly the same as that of xylophones and certain other instruments. Idiophones not previously mentioned include pairs of concussion sticks, bells, gongs, rattles and scraped sticks.

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III. Modern urban developments

1. Christian religious music. 2. Dramatic genres. 3. Music of Cultural Animation. 4. Popular music: (i) The formative years in Kinshasa (ii) The first generation of bands (iii) The second generation of bands.

1. Christian religious music. The first Western contacts came from explorers, traders, travellers and missionaries; the last, at an early date, attempted to substitute Christian hymns for traditional music, sometimes with considerable success. In 1937 Anschaire Lamoral, a priest, founded the Chorale Indigène d'Elisabethville from among his students at the Mission Bénédictine St-Jean. In the late 1930s, Joseph Kiwele, who was attached to the Chorale, revised and rewrote the score to an epic poem, *Chant en l'honneur des Martyrs de l'Uganda*, which had been composed and set to music in 1921 by l'Abbé Stephano Kaoze. The music was based upon traditional melodies and performed by the Chorale. In 1944, Kiwele composed the *Cantate à la gloire de la Belgique* to celebrate the end of World War II; this work, accompanied by drums, was given an open-air performance in Elisabethville by 1200 Africans. Such activities led to the composition of the well-known *Missa luba*, first performed by Les Troubadours du Roi Baudouin, a choir of children and teachers formed in the Kamina area of the Democratic Republic of the Congo in 1953 by a priest, Guido Haazen. The mass is said to be based on traditional melodies of the Luba, Kasala and Bena Lulua peoples; drums and rattles are used in what is essentially a popular music idiom. The *Missa luba* has been a model for subsequent Christian-African music.

More recently, the recognition by the Pope on 30 April 1988 of the 'Zaïrian Rite' of the Mass has conferred legitimacy on works created since Vatican Council II and has given extra momentum to efforts to implant the Christian message. Composers have become numerous and their styles diverse: there are chants of Gregorian or traditional inspiration, and even some inspired by variety shows. However, most of this sacred music is the result of creation by individual composers and does not adapt earlier melodies or rhythms.

The field of religious music has been extended. Such music is played at funeral ceremonies even where there was no previous tradition of funerary songs. It also accompanies celebratory ceremonies such as weddings. Religious music is broadcast daily by the national radio and televison stations, which have given it considerable space in their programmes.

Beginning in 1971 the former conservatory, now the Institut Supérieur and part of the university, has offered not only a training in Western art music but courses in the playing of traditional instruments (the xylophone, lamellophone, harp etc.). The repertory of the Experimental Orchestra includes compositions and arrangements by some of its members.

2. Dramatic genres. After the establishment of professional ballet and theatre in the Democratic Republic of the Congo, it has proved necessary to adapt or create music to suit such performances. The same has been the case for the few films that have been made in the country, mostly by Dieudonné Ngangura.

The National Ballet was set up after the visit of the Guinean Ballet in November 1972. The admiration it aroused in the political authorities led to a plan to follow the example of Guinea. Audio and video recordings of

various musical spectacles of the traditional type were made all over the country. The best dancers and musicians of existing ethnic choreographic groups were recruited. However, within the new ballet company these artists excelled only in the works of their own ethnic groups. The new ballet company thus became a music school teaching traditional music and dance. The first show staged, *Lianya*, brought together some 30 well-known songs and dances from the following ethnic groups: the Ekonda, Mongo, Pende, Nyarwanda, Nianga, Yombe, Bunda, Kongo, Boma, Lulua and Luba (Mananga, 1977, pp.49–84).

3. Music of Cultural Animation. The traditional ritual of welcome in rural areas reserved for provincial or colonial dignitaries, which comprised songs, dances and ululations, was turned by the Mobutu régime into an ideological spectacle known as 'Music of Cultural Animation'. These spectacles were designed to animate party meetings and to convey the ideas and messages of the head of state. They were an amalgamation of various kinds of spectacle, including 'choruses in movement, a succession of songs and slogans, sketches ... animation ballets, collective creations ... dramatic forms, popular shows, the poetic montages of animation' (Kapalanga, 1989, pp.261–2), all with musical accompaniment. Most of these songs and dances were taken from the traditional repertory, with modifications to the original words. Animation music set a fashion and was imitated in Rwanda, Gabon, Chad and the Central African Republic. With the movement towards democracy, its practice was severely restricted.

4. Popular music. *Musique congolaise moderne*, the urban music of the Democratic Republic of the Congo is recognized throughout the world as one of Africa's most representative styles of guitar-led urban music. Throughout Africa, this music is best known as 'Congo music' or simply 'guitar music'. In the 1980s, it began to be incorrectly referred to outside Africa as *soukous*, a term first used in the 1960s to designate a variant of the Congolese *rumba* dance characterized by the quasi-circular motion of the hips from traditional Luba *mutwashi* dances.

(i) The formative years in Kinshasa. Before and after the colonial period, explorers, missionaries and armed forces introduced foreign musical instruments to Africa, bringing changes to the musical expressions in newly founded urban centres. In some of these, the use of foreign musical elements (instruments, dances, harmonic implications etc.) resulted in the decline and downplay of traditional musical genres, as well as changes in the attitudes of African musicians to their own music. In Kinshasa, for instance, this gave rise to an urban musical expression that fed on traditional music for its content yet relied heavily on foreign musical instruments as a medium of interpretation. This phase of guitar music history lasted from the 1930s to 1965.

Like many cities in the Democratic Republic of the Congo, Kinshasa started as a migrant workers' camp. This seasonal status began to change in 1929 with the implementation of the Stabilization Policy by major exploitative companies in the country, whereby workers were hired for a renewable three-year period and were allowed to have their families accompany them. The Stabilization Policy helped transform workers' camps into detribalized centres, which in turn grew into urban nuclei, with the introduction of the necessary infrastructure of schools, hospitals and secondary support services.

To satisfy their need for manpower, companies attracted workers from within the country and elsewhere, voluntarily or by force. One result of these hiring practices was to introduce a sizeable West African population into Kinshasa, collectively called '*haoussa*' by the Congolese. The concentration of West Africans brought changes to the social fabric and musical activities in Kinshasa, where *haoussa* organized themselves into social groups. One of these groups, the Association des Originaires du Cameroon, du Dahomey et du Togo (CAMDATO), also known as 'the Coastmen', was the most influential. It provided a model for Congolese social groups beginning in 1939 with L'Harmonie Kinoise, an all-male group, followed in 1943 by Diamant, an all-female association.

To minimize the cost of entertainment required at events such as weddings, baptisms or the closing of a mourning period (organized by an association on behalf of its members), each social group maintained a musical ensemble composed primarily of brass instruments. As a result, the brass band tradition and its repertory flourished in Kinshasa from the 1940s to the end of the 1960s. After adapting Ghanaian Highlife and European waltzes and polkas, Congolese musicians applied their knowledge of brass technique to the interpretation of traditional melodies and original *maringa* and *agbaya* tunes.

Little is known about the rhythmic pattern of *agbaya* music, as it lost its popularity to the *maringa* before the establishment of recording companies in Kinshasa (1947). Those who danced and witnessed the performance of *agbaya* describe it as a repertory of couple dances performed without touching the partner. The term *agbaya* is probably a Congolese mutation of a Ghanaian word interjected while dancing at social gatherings of the *haoussa* in Kinshasa. Unlike the *agbaya*, *maringa* music was preserved on sound recordings, such as the *Anthologie de la vie africaine* (1958) by Herbert Pepper and the *Sound of Africa* series (1958) by Hugh Tracey. Traces of the *maringa* can be found in many tribal repertories, particularly in the areas around centres of economic exploitation. Among the Luba-Shankadi (Samba), for instance, the *maringa* is a children's song. In Katanga, the *maringa* was a mixed dance performed in a circle without partners, whereas in Kinshasa it was a couple dance. Its characteristic feature – hip movements shifting the body weight from one leg to another – is similar to that of the rumba. The *maringa* rhythmic pattern is illustrated in ex.1.

Ex.1 *Maringa* rhythmic pattern



By the late 1940s, the brass band tradition had reached its peak and began to be overshadowed by Latin American sounds introduced to the populace through travelling musical groups, imported 78 r.p.m recordings and radio broadcasts such as those of Radio Congolia. During its eight and a half years of broadcasting to the black population (1939–48), about a third of Radio Congolia's air time (60–90 minutes per day) was devoted to *musique congolaise moderne*. The radio station became instrumental in promoting urban music in its embryonic state, also
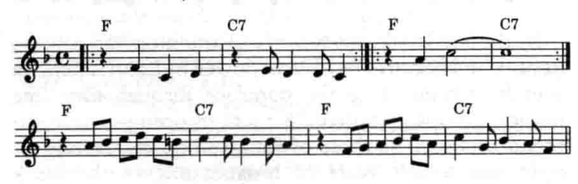
broadcasting successful local bands and individual musicians live from the studio.

These live broadcasts stimulated the rise of troubadour-like musicians, singing *maringa* tunes to their own accompaniment on traditional musical instruments (the *likembe*, lamellophone and xylophone) or foreign instruments such as the accordion and guitar, accompanied by one or two musicians playing rhythmic patterns on an empty beer bottle and a rectangular frame drum called *patenge*. The troubadour period, commonly known to Congolese as *tango ya ba-wendo*, reached its peak in the 1950s with the artistry of Mwenda Mukanda Bantu (MWENDA JEAN BOSCO, *d* 1991), Anatole Kaseya, Antoine Mundanda, Paul Kamba and Antoine 'Wendo' Kolosoy, to name a few. The guitar, which was still being learnt by local musicians, provided the harmonic accompaniment of I–IV–V–I progressions played in a picking style called PALM WINE, which was introduced in Kinshasa by the *haoussa*.

The dissemination of Latin American musical expression led to the demise of the brass bands in favour of the new instrumentation of string instruments (lead guitar, rhythm guitar and double bass), wind instruments (preferably the clarinet and trumpet) and an assortment of percussion instruments (conga drums, maracas, *guiros* and claves). L'Harmonie Kinoise survived by adapting its instrumentation, in 1949 changing its name to La Joie Kinoise and under the leadership of the vocalist Kabasele 'Grand Kale' Tshamala (Kabasele Joseph, *b* 1930, *d* 1983) making its first official appearance in Kinshasa in 1953 under the name African Jazz. Within a ten-year period, several other Latin American-modelled ensembles were created, notably O.K. Jazz (1956), Rock-a-Mambo and Ry-Co Jazz (1958).

The popularity of the new style of music was sustained by radio broadcasts and nurtured in outdoor beer gardens (known as 'bars'). By the end of the 1960s, bars had become the meeting-ground for musical traditions, the crossroads of cultural activities and laboratories for musical experiments. The increase in the number of bars throughout the country, coupled with recording studios, stimulated an increase in the number of new ensembles using Latin American instrumentation. Bars provided stages shared by ensembles with a diversity of musical expressions in major cities and in small detribalized centres in the interior. Often foreign tunes heard on the radio were quickly learnt by rote and played at night in the bars. One of the most influential tunes was the 1939 melody *El Manisero* by Moises Simons, made popular in Kinshasa by gramophone recordings, radio broadcasts and travelling Cuban ensembles. *El Manisero* became a fixed part of local bands' repertory (ex.2).

Ex.2 *El Manisero* melody



(ii) The first generation of bands. The rise of the first generation of musical ensembles modelled after Cuban ensembles began in Kinshasa contemporaneously with the introduction of Latin American dance forms (cha-cha-cha, *charanga*, mambo, *merengue*, rumba, *patachanga* and others) with their musical elements (rhythm, vocal production, singing style) and extra-musical practices (e.g. stage presentation, clothing, 'latinization' of artists' names). For more than a decade (1953–1965), the popularity of these imported musical models was nurtured throughout the country by radio broadcasts and the newly established recording studios.

From 1948 to 1960, recording companies provided musical instruments to promising young local musicians, hiring European professionals to strengthen their studios and to serve as instructors for young Congolese, in order to create a pool of local musicians capable of accompanying *maringa* and rumba music on European instruments (guitar, saxophone, clarinet and flute). Musicians identified themselves with the studio (often Greek-owned) where they received their training and recorded. Several first-generation musicians began their careers as studio musicians, occasionally playing in ensembles created by musicians from the same studio. As they gained fame through recordings and performances in bars, some ensembles broke their ties with the studios and became independent. Two of the most significant ensembles that came into existence in this way were African Jazz (1953), which was composed of musicians from the Opika studios, and O.K. Jazz (1956) composed of musicians from the Loningisa studios.

Of the diverse musical instruments (accordion, guitar, violin, kazoo and others) experimented with during the formative years, the guitar was adopted as lead instrument for its flexibility in adapting to the various nuances of traditional musical instruments and style. Rhythm guitar provided the accompanying harmonic framework, often in palm wine style, in which the double bass outlined the bass line of the harmonic progression while following the clave pattern. To this, the lead guitar added melodic interludes and ornamental melodic improvisations, while wind instruments provided melodic embellishments in the interludes and in an all-instrumental section called *sebene*.

Although the musical style of the first generation bands is rooted in imitating and interpreting 1950s Latin dance music, its focus also shifted back to the *maringa*, which could easily be interpreted with the newly acquired instrumentation and adapted to traditional rhythmic combinations. The new instruments provided harmonic possibilities and a different timbre, although their function was at first limited to that of the traditional instruments they replaced. In order to emulate the xylophone sound on the guitar, for instance, Congolese musicians modified the instrument by replacing the *d* string with an additional *e′* string and tuning it to *d* pitch. Known as *mi-compose*, this tuning is still used in the rhythm guitar to accompany tunes from the Luba tradition.

The shift in musical style gave rise to two stylistic trends, characterized by the lead-guitarist's playing technique. Lwambo 'Franco' Makiadi (1936–89) played melodies and their improvisations in parallel 6ths while Kasanda 'Dr. Nico' wa Mikalayi (*d* 1984) avoided harmonic implications in his melodic improvisations. These two stylistic camps continue to co-exist, in spite of the introduction of a new guitar style called *mi-solo* or *mediane*, between the lead and rhythm guitars. The advent of the electric guitar introduced new functions for the

instrument in the band, primarily involving accompanying the borrowed traditional dances.

Schematically this structure can be represented as follows: *A*, instrumental prelude; *B*, verse; *C*, instrumental interlude; *B′*, the repetition of the verse with a change in the final cadence of the section; leading into *D*, the refrain, where elements of the verse undergo call-and-response treatment between the lead singer and the chorus, the latter of which is often composed of two to four individuals singing in harmony; and *E*, instrumental improvisation, which is sometimes referred to as the *sebene*section. *D′* is the coda section, often based on material derived from the refrain section.

The structure of Congolese rumba music provided a wide range of possibilities for changes and modification in the improvisation section, where composers introduced new rhythmic and melodic elements. Among the most prominent varieties of rumba have been: *soukous* (1966), *kiri-kiri* (1969), *cavacha* and *ekonda sacade* (1972), *mokonyonyon* (1977), *n'goss* and its variant *zekete-zekete* (1977–87), *kwasa-kwasa* (1986), *madiaba* (1988), *may-ebo* (1990), *mayeno* (1991), *sundama*, *kintekuna* (1992), *moto* (1994) and *ndombolo* (1997).

Unlike the original rumba form borrowed from Latin America, Congolese rumba continues to be governed by a set of traditionally defined aesthetic norms, drawing upon compatible rhythmic formulas, dance steps and body movements from the musicians' respective ethnic groups. For example, *mokonyonyon*, introduced in 1977 by singer Shungu Wembadio (Papa Wemba) and his ensemble Viva la Musica, contains movements from the traditional dance of his Tetela ethnic group. Similarly, the movements of *ekonda sacade*, introduced in Kinshasa by the singer Lita Bembo (1972) and the Stukas ensemble, and those of *sundama* popularized by the Swede-Swede ensemble, are derived from traditional Mongo dances. The *kwasa-kwasa* dance, presented to the public in 1986 by the Empire Bakuba ensemble, is reminiscent of a Kongo social dance.

(iii) The second generation of bands. By 1975, urban music was dominated by a second generation of musicians and ensembles. Unlike the first generation of musicians, who initiated their careers under studio conditions, these players started as street musicians, who generally could not afford to purchase an instrument and practised instead on homemade guitars and drums. These conditions contributed to a style characterized by several factors: the supremacy of rhythm over melody; the prominence of rhythmic patterns borrowed from the traditional music of the composer's ethnic background; instrumentation in which wind instruments are deliberately omitted; compositional structure in which the *sebene* is proportionally longer than the singing section; and an emphasis on dancing rather than topical message songs.

One of the most celebrated ensembles was Zaiko Langa-Langa, which dominated the urban musical scene during its first ten years (1974–84) and was regarded as the index of the musical style of its generation. Zaiko Langa-Langa developed the characteristic rhythmic motif associated with second generation bands (ex.3), dance movements, stage presentation, and the *atalaku*, who initially called dance movements, but whose role was later expanded to incorporate elements of comedy and social commentary.

Ex.3 Characteristic rhythmic motif of the second generation bands



(iv) The third generation of bands. The musical style of the third generation of bands is based on the second generation and has been affected by the Kinshasa recording industry's demise, which triggered the migration of a large number of musicians and ensembles to Europe and other African capitals, thus undermining band structures and dismantling ephemeral ensembles. Musicians such as vocalists Shungu 'Papa Wemba' Wembadio and Bialu Jean-de-Dieu, lead guitar players Dali Kimoko, Diblo Dibala, Bamundele 'Rigo Star' Ifuli and Mose Sesengo 'Fan Fan' Kunsongi have achieved stardom as individual artists, recording and touring with make-shift ensembles composed of freelancers. At the peak of the third generation period, which coincided with the twilight of the Second Republic (1994), lead guitar players were in great demand, as the role of the guitar had become more challenging than before, involving capturing the rhythmic aspects of various ethnic musics to accompany new dances. The demise of the Zaiko ensemble in 1984 opened an undeclared competition between third generation ensembles. This resulted in an innovation of an array of dances (e.g. *kwasa-kwasa*, *madiaba*, *mayeno*, *sundama*, *isankele* and *moto*), which were introduced within the short span of a decade. In 1997, marking the beginning of the Third Republic with Laurent Kabila's liberation of the country from Mobutu's reign, a new dance called *ndombolo* was added to the never-ending list of dances for which musicians are expected to provide appropriate accompaniment.

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ALAN P. MERRIAM/KISHILO W'ITUNGA (I), ALAN P. MERRIAM (II), ALAN P. MERRIAM/KISHILO W'ITUNGA (III, 1), KISHILO W'ITUNGA (III, 2–3), KAZADI WA MUKUNA (III, 4)

Congo, Republic of the (Fr. République du Congo). Country in West Central Africa. Proclaiming its independence from France in 1960, the Republic of the Congo

retains relations with the former colonial power and continues an economic partnership. The country is situated in the equatorial zone of Africa bordering the Atlantic Ocean in the south-west, with approximately 170 km of coastline. Its land and river-marked borders are Gabon to the west, Cameroon to the north-west, the Central African Republic to the north-east and the Democratic Republic of the Congo to the south-east. There is also a small border with the Cabinda region of Angola to the south-west. The country covers a surface area of 341,821 km². In 2000 the population was estimated to be approximately 2.98 million inhabitants, with close to one million living in the capital, Brazzaville, and about 600,000 living in the port city Pointe Noire. Rural flight has become one of the biggest problems in the country because outside of the cities there is almost no work available for young people. In the sparsely populated rural areas, people live by fishing, hunting and gathering. A small number of people, mostly women, practice agriculture in these areas.

1. Languages and ethnic groups. 2. Main musical traditions. 3. Modern developments.

1. LANGUAGES AND ETHNIC GROUPS. While the official language is French, Monokotuba (Munukutuba) and Lingala are used by the media and by politicians to address and inform the general public. Many local and regional dialects exist in each of these two large Bantu language groups, including Kongo and Bembe (Beembe; Monokotuba) and Sangha, M'Bochi (Mbosi), Teke and Pomo (Pol; Lingala). Two other languages, Sango (the lingua franca of the Central African Republic to the north) and Diaka (the language of the BaAka or Baaka 'pygmies'), are spoken by comparatively small numbers of people in the north. Both before and after independence, religion has played a major role, including the creation of two Christian-derived sects, Kibanguism and Lassyism, based on the lives of two African prophets. These religions, though fuelled initially by missionary influence, became indigenized African religions that are now expressed within a repertory of unique songs and drum rhythms played by adherents during worship, which includes aspects of spirit possession.

2. MAIN MUSICAL TRADITIONS. Much traditional music and dance in the Congo is linked to ritual contexts: homage to the ancestors, songs for healing, funeral chants and songs for fertility. There are also many varieties of songs for daily life, work and recreation, such as labourers' and boatmen's songs.

There is a wide variety of musical instruments. Among the Bateke (Teke), one of the largest Bantu groups in the south-west of the country, there is a long *sanze* (*sanza*; lamellophone) tradition. This instrument is played during a variety of celebratory occasions and also, as it is easily portable, for personal entertainment on long walking trips. Among the Mongala (Mangala) people in the north of the country, one well-known instrument is the *mokoto*, a wooden slit-drum in the shape of an antelope. A rectangular opening at the top (on the 'back' of the antelope) releases the sound of the strokes played with two heavy wooden sticks. This drum is often played in ensembles of three or four different sizes. Each clan or subclan has a special carved design that identifies their drums. Before the colonial administration regrouped the rural villages (to control and exploit the population more easily), these drums played important roles as the centre of social music and dance recreation and as public address systems that announced upcoming events to neighbouring villages or alerted them to imminent danger. Although during the pre-colonial era, everyone knew how to interpret the drum signals, this knowledge has been lost and the *mokoto* (which was denounced by missionaries) is now rare.

Colonial and post-colonial missionaries denounced and degraded not only musical practice, but also traditional ancestral charms for aiding hunting, fishing and health. In the north of the country, however, there is an ethnic minority, the Kaka (Kako), who share certain songs and dance rhythms with the BaAka 'pygmies'. They also share the 'pygmies'' rejection of Christianity and continue to worship their own Kaka creator, named Ngakola. The BaAka 'pygmies' of the Congo, who live in the northern forested region of the country, are regarded by Congolese to be excellent musicians. The Congolese BaAka also create songs and dances and teach them to BaAka across the border in the Central African Republic. From time to time, masters of particular dances also journey into the Central African Republic to teach their brethren, bringing back payment in the form of hunting nets and other goods. As one of the purposes of these dances is to enhance the efficacy of the net hunt, the dances are valuable as both cultural and economic currency.

See also PYGMY MUSIC.

3. MODERN DEVELOPMENTS. Urban music in the Republic of the Congo began to develop only after independence. Initially, however, in 1957 several young musicians from Brazzaville (Jean Serge Essou, Eddo Nganga and Michel Boyibanda) moved to Kinshasa in the Democratic Republic of the Congo to join FRANCO (Luambo Makiadi) to form the famous band O.K. Jazz. When the Republic of the Congo became independent several years later, the new government insisted that their musicians return home, so back in Brazzaville they formed the band Bantous de la Capitale, which was an immediate and long-lived success. Their songs, such as *Makambo, Mibale* ('Money and Women'), *Massoua* ('The Boat that Took My Love away') and *Marie Jeanne*, contained elements of social commentary. Bantous de la Capitale earned the nickname 'Mokolo ya Mboka' ('The Roots of the Country'), because young musicians would play with the band to learn their style and then depart to form their own offshoot bands. Though Bantous de la Capitale and O.K. Jazz had their own distinctive and inimitable sound, the fact that the Bantous were trained under Franco provided a certain unity of style, essentially forming the basis of the popular musical genre *Congo rumba*, which branched into contemporary forms such as *soukous* and *ndombolo*.

During this same period L'Orchestre Super Bo Boto ('Super Heart Band'), also known as SBB, was active in Brazzaville. Hit songs included the group's *C'est toi que je préfère* and *La patience a ses limites*, songs that reign supreme in the memories of people who lived in the Central African region during that time. During this period, there was yet another intrepid figure who shaped the musical and political scene, Franklin Boukaka. Several of his songs were written in Sango, the national language of the Central African Republic. Boukaka was called 'the voice and the ear of the people' because he did not hesitate to comment (often critically) on any issue and because his

performances in city clubs would immediately incorporate the current events of the day. Many of his songs, recordings of which were destroyed by the government of the period, criticized the presidential regime and proved such a threat that they led to Boukaka's murder by government agents.

Several years later, around 1970, there were many small bands playing around the country, developing the *Congo rumba* style. These included Bana Mai ('Children of the Water') in the city of Ouesso in the north, and L'Orchestre de la Jeunesse in Brazzaville, who continued Boukaka's role as social critic. At first L'Orchestre de la Jeunesse couched its songs of critique in such subtle wordplay that it was protected from government retaliation. Later, when President Marien Ngouabi took power in 1969, it became a voice of the Socialist Party, touring all over the country to inform and educate the public, raising national political and cultural awareness. The group continued to perform even after President Ngouabi's assassination in 1977 and his replacement by the pseudo-Socialist regime that lasted into the early 1990s.

Around 1976, Youlou Mabiala founded the band Les Trois Frères, which had brief success. His songs, like those of Franco, were abstract and difficult to pin down as politically subversive. After the death of Franco in 1989, Mabiala joined O.K. Jazz in Kinshasa and helped rejuvenate the band. One of their hits of the late 1990s was *Sylvain*, which parallels in subject matter and style one of Franco's biggest hits, *Mario*. Both these songs, which criticize men who live the high life but do not earn their keep, are now part of pan-African popular culture and are familiar to middle-aged people from Dakar to Nairobi and Harare, as well as to expatriate Africans worldwide.

Unlike many other African nations, in the Republic of the Congo today there is little interplay between traditional or rural musical styles and the popular music emanating from the cities. This is largely because the rejection of tradition (a result of Christian missions and French cultural hegemony) introduced a split between 'modern' and rural (or traditional) culture; in other words it separated many urban Congolese from their indigenous past in favour of the idea of modernity.

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JUSTIN SERGE MONGOSSO (with MICHELLE KISLIUK)

Con gravità (It.: 'with seriousness'). *See* GRAVE.

Congregational church, music of the. Congregationalism is a Protestant Christian denomination found chiefly in English-speaking countries. Its beliefs and practices are derived from the Reformed tradition of Jean Calvin (*see* REFORMED AND PRESBYTERIAN CHURCH MUSIC).

1. Introduction. 2. Early history. 3. 18th-century reforms. 4. Organization and expansion after 1800. 5. Music in Britain and the USA since 1800.

1. INTRODUCTION. The theology of early Congregationalists, who were more usually known as Independents or Separatists, differed in no important respect from that of the Church of England (as expressed in the Thirty-Nine Articles) or from that of Puritans or Presbyterians. Like the latter, they disliked forms and ceremonies in worship, especially those that had survived from Catholic tradition, and wished for a more complete Reformation.

Their distinctive belief was in the matter of church polity. They insisted that each congregation of true believers should be the master of its own destiny, choosing its minister, controlling admission of members to full communion and deciding on forms of worship. They deferred only to God, and to his laws as revealed in the Bible. They rejected all interference from outside authorities, whether imposed from above, as in the Church of England, or elected by participating ministers, as in the Presbyterian system. This is the meaning of Independency. They shared it with Baptists (*see* BAPTIST CHURCH MUSIC) and Quakers, and with radical groups in Continental Europe, such as the Anabaptists and their Amish and Mennonite descendants (*see* AMISH AND MENNONITE MUSIC. Because they disputed the prevailing notion of a state church and denied the right of the sovereign, parliament or local magistrates to interfere in their religious affairs, they were considered a political threat and were oppressed by government with a severity that was generally withheld from mere Puritans. The association of Congregationalism with democracy and with progressive political movements has been renewed at many stages in its history.

2. EARLY HISTORY. Sporadic Separatist movements occurred at various times in the reign of Elizabeth I (1558–1603). The first clearly articulated statement of Congregational beliefs was made by Robert Browne, who organized a congregation in Middelburg, Holland, in 1581, but later returned to England and accepted ordination in the established church. Henry Ainsworth, preferring exile to conformity or execution, joined a group of Brownists at Amsterdam and then became their pastor. He published there, in English, a series of learned and polemic works, including a metrical version of psalms with tunes. Another group, from northern England, emigrated to Leiden in 1609 and chose John Robinson as their pastor. About half of this community eventually formed the 'Pilgrims', who sailed on the *Mayflower* in 1620 to found a colony at Plymouth, New England.

The Puritans who established the larger Massachusetts Bay colony in 1629 and its church at Salem were not Separatists but loyal Anglicans who still hoped to reform the Church to their taste (*see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC, §6). However, they adopted the same order of worship that was practised at Plymouth, and it was not long before they became essentially Congregationalists. The same was true of the later settlements at Hartford, New Haven, and elsewhere.

It was only in the colonies that a sustained growth of Congregationalism was possible. The Cambridge Platform of 1648 is a mature statement of its beliefs and polity. In the mother country Independent worship was suppressed until 1689, even under the Long Parliament of 1640–53; persecution was especially severe in 1628–40, 1661–72 and 1685–8. It is unlikely that any music was used at clandestine gatherings during the years of oppression. There was a period of favour in the 1650s, during the ascendancy of Cromwell and the army, when Independent ministers were placed in charge of many parish churches.

A typical Sunday service consisted of opening extempore prayers by the pastor; a metrical psalm, lined out by an elder and sung congregationally without instrumental accompaniment (which was thought to have been condemned in *Amos* v.23 and *Daniel* iii.5, 7, 15); a sermon; and concluding prayers and blessing. No bible readings were included and no set prayers – not even the Lord's Prayer. Another psalm was sung after the Lord's Supper, which was administered about once a month. So the whole service was spontaneous (and thus open to the inspiration of the Holy Spirit) except the psalms. This fact made singing in worship a bone of contention among Independents in the early 17th century.

Psalm singing was defended not for its effect on the singer or listener but on the ground of obedience to God's command as expressed in biblical texts such as Psalm cxlviii.12 and *James* v.13. But some believed that it was unlawful to sing a prescribed text. John Smyth, who later seceded from Ainsworth's congregation to lead the General Baptists, would admit only 'singing such psalms as the Spirit declares to any person immediately, without book', a position that obviously ruled out unified singing by a congregation. This extreme was refuted by Ainsworth in 1609; by John Cotton, a leading minister in Massachusetts and one of the editors of the Bay Psalm Book, in 1649; and by Thomas Ford, Independent minister of St Lawrence, Exeter (England), in 1653. Cotton also discussed such matters as whether women and 'carnal men' should be allowed to join the singing: in both cases the answer was yes.

In the end the practice of singing psalms was generally adopted by Independents. The Savoy Declaration of 1658 mentions it as one of the 'parts of religious Worship of God, to be performed in obedience unto God with understanding, faith, reverence, and godly fear' (Walker, 1893, p.390). At Beccles, Suffolk, singing was newly introduced in 1657, as the following record shows:

> It was agreed by the Church that they doe put in practice the ordinance of singing in the publique upon the forenoone and afternoone on the Lord's daies, and that it be between praier and sermon, and also it was agreed that the New England translation of the Psalmes be made use of by the Church at their times of breaking of bread: and it was agreed that the next Lord's day seventh night be the day to enter upon the work of singinge in publique.

Ainsworth's *Book of Psalmes* (1612) was used by the Leiden-Plymouth community. In the preface Ainsworth stated that as he had found no tunes 'set of God', it was appropriate for 'each people to use the most grave, decent, and comfortable manner of singing that they know'. He provided 40 monophonic tunes, of which all but three came from the English or French metrical psalm books: the French tunes, no doubt, had become known to the exiles in Holland, where they were in regular use in the Dutch Reformed Church. The Salem church also adopted this book. Other New England settlements probably used the Old Version of Sternhold and Hopkins, which was revised in the direction of greater literalness and published as the 'Bay Psalm Book' in 1640. There were no tunes until the 9th edition of 1698. (For further details *see* PSALMS, METRICAL, §V, 2.) Salem changed to the Bay Psalm Book in 1667 and Plymouth did so in 1692, in both cases because the tunes in Ainsworth were too difficult to sing.

Not a single new tune emerges from either American or English Congregationalist sources before 1719. They continued to use tunes developed in Anglican parish churches, chiefly between 1558 and 1621, which included a few of French, German, Welsh or Scottish origin. This is indeed confirmed, on the American side, by the 13 tunes that were eventually printed as a supplement to the Bay Psalm Book in 1698 (*see* PSALMS, METRICAL, §V, 2(ii), Table 1) and by entries in Samuel Sewall's diary (see Music, 1990). On the English side, the very same 13 tunes (some differently named), plus two others, comprised the supplement to John Patrick's *Psalms of David*, also first printed in 1698: Patrick, though an Anglican, had published a metrical version which was adopted by many Independent congregations (*see* PSALMS, METRICAL, §III, 2(ii)). Only minor changes were made in later editions of either tune supplement (until the 1737 edition of the Bay Psalm Book).

These tunes were sung unaccompanied, and with 'lining out' (the reading of each line or pair of lines before it was sung) by a minister or elder. Another official, sometimes termed the precentor, would 'set the tune', which involved choosing what tune was to be sung, setting the pitch and leading the congregation. The singing itself was very slow, heterophonous and lacking in rhythmic precision (*see* OLD WAY OF SINGING).

3. 18TH-CENTURY REFORMS. The 18th century saw a gradual loosening of some of the strict doctrines of Calvinism and a liberalization of Congregational thinking, although every step met with stout resistance. New England had colleges – Harvard (founded 1636) and Yale (1701) – where Congregationalists were free to conduct intellectual inquiry and disputation, though under some pressure to conform to accepted views. In England the Toleration Act (1689) allowed Dissenters to worship in licensed meeting houses (over 2000 licences were granted before 1700). But the universities remained closed to all except Anglicans. Therefore Congregationalists, along with other Dissenters (of whom the most numerous were Presbyterians and Baptists), began to set up their own educational institutions, usually called academies, which became centres for advanced religious ideas.

A product of one of these (at Stoke Newington) was Isaac Watts (1674–1748), who became through his hymns perhaps the most influential Congregationalist in history. He challenged Calvin's doctrine of eternal damnation and maintained that belief in the Trinity was not essential to salvation. In the matter of singing, he questioned the exclusive and literal use of the psalms as the sources of the metrical texts sung in worship, an idea that could also be traced back to Calvin. It had already been breached in English usage from the 1670s, when some Independent congregations began to sing original hymns.

Watts set out his philosophy in an important Essay published with his hymns in 1707. He 'believed that Congregational Song should represent not God's word to

us, but our word to God' (Benson, 1915, p.111), and on this basis he advocated songs that interpreted the scriptures in the light of the Gospel, in a mode that expressed the thoughts and feelings of the singers rather than those of David or any other biblical author. His *Hymns and Spiritual Songs* (1707) and *Psalms of David Imitated in the Language of the New Testament* (1719) were quickly accepted in many Congregational meeting-houses in England and, in course of time, in most Christian churches.

Watts generally avoided partisan or controversial language in his hymns, and for practical reasons he wrote in the standard metres, for which tunes were already known. But his use of the first person (singular and plural), of a natural and homely mode of expression that was readily understood, and of images and metaphors that touched the heart, brought an entirely new warmth and spirit to what had become the tedious dryness of the services. To the same purpose, he criticized lining out and the 'old way', and urged congregations to stand up while singing.

It is not too much to say that Watts set the style for English hymns of the next two centuries. *O God, our help in ages past*, *When I survey the wondrous cross* and *Jesus shall reign where'er the sun* are as well known as any hymns in the language. Among his immediate Congregationalist successors, Philip Doddridge stands out as the most gifted.

After Watts, singing in worship had a new meaning. It was not merely obedience to God on the part of each individual worshipper but also a corporate expression of devotion; as such it should be couched in language that had aesthetic and emotional appeal. The same ideas were naturally extended to the music. Among Congregationalists in England and in New England, efforts were made to raise the artistic level of singing by instructing some members of each congregation in matters of rhythm, intonation and part-singing.

The model for this was found in the Church of England, where, from the 1680s onwards, religious societies of young men were instructed in psalmody (*see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC, §5). In the early 1700s a similar society was formed by the Presbyterian Meeting at the King's Weigh House, Little Eastcheap, London, in which Independents also took part. It employed a singing teacher, William Lawrence, and established a course of lectures, published in 1708. Lawrence's manuscript collection of tunes was later adapted to Watts's *Psalms*, and was published in association with it in 1719. It had 62 tunes for two voices, of which 13 were new (one, 'Wantage', was to achieve some popularity). In the following year Simon Browne, pastor of the Independent meeting house at Old Jewry, London, brought out a collection of his own hymns with a supplement of 25 tunes in three parts, of which seven were new: one, 'Middlesex' (later named 'Mear'), became a standard tune in New England. These anonymous tunes are the first known musical compositions of Congregationalist origin, other than the three in Ainsworth (1612).

In New England musical reform came before textual change. Beginning with Thomas Symmes in 1720, a series of well-educated ministers, mostly Harvard graduates, published tracts urging the superiority of 'singing by note' or 'regular singing' to the inherited oral tradition, which they called the 'old way', the 'usual way' or the 'common way'. They appealed to biblical authority, common sense and a mythical decline of singing in New England from the early days of the colonies. The opposition was no doubt widespread but largely inarticulate. A writer in the *New England Chronicle* (1723) said: 'I have great jealousy that if we once begin to sing by note, the next thing will be to pray by rote, and then comes Popery'. Because of the independence of each congregation, reform was piecemeal and was long delayed in many places. In Hanover, Massachusetts, the church voted to sing 'in the new way' on 7 May 1742.

Practical support came in 1721 from singing tutors produced by two other ministers, John Tufts (of the Second Church at Newbury, VT) and Thomas Walter (of the First Church at Roxbury, MA). Each contained a set of tunes for two or three voices; among these are the first known American compositions, 'Southwel New' and '100 Psalm New'. Tufts introduced a notational system of letters on the staff, which was both an adaptation of John Day's of 1569 and a precursor of Little and Smith's shape-note system of 1801. Both books went into many editions and were undoubtedly used in the singing schools that had been steadily spreading in the colonies of New England since at least 1714. Cotton Mather, a strong supporter, wrote to a friend in London in 1723:

> A mighty Spirit came Lately upon abundance of our people, to Reform their singing which was degenerated in our Assemblies to an Irregularity, which made a Jar in the ears of the more curious and skilful singers. Our Ministers generally Encouraged the people, to accomplish themselves for a Regular singing, and a more beautiful Psalmody.

But it was the 'Great Awakening', started by Jonathan Edwards, minister of Northampton, Massachusetts, in 1734, that aroused congregations to the need for a warmer language of praise. George Whitefield, who came from England to play a leading part in the revival, introduced many of Watts's hymns at the meetings, and so they became widely known. It took several decades before they were admitted to the majority of Congregational churches. Again, the principle of Independency was strong, and many debated for years the relative merits of Watts, Tate & Brady's *New Version of Psalms* (1696), and the Bay Psalm Book (for details see Benson, 1915, pp.163–8). In some cases a split resulted, and the 'Separates' often joined forces with the Baptists. But Watts gained ground inexorably. The height of his hegemony was reached at the turn of the century. Samuel Holyoke in *The Columbian Repository* (Exeter, NH, 1803) produced nothing less than a complete edition of Watts's psalms and hymns, each set to a different tune or set-piece harmonized in four parts (729 compositions in all). Most hymn collections until about 1830 were presented as supplements to Watts.

The singing schools supported choirs to lead singing in worship, where, increasingly after 1760, they were often given a gallery or seat that separated them from the congregation. But they also took on an independent existence, especially in America. They naturally looked for ever greater musical challenges, and tunes became more elaborate, introducing solos, duets and, eventually, fugal sections, while anthems, set pieces and canons were also explored. These developments drew freely on English country psalmody of a slightly earlier date (*see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC, §6). The great flowering of American psalmody from 1770 to about 1810 was focussed on the singing school and the singing society

rather than the church (*see* PSALMODY (ii), §II, 2). Plain congregational tunes, led by the tenor voice, were still preferred in churches that had retained a strict Calvinist theology. The gradual trend towards Unitarianism, which had overtaken all but one of Boston's Congregational churches by 1800, removed the theological objections to choir music in worship. But the anonymous preface to *The Salem Collection* (1805) asserts that psalm tunes should be simple and goes on to say:

> It never could have been intended (as might be erroneously inferred from the *general practice* in our own country) that the *choir of singers alone* should perform this part of divine service. Their province originally was ... *to lead the congregation* ... And yet how few societies [i.e. churches] do we find, where any but a professed singer is able to follow the choir through the rambling tunes that are now in common use.

This collection contained 84 compositions, all by European composers. And in 1808 John Hubbard declared that the 'chaos of words' produced by the 'common fuge' had led 'many respectable clergymen in New England ... almost ... to omit music in public worship'. Richard Crawford's *Core Repertory* (1984) shows that the most favoured tunes were generally the plain ones. Of 13 tunes that had achieved 100 or more American printings by 1810, nine were plain and only four fuging (Joseph Stephenson's 'Psalm 34' and Lewis Edson's 'Lenox', 'Greenfield' and 'Bridgewater').

In England also, the fuging tune and parochial anthem had attracted some Congregational imitators at mid-century, such as Abraham Milner and Aaron Williams. Later, a more distinctive, treble-based, and floridly melodious style was developed by such compilers as Isaac Smith (composer of 'Abridge'), Thomas Williams and Stephen Addington. Addington was a Congregational minister, first at Market Harborough (Leicestershire), then at Mile End (Essex), finally at the Minories, London. His *Collection of Psalm Tunes for Publick Worship*, which went into 15 editions from 1777 to 1815, eventually had 443 tunes in from one to three vocal parts, and is a representative collection of its time. It introduced such enormously popular tunes as John Randall's 'Cambridge New' and Isaac Tucker's 'Devizes'. Some are of the 'Old Methodist' type (*see* METHODIST CHURCH MUSIC, §4). Congregationalists in this period followed Methodists not only in accepting the influence of concert and theatre music, but also in making 'parody' hymn tunes out of popular and national songs, and out of arias and instrumental melodies by Handel, Haydn, and other famous composers.

4. ORGANIZATION AND EXPANSION AFTER 1800. Despite the principle of Independency, representatives of congregations had convened, from the earliest times, in conferences, associations or synods. In Connecticut these had assumed so much authority that by the time of American independence Congregationalism had become virtually a state church. In the course of the 19th century other state associations increased their control over local churches and joined from time to time in national discourse. A permanent National Council was constituted at Oberlin, Ohio, in 1871, although inevitably there were many local secessions. In England a Congregational Union of England and Wales was formed in 1832, but it remained a strictly advisory body; local congregations were more truly Congregational than American ones at this date (Dexter, 1880, p.673).

Congregationalism has tended to associate with political liberalism, opposing slavery and racism and promoting the welfare of the poor and working classes. It has also moved towards liberal theology, gradually discarding the tenets of Calvinism and playing a strong part in the 'social gospel' and ecumenical movements. Mergers with other Protestant denominations have produced the United Church of Canada, 1925; the United Church of Christ (USA), 1961; the United Reformed Church (UK), 1972; and the Uniting Church in Australia, 1977.

Congregationalism had been well established in Scotland, Ireland and Wales by the 18th century. In the expansion of the American frontier it fell behind other Protestant denominations because of its organizational weakness. It played relatively little part in the camp meetings of the Second Great Awakening (*c*1800), but was deeply affected by later urban revivals. In the course of time Congregational churches were established in all the states, although New England tended to retain ideological and cultural leadership.

The London Missionary Society, founded in 1795, was at first interdenominational but was soon dominated by Congregationalists; it was active in spreading the faith among non-European peoples during the 19th and early 20th centuries, especially in Africa, India, Madagascar, China, Papua and the South Sea Islands. One of the most remarkable developments was in Tahiti and the Cook Islands, where fuging-tunes introduced by the missionaries were imitated by the indigenous peoples and developed into a type of polyphonic song called a *himene* (hymn). This became a leading feature of the mission and made the South Sea choirs famous.

The corresponding American organization was the Board of Commissioners for Foreign Missions (1810), followed by the American Missionary Association (1845). It has concentrated on Latin America, China and the Near East. For a long time the music of missions tended to consist of Western hymns translated into local languages and sung to the same tunes. The indigenization of worship music, especially in Africa and Polynesia, accelerated during the second half of the 20th century, while any remaining distinctions between Protestant denominations have lost much of their meaning in the Third World.

5. MUSIC IN BRITAIN AND THE USA SINCE 1800. British and American Congregationalism have followed similar patterns since the beginning of the 19th century, and the musical links have remained strong. The combination of increasing affluence with declining Calvinism changed the character of the denomination after 1800: it became a church (or in Britain, a chapel) rather than a congregation or meeting. There was a parallel concern for refined musical taste. Organs were introduced in the larger town churches; the opposition had almost faded out by 1840. William Cole, an Independent schoolmaster at Colchester, Essex, wrote in 1819 that most of the disorders of modern psalmody could be remedied by getting an organ; Lowell Mason of Boston, Massachusetts, expressed the same view in 1826. Smaller communities had to manage for a few more decades with a band, barrel organ or (later) harmonium. Choirs of mixed voices increasingly dominated the scene, sometimes reduced to a quartet. Purely congregational singing became a rarity. Lining out, tenor-led harmony, and the fuging tune were criticized out of existence. Set pieces, anthems and Anglican chants (often with metrical texts) became the staple fare of choirs. The

older psalmody was replaced, at least in urban churches, by a by-product of European art music that increasingly approximated the style now known as 'Victorian'.

More in the USA than in Britain, these changes were seen as part of a conscious reform movement, anticipated by those such as Andrew Law and Samuel Holyoke, who had opposed the psalmodists of the Billings-Read-Edson school. At its height it was dominated by Lowell Mason (1792–1872), a Congregationalist by upbringing (*see* MASON family, (1)). His endeavours as organist, educationist, arranger, and composer were consistently focussed on finding a suitable style for American church music. His guiding principle was that church music should be cultivated and 'scientific', but chaste and restrained: he eschewed vulgarity of rhythm, melodic elaboration and advanced chromatic harmony. His models were German rather than English or American. His own hymn tunes, smooth and bland as they are, have been more successful than those of any other American composer (although it should be noted that some tunes often ascribed to Mason were not his own). 'Missionary Hymn', 'Olivet' and 'Bethany' are representative. In the course of a long career he was increasingly concerned to encourage congregations to sing, although he never ceased to believe that they needed an organ and a trained choir to lead them.

The opposing school was represented by Thomas Leavitt's *Christian Lyre* (1831), which supported the evangelical revival of Thomas Finney, with lighthearted camp-meeting tunes based on popular music of a kind that Mason deplored. If Leavitt and shape-notes prevailed on the frontier and in rural communities (*see* METHODIST CHURCH MUSIC, §5), the choir-based music of Mason and his colleagues Thomas Hastings and William Bradbury was all-powerful in the big cities and on the East Coast.

In England, also, choral music prevailed. It was greatly assisted by the singing method of a Congregational minister, John Curwen (1816–80), whose modification of Sarah Glover's fixed-doh solmization system, known as TONIC SOL-FA, placed the singing of choir music within the reach of any diligent member of a congregation. The result was that in many chapels the congregation almost became a choir, singing in four-part harmony with organ and able to 'perform' chants and simple anthems. Curwen himself published a *Sabbath Hymn and Tune Book* (1859). In London, the Weigh-House Chapel was once more prominent in the improvement of psalmody, as was Union Chapel, Islington (*see* LONDON §I, 7 (ii) and (iii)). In 1858 Henry Allon and Henry Gauntlett, respectively pastor and organist of Union Chapel, brought out *The Congregational Psalmist*, a most influential book that was gradually expanded until 1886. Both texts and tunes drew heavily on Anglican and Lutheran sources, and it may be said that the domination of Watts was now at an end.

Meanwhile the Congregational Union had been putting out a series of 'official' hymnals. In 1887–8 came the first with tunes, *The Congregational Church Hymnal*: the musical editors were E.J. Hopkins and Josiah Booth. It had no less than 775 hymns with tunes, 64 anthems, 12 canticle settings and 8 collects, all largely homophonic and designed for congregational singing. It became the standard Congregational book for several decades. One of its most popular pieces, Booth's 'Commonwealth' for the text 'When wilt thou save thy people?' (reproduced in Rainbow, 1981, p.160), reinforced Congregationalism's strong links with the political left. David Lloyd George declared that he had heard it sung 'with great effect by many thousands and tens of thousands at Liberal gatherings throughout the country'. The Liberal victory in the general election of 1906 is regarded as the height of Nonconformist political power in Britain.

An American movement to restore congregational participation was begun by Henry Ward Beecher, the famous pastor of Plymouth, who wrote in the preface to his *Plymouth Collection of Hymns and Tunes* (1855): 'We do not think that Congregational Singing will ever prevail with power, until *Pastors of Churches* appreciate its importance'. Like Mason, he opposed the 'quartet choir' that presided in many city churches. As Benson says (1915, p.474), 'the hearty singing of [Beecher's] vast congregation became almost as much of an attraction as his preaching'. It is difficult to know whether they were singing in unison led by harmony of choir and organ, or forming a 'congregational choir' in four parts. Somewhere between the two was probably the norm in large Congregational churches in the later 19th and early 20th centuries. Certainly there was enormous enthusiasm for choral music in both Britain and America; it was the heyday of choral festivals, competitions, and massive oratorio performances by combined Anglican and Nonconformist choirs. In London the Free Church Choir Union, founded in 1877 by Ebenezer Minshall, organist of the City Temple, held an annual festival up to World War II.

It was after that war that Congregational hymnody began to move in new directions. As the editors put it in the preface to the 1958 revision of *The Pilgrim Hymnal* (earlier editions 1904, 1913, 1931), 'the recent developments in hymnody, in church life, and in world history have made it necessary to plan our work in larger terms'. Similar sentiments guided the editors of *Congregational Praise* (London, 1953). Erik Routley, its musical editor, was an important influence in both British and American thinking about hymnody. The growing secularization of Anglo-American society made it difficult to maintain efficient choirs, let alone congregational rehearsals. Unison singing with organ has increasingly taken over the music of the services, resulting in hymn tunes specifically designed for the purpose: Vaughan Williams's 'Sine Nomine' (1906) has been the first and best model. Anthems and chants have tended to depart with the choirs, although many American churches still have large choirs and musical staffs. *New Church Praise* (1975), edited by Routley as a supplement to *Congregational Praise*, introduced an order of worship for the Lord's Supper, with newly commissioned musical settings for congregational use. A 'hymn explosion' occurred in the 1970s, more especially in Britain: two of the leading writers, Brian Wren and Fred Kaan, are United Reformed Church ministers.

The union of the Congregational Church with other bodies (as detailed in §5 above) has tended to dilute further the specific historical tradition discussed in this article. The music of the new hymnbooks, such as *Rejoice and Sing* (London, 1991), comes from a wider range of sources than ever before, including urban popular, commercial folk, and non-Western music. The newly composed tunes are often self-consciously 'user-friendly' and unchallenging. In the hymn texts, gender-specific and archaic wording has frequently been replaced.

The most radical effort in this direction is *The New Century Hymnal* (1995) of the United Church of Christ (USA), where all masculine names and pronouns for God, Jesus or the worshippers have been eliminated (the one exception is 'Lord', restored after protest by the General Synod), archaic language has been ruthlessly excised, and attempts have been made to avoid all politically sensitive topics. The music is also notably progressive, in the American context. Young (1997) commends the editors for 'carefully selecting and presenting the finest and most inclusive repertory of African-American, Spanish-language, Native American, Asian American, global and Third World song to appear in any mainline hymnal'. Despite the denomination's sincere efforts at inclusivity, many black Americans find that the Congregationalist tradition of restrained and formal singing does not suit their cultural habits of more uninhibited participation (see Aghahowa, 1996).

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NICHOLAS TEMPERLEY

Congress reports. The musical congress report has its origins in the second half of the 19th century, specifically in the publication of papers given at three conferences on sacred music (1860–64 PARIS and MECHELEN), and more generally in the rapid growth of musicology in the second half of the century; this followed Chrysander's proposal

in 1863 that musicology should be considered as a separate area of scientific enquiry, and its codification by Guido Adler in 1885. Congress reports usually comprise all or most of the papers delivered on a particular occasion (sometimes on two or more related occasions), often in a considerably expanded and revised form more suitable for publication. Such reports serve as a useful barometer of the trends and developments current in musicological thinking and have embraced work on almost every branch of academic musical study, including aesthetics, bibliography, ethnomusicology, organology, psychology, music theory, studies of music in a particular city or region and, more recently, issues of performing practice, reception history, analysis, iconography, recordings and the use of computers. A significant number of congress reports have been devoted to papers on biographical, bibliographical and analytical study on (or related to) a single composer. While congress reports of a general musical nature have continued to be published since 1945, an important development has been the increased specialization of many reports, including those devoted to a particular aspect of a composer's output. There has been a very substantial overall growth in the number of congress reports published from the 1970s onwards.

For complete listing of Congress reports *see* Appendix. Individual reports are referred to in small capitals in this article.

1. To 1945. 2. Since 1945.

1. To 1945. There was an upsurge in the publication of specifically musical congress reports around 1900, in particular from the wide variety of musicological activity which took place in connection with the Exposition Universelle in Paris, and the congress on sacred music held at the Schola Cantorum in Paris that year. The International Musical Society, founded in 1899, published reports for several of its earliest congresses (e.g. 1906 BASLE, 1909 VIENNA and 1911 LONDON). The papers given on these occasions covered a broad range of research interests, were international in scope (a feature which was to become characteristic of the congress report), and were usually without any particular focus of attention beyond the history and theory of music. From early in the 20th century, however, more specialized reports began to appear, including a significant publication devoted to Gregorian chant (1905 STRASBOURG) and others concerned with pre-Renaissance music. In addition, musicological papers were frequently delivered at congresses of a general nature (especially those devoted to the historical sciences, folklore or aesthetics).

Ethnomusicology was well represented in some of the earliest congress reports to include papers on music. In the last years of the 19th century these included interdisciplinary conferences devoted to traditional American studies, folklore and oriental studies. As well as two musicology conferences, the Paris Exposition of 1900 included the second *Congrès international des traditions populaires*. Studies of traditional music continued to form an important part of many such congresses in the early years of the 20th century, a number of which resulted in published reports. Notable among early congresses devoted solely to ethnomusicology were those on Arab music (1932 CAIRO) and Maghrib music (1939 FEZ). In both cases, the papers were published. The earliest organological congress reports (e.g. 1926 and 1938 FREIBURG) concentrated on aspects of organ building. Sacred music was one of the subjects with which congresses were most often concerned in the first half of the 20th century, and the reports of several of these meetings were published.

Many congresses were arranged to coincide with composers' anniversaries (including centenaries of Chopin in 1911, Beethoven in 1927 and Schubert in 1928, all of which were marked by special conferences largely devoted to their respective composers with reports published shortly afterwards). Other congresses were connected with international events such as a World Fair (two musicological congresses were organized during the 1937 Exposition International des Arts et Techniques in Paris). Before World War II the vast majority of these meetings took place in European university towns (with the exception of some ethnographic congresses held in Africa and the Americas). The International Congress of Musicology (1939 NEW YORK) organized by the AMS, founded five years previously, produced one of the earliest American congress reports to concern itself entirely with musical scholarship.

2. Since 1945. After World War II, it became increasingly common to organize conferences concerned with specific musicological, organological, theoretical and bibliographical subjects, with a growing interest in hitherto less well-explored issues such as reception history and performing practice. Other concerns of congress reports from the 1950s included film music (1950 FLORENCE) and music libraries (1950 LÜNEBURG; 1951 PARIS), while an increasing number were devoted to individual composers such as Spontini (1951 IESI, MAIOLATI, FABRIANO and ANCONA), Mozart (1956 PARIS; 1956 PRAGUE), Janáček (1958 BRNO), Haydn (1959 BUDAPEST) and Handel (1959 HALLE). The 1958 Janáček congress *Leoš Janáček a soudobá hudba* produced a report which is characteristic of several to be published in Eastern Europe. This was an international and multilingual gathering, and the report includes not only formal papers but also transcripts of extended remarks made as part of subsequent discussions, in four languages: Czech, French, German and Russian.

In the 1970s and 80s what had previously been a steady flow of publications derived from musical conferences became something of a deluge, with many scholars choosing to publish important work through the medium of the congress report. The trend towards ever-increasing specialization continued, with a tendency for single-composer conferences to focus on particular aspects of a composer's activity. The published papers from such meetings at times resulted in a thoroughly coherent contribution to the literature, providing a forum for recent researches on repertory such as Beethoven's piano trios (1990 MUNICH). Areas which had hitherto been largely (or completely) unconsidered by musicologists were also examined in the context of conferences, including the stage works of Martinů (1966 BRNO), Malipiero's work as a writer and critic (1982 VENICE and ASOLO), Rameau in the Auvergne (1983 CLERMONT-FERRAND), performing practice in Handel's operas (1988–9 KARLSRUHE), music in Terezin (1991 DRESDEN) and innovative studies of individual works from a number of different authors and perspectives, such as the reports on Verdi's *Ernani* (1984 MODENA) or *Stiffelio* (1985 VENICE). An outstanding example of a congress devoted to detailed consideration of musical life in a particular time and place was that devoted to music in Paris during

the 1830s (1982 NORTHAMPTON, MA). Like those concerned with single Verdi operas, this produced a congress report which could also lay claim to being a standard work of reference on the subject. Conferences of this nature actively encouraged and generated a substantial body of new work on subjects in which research activity had previously been sporadic or disparate.

Important developments in music analysis can also be traced through congress reports, including such landmarks as the collection of papers on the analysis of opera (1984 ITHACA, NY). A growing interest in the use of computers in musicology, bibliography and composition resulted in a number of congress reports from the 1960s onwards. From the 1970s an important series of organological meetings in Blankenburg, Harz, attempted a systematic exploration of instrumental families which paralleled the increasing interest in historically informed performance. These included conferences on string instruments in the first half of the 18th century (1978 BLANKENBURG), brass instruments in the 17th and 18th centuries (1983 BLANKENBURG), woodwind instruments in the same period (1985 and 1991 BLANKENBURG), plucked and percussion instruments (1986 BLANKENBURG), the history of the harp from the Middle Ages to the 19th century (1992 BLANKENBURG), the fortepiano (1993 BLANKENBURG) and a congress concerned exclusively with the work of the piano and harp manufacturer Sébastien Erard (1994 BLANKENBURG). Aspects of reception history were examined in greater depth in congresses such as one devoted to critical responses to 19th-century Italian opera in the contemporary press (articles from 1987 BOLOGNA published in *Periodica musica*). A clear demonstration of the proliferation in congresses (and their published reports) can be seen in the anniversary years of composers such as Brahms (1983) and Mozart (1991). These were occasions for several major international meetings, and several substantial volumes of studies were published as a result. From the 1980s, conferences were held on other subjects which were attracting an increasing amount of scholarly interest, including musical iconography, dance history, recording and jazz.

For a comprehensive list of musical congress reports, see vol. 28 (APPENDIX B).

NIGEL SIMEONE

Congreve, William (*b* Bardsley, Yorks., 24 Jan 1670; *d* London, 19 Jan 1729). English dramatist and librettist. His stage career began with two comedies for the United Company at the Theatre Royal, *The Old Batchelour* (1693) and *The Double-Dealer* (1694), both with music by Henry Purcell. He left the company with the senior actors in 1695, and their makeshift theatre in Lincoln's Inn Fields opened with his *Love for Love*, one of the biggest successes of the period. He became close friends with the house composer, John Eccles, and his protégée, the actress-singer Anne Bracegirdle. Two further plays followed, *The Mourning Bride* (1697) and *The Way of the World* (1700), but after the latter's disappointing reception he wrote no more straight plays.

In 1700 a group of noblemen organized a contest to encourage English opera composers and commissioned Congreve to write a libretto, *The Judgment of Paris*, for all the contestants to set. The competition was held between 27 March and 3 June 1701. Congreve expected Eccles to win, aided by Mrs Bracegirdle's performance as Venus, but a rank outsider, John Weldon, received the first prize, Eccles the second, Daniel Purcell the third and Gottfried Finger the fourth. In November 1701 Congreve wrote *A Hymn to Harmony in Honour of St. Cecilia's Day*, which was set by Eccles. Shortly thereafter, he formed a partnership with the playwright and architect John Vanbrugh to build a replacement for the tiny Lincoln's Inn Fields playhouse. The result was the magnificent Queen's Theatre in the Haymarket, which opened in April 1705. Congreve, however, dropped out of the partnership after the financially disastrous first season. During the period 1705–6 he wrote *Semele*, possibly the finest libretto in the English language. Eccles's setting of this was stated in *The Muses' Mercury* for January 1707 'to be ready to be practis'd', but it was never performed, being pushed aside by *Thomyris*, an Italian pasticcio. The libretto, published in 1710, was transformed into a secular oratorio and set by Handel in 1744. Congreve's *The Mourning Bride* formed the basis of Marco Coltellini's *Almeria*, set by Gian Francesco de Majo in 1761.

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CURTIS PRICE/MARGARET LAURIE

Coni, Paolo (*b* Perugia, 1 Aug 1957). Italian baritone. After early studies he won the Mattia Battistini Prize at Rieti, where he made his début in 1983 as Enrico in *Lucia di Lammermoor*. In the following years he sang in a wide repertory throughout Italy, coming to La Scala in 1988. This was also the year of his début at the Metropolitan, New York, as Belcore in *L'elisir d'amore*. He has sung in Chicago and San Francisco, and in the 1990s sang principal baritone roles in most of the leading European houses. With the La Scala company in Japan and with La Fenice on tour in Warsaw he extended his reputation as a successor in Verdi roles to Piero Cappuccilli, whom he somewhat resembles in tone and style. Comparisons have also been made with Renato Bruson, from whom he took over the role of Simon Boccanegra at Genoa in 1992, when he was commended for the carrying power of a warm and flexible voice. In 1996 signs of tiredness were observed in his upper register, although the noble quality of his voice and the assurance of his stage presence continued to command admiration. Recordings include performances of *La traviata* and *Don Carlos* under Riccardo Muti and taken 'live' from La Scala: without any striking individuality of timbre or expression, he produces ample, well-rounded tone and is scrupulously attentive to details of the score.

J.B. STEANE

Coninck, Servaas de. *See* KONINK, SERVAAS DE.

Coniuncta (Lat.: 'something joined on'). In HEXACHORD theory, a mutation of the basic hexachord which involves chromatic notes, F♯, C♯, E♭, A♭ etc., or the chromatic

notes themselves. *See* SOLMIZATION, §I, 4, and MUSICA FICTA, §§1–2.

PETER WRIGHT

Coniunctura (Lat.). A notational formation that may be regarded as a type of ligature, but that may itself include a ligature. Derived from plainchant, it is found in sources of 13th- and 14th-century polyphony and usually consists of a single note or ligature followed by between two and seven or more diamond-shaped notes (*currentes*) in a descending progression. The *currentes* resemble the contemporary semibreve in shape, but although the value of each is less than a breve it is not necessarily the temporal equivalent of a semi-breve. The value of each note of a *coniunctura ternaria* (i.e. a single note followed by two *currentes*) is normally identical to that of a conventional three-note ligature. In *coniuncturae* with more than two *currentes*, however, the values of the *currentes* are less rigidly defined; commonly the final note is a long and the penultimate note a breve, with the notes preceding the final note having the combined value of a long. *See also* LIGATURE (i).

Conjunct. A term applied to a melodic line that moves by step (i.e. in intervals of a 2nd) rather than in disjunct motion (by leap).

Conlon, James (Joseph) (*b* New York, 18 March 1950). American conductor. He studied at the Juilliard School, New York, and made his début conducting *Boris Godunov* at the 1971 Spoleto Festival in Italy. After receiving the conducting award of the American National Orchestral Association, he was the youngest conductor engaged for the New York PO's subscription series (1974). He conducted the first performance of Barber's revised version of *Antony and Cleopatra* at Juilliard in 1975 and made his Metropolitan début in 1976 with *Die Zauberflöte*. His British opera début was in *Macbeth* with Scottish Opera in the same year, followed by *Don Carlos* at Covent Garden in 1979, the year he succeeded Levine as music director of the Cincinnati May Festival. He has also worked at the Paris Opéra and the Maggio Musicale, Florence, and was music director of the Rotterdam PO, 1983–91. Conlon's opera engagements in the USA have included a three-year Verdi cycle at Chicago Lyric Opera, 1988–90. He recorded *La bohème* for Luigi Comencini's 1988 film, and his other recordings include an admired version of Weber's *Oberon* and works by Dvořák, Musorgsky, Stravinsky and Poulenc. He became chief conductor at the Cologne Opera in 1989, having made his début there the previous year in Harry Kupfer's production of *Lady Macbeth of the Mtsensk District*, and in 1996 was appointed music director of the Opéra National de Paris. In 1997 he conducted *Pelléas et Mélisande* at the Palais Garnier, Paris, and in 1998 *Tristan* at the Opéra Bastille. Conlon's operatic performances have been much praised for their discipline, fire and theatrical flair.

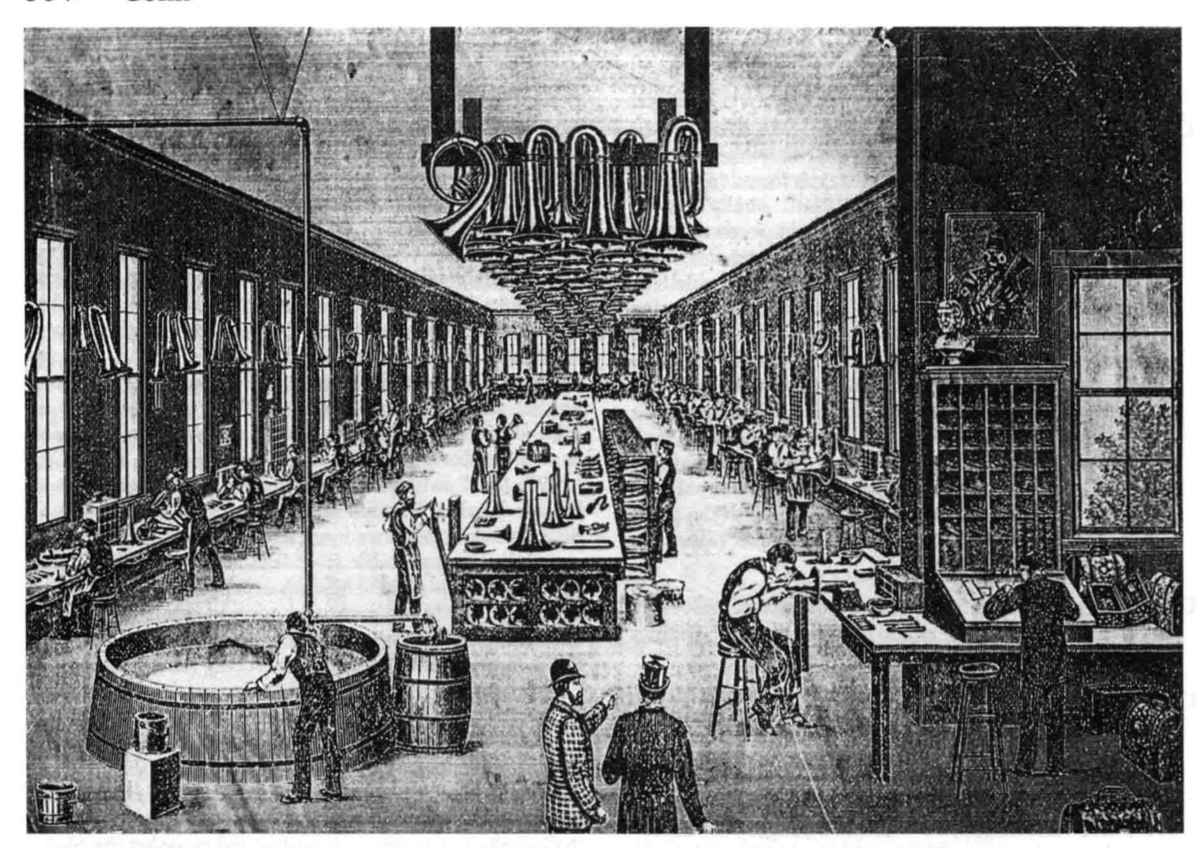
NOËL GOODWIN

Conn. American firm of instrument manufacturers. It was originally located in Elkhart, Indiana, and still bears the name of its founder, Charles Gerard Conn (*b* Phelps, NY, 29 Jan 1844; *d* Los Angeles, 5 Jan 1931). Conn's first musical product was a rubber-rimmed cornet mouthpiece invented in 1874, with American and international patents following (1875–7). In January 1876 Eugene Victor Baptiste Dupont (*b* Paris, ?May 1832; *d* Washington DC, 26 July 1881), a brass instrument maker, inventor and former employee of Henry Distin in London, was invited to join Conn in Elkhart, and they began production of their Four-in-One cornet (with crooks for E♭, C, B♭ and A) under the name of Conn & Dupont. By March 1879 the partnership had dissolved, leaving Conn as sole owner of the factory at the corner of Elkhart Avenue and East Jackson Street (see illustration). In 1887, after buying the facilities of Isaac Fiske on the latter's retirement, Conn opened a subsidiary plant in Worcester, Massachusetts. The company's product line, now centred on the 'Wonder' cornet, was expanded with the import of French clarinets and flutes (1885), development of the first American-made saxophone (1888) and introduction of Conn's own line of clarinets, flutes and piccolos (1888–92). As he phased out the Worcester operation (production ceased in 1898), Conn established a store in New York City (1897–1902) where a large variety of merchandise was sold under the 'Wonder' label, including Conn's own line of woodwind, brass and percussion instruments, violins, mandolins and portable reed organs. He also distributed both American-made and imported guitars, banjos and zithers. Many of the leading bands and soloists of the day endorsed Conn's instruments, including John Philip Sousa, for whom the first commercially successful bell-up ('rain-catcher') sousaphone was designed in 1898. The factory was destroyed by fire in 1910 and Conn built a new plant on East Beardsley Street. In 1915 he retired, selling the company to the flour miller Carl Dimond Greenleaf (*b* Wauseon, OH, 27 July 1876; *d* Elkhart, 10 July 1959), who renamed the firm C.G. Conn Ltd.

Greenleaf expanded, upgraded and retooled the plant, increasing the assembly-line work force to 550 by 1917 and turning out about 2500 instruments per month using a new hydraulic expansion process. During the 1920s C.G. Conn Ltd. produced a complete line of saxophones and introduced the first drawn-and-rolled tone holes (*c*1919; after a patent of 1914 by W.S. Haynes). Several new saxophone models, including the mezzo-soprano in F and the 'Conn-O-Sax', a hybrid of saxophone, english horn and heckelphone, were introduced in the late 1920s in a futile attempt to recapture a declining market.

From the 1920s the holdings of C.G. Conn Ltd. included the Elkhart Band Instrument Company (1923–7), the Leedy Company (percussion; 1927–55), 49·9% of the stock of H. & A. Selmer (USA) (1923–7), and two subsidiaries, the Continental Music Company and the Pan American Band Instrument Company. Although the stock market crash of 1929 seriously weakened the musical instrument industry in the USA, C.G. Conn Ltd. purchased several companies in 1929–30, including Ludwig & Ludwig (percussion), Carl Fischer and Soprani (accordions). The firm later acquired the Haddorff and Straube piano companies (1940–50 and 1941–2 respectively).

The Conn company's Experimental Laboratory, established in 1928, was unique in the industry. Led by C.D. Greenleaf's son, Leland (Lee) Burleigh Greenleaf (*b* Wauseon, OH, 12 Aug 1904; *d* Leland, MI, 29 March 1978), this department developed the first successful short action valves (1934) and the first device for the visual measurement of sound (the 'Stroboconn'; 1936, *see* TUNING-FORK). It also made significant innovations in the design of the brass instrument bell; the 'Vocabell' (1932) has no rim, theoretically optimising the tone of



Conn company engraving department, Elkhart, IN, 1897

the instrument, and the one piece, seamless 'Coprion' bell (1934) was the first to be electrolytically formed.

During World War II, C.G. Conn Ltd. retooled the Elkhart plant to manufacture products for the government. No musical instruments were produced for civilian use in 1942–6. The resulting loss of sales, as well as a delayed reconversion of the plant in 1946, caused a serious decline in Conn's status as the leading band instrument manufacturer in the USA. However, the Division of Research, Development and Design, directed by Earle Kent (*b* Adrian, TX, 22 May 1910; *d* Elkhart, 12 Jan 1994), flourished after the war with innovations such as the 'Connsonata' electronic organ (1946; later known as the Conn organ), the 'Connstellation' line of brasses (mid-1950s) and the first fibreglass sousaphone (1960). During the 1950s and 60s Conn liquidated its subsidiary companies, including the Leedy and Ludwig Drum Division (1949–55) and the New Berlin [New Berlin, New York] Instrument Company (1954–61), which produced Conn's clarinets, oboes and bassoons.

Under Lee Greenleaf's leadership (1958–69), Conn acquired the Artley Company (flutes; 1959), the Janssen Piano Company (1964) and the Scherl & Roth Company (stringed instruments; 1964). In 1969 C.G. Conn Ltd. was sold to the Crowell-Collier MacMillan Company. During the subsequent decade the corporate headquarters moved from Elkhart to Oak Brook, Illinois; the Conn Organ Division to Carol Stream, Illinois; reed instrument manufacture to Nogales, Arizona; and the Conn Guitar Division and student-instrument brass production to Japan. Daniel Henkin (*b* Kansas City, MO, 1930), a former advertising manager at Conn, purchased the company in 1980. To further diversify the huge conglomerate, the organ division was sold to Kimball in 1980 under the name Conn Keyboards, and Henkin acquired the W.T. Armstrong Company (1981) and King Musical Instruments (1985). In 1985 Henkin sold Conn to the Swedish conglomerate, Skäne Gripen. A new parent corporation, United Musical Instruments (UMI), was formed the same year. UMI subsequently closed the Conn Brasswind Co. facility in Abilene, Texas (1986), moving some brass instrument production to the old King plant in Eastlake, Ohio. All operations were moved out of Mexico (1987) and the production of Artley flutes and piccolos returned to Elkhart, while that of clarinets, saxophones and small brass instruments moved to Nogales, Arizona.

More than 500 instruments and a Conn company archive are preserved at the Shrine to Music Museum, University of South Dakota, Vermillion, South Dakota.

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MARGARET DOWNIE BANKS

Connell, Elizabeth (*b* Port Elizabeth, 22 Oct 1946). Irish soprano of South African birth. She studied at the London Opera Centre, making her début in 1972 as a mezzo-soprano at Wexford as Varvara (*Kát'a Kabanová*). With Australian Opera (1973–4) she sang Venus, Kostelnička and Amneris. Engaged by the ENO (1975–80), she sang Eboli, Azucena, Mariya Bolkonskaya (*War and Peace*), Herodias, Waltraute (which she recorded under Goodall), Kabanicha, Eglantine (*Euryanthe*), Rossini's Isabella, Bartók's Judith, Sieglinde, Santuzza, Donna Elvira and Marina. She made her Covent Garden début in 1976 as Viclinda (*I Lombardi*). After Ortrud and Brangäne at Bayreuth (1980–81), she cancelled all engagements, reappearing in 1983 as a soprano. Following performances of Fiordiligi at La Scala, she sang Electra (*Idomeneo*) in Salzburg and Norma in Geneva. She made her Metropolitan début as Vitellia (1985), returned to Covent Garden as Leonora in *Trovatore* and Leonore in *Fidelio*, and sang Reiza (*Oberon*) at Edinburgh. Connell's soprano repertory includes Donna Anna, Cherubini's *Medée*, Senta, Elsa, Elizabeth, Ariadne and Chrysothemis. Since her first Lady Macbeth in Sydney in 1977, she has made a speciality of the part throughout Europe and in the USA; her other Verdi roles include Elisabeth de Valois, Amelia (*Ballo in maschera*), Odabella and Abigaille. She sang Brünnhilde (*Die Walküre*) at Santiago in 1995 and Isolde for the ENO in 1996. A highly dramatic singer, she has a powerful, flexible voice equally suitable for Verdi and Wagner.

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ELIZABETH FORBES

Connold, James (*d* ?Norwich, ?1708). English composer. He is listed as precentor of Norwich Cathedral in 1673 and among the minor canons until his name drops out soon after 1690. He may be identified with the John Connould who was admitted sizar at Trinity College, Cambridge, in 1663, graduating in 1667–8 and holding plural benefices in the Norwich diocese between 1680 and 1708. Partbooks at Norwich Cathedral contain two services, in G minor and F. Other manuscripts of Norwich provenance (*GB-Ckc* 9–17) include eight verse anthems and several chants. The anthems, which show evidence of Connold's technical competence, are missing from the organbook accompanying the parts, thus precluding satisfactory reconstruction.

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IAN SPINK

Connolly, Justin (Riveagh) (*b* London, 11 Aug 1933). English composer. He was educated at Westminster School and was at the Middle Temple before entering the Royal College of Music in 1958. There he studied composition (with Fricker) and conducting (with Boult), winning prizes for both activities; simultaneously he had frequent informal contact with Gerhard. The music he wrote during this period was fluently composed in a Schoenbergian 12-note style, but was all subsequently withdrawn. In 1963 he went to Yale University on a two-year Harkness Fellowship as a student of Mel Powell, subsequently teaching there for a year; during this period he found his individual voice and consolidated his technical mastery. His earliest acknowledged works proceed largely by the scintillating play of small motifs within complex textures. They employ a virtuoso combination of space-time notation and grace-notes as well as traditional metre. The series of *Triads* (1964–74) exemplify this style, and also provide an example of his penchant for groupings of highly diverse instruments, a tendency which is carried through into the concertante textures of his works for larger forces. By the time of *Anima* (1974) and *Diaphony* (1977), both commissioned for the Proms, he had expanded his expressive range to encompass an increased directness and simplicity as well as the fragmentary motivic writing typical of earlier works.

Ill health led to a period from 1978 to 1988 during which Connolly produced only revisions of earlier works. His next new work, *Spelt from Sybil's Leaves*, came in 1989 in response to a BBC commission, and is scored for a typically unusual combination. The vocal lines display sensitive and expressive word-setting (a characteristic of all his vocal music), but also a more sustained melodic impetus hinted at in his work of the late 1970s. During the 1990s Connolly completed a steady stream of works, both substantial and occasional, culminating in *Scardanelli Dreams* (1997–8), a formally and rhythmically complex work in which five fragments of Hölderlin are sung in parallel with ten solo piano movements of various sizes. The resulting work has unusual poetic power, providing ample proof of Connolly's sustained ability to steer a course between technical brilliance and expressive import.

He is an experienced and respected broadcaster and teacher: in addition to holding posts in London colleges (RCM 1966–88, RAM 1989–96), he was visiting lecturer in composition at the University of California, Santa Barbara (1979–80), and at the University of Melbourne (1982).

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Orch: Antiphonies, op.4, 1966; Rebus, op.17, 1971, withdrawn; Divisions, op.23, wind orch, 1972, withdrawn; Tetramorph, op.22, str, tape, 1972, withdrawn; Anima, op.27, va, orch, 1974; Diaphony, op.31, org, orch, 1977

Vocal: Prose (W. Browne, W. Drummond), op.7a, SATB, 1967; Poems of Wallace Stevens I, op.9, S, 7 insts, 1967; M-piriform (Beckett), op.10, S, fl, vn, tape, 1968, lost; Verse (Drummond, T. Traherne), op.7b, 2 S, 2 A, 2 T, 2 B, 1969; Poems of Wallace Stevens II, op.14, S, cl, pf, 1970; Poems of Henry Vaughan, op.16, 1970: nos.1, 3, SATB, no.2, SSATB; Poems of Wallace Stevens III, op.18, S, accdn, fl, cl, va, 1971–; Waka (Jap. poems), op.24, Mez, pf, 1972, rev. 1981; Spelt from Sybil's Leaves (Lassus, G.M. Hopkins, Seferis), op.32, S, Mez, T, Bar, B, 3 hn, 2 hp, pf, b gui, 2 perc, 1989; Poems of Wallace Stevens IV, op.38, Mez, va, pf, 1992–; Sapphic (Sappho), op.35, S, 7 insts., 1992; Scardanelli Dreams (F. Hölderlin), op.37, Mez, pf, 1997–8

Chbr: Triad I, op.2, tpt, va, pf, 1964; Cinquepaces, op.5, brass qnt, 1965; Triad II, op.6, db, perc, pf, 1965, rev. 1982; Obbligati I, op.3, 13 insts, 1966; Triad III, op.8, ob, va, vc, 1966; Obbligati II, op.13, fl, cl, vn, vc, tape, 1967; The Garden of Forking Paths, op.11a, 2 pf, 1968, rev. 1983–; Tesserae A, op.15a, ob, hpd, 1968, rev. 1983–; Triad IV, op.12, fl, 2 perc, tape, 1969; Tesserae B, op.15b, fl, pf, 1970; Obbligati III, op.20, 20 insts, 1971; Tesserae D, op.15d, tpt, tape, 1971; Triad V, op.19, cl, vn, vc, 1971; Sestina A, op.25a, wind qnt, pf, 1972, lost; Sestina B, op.25b, fl, ob, b cl, vn, vc, hpd, 1972, rev. 1978; Tesserae E, op.15e, fl, db, 1972; Obbligati IV, op.28, 10 insts, 1974; Triad VI, op.21, va, pf, tape, 1974; Ceilidh, op.29a, 4 vn, 1976; Nocturnal, op.33, fl, pf, db, perc, 1991; Gymel A, op.39a, fl, cl, 1993; Celebratio, op.29c, 3 va, accdn, 1994; Gymel B, op.39b, cl, vc, 1995; Remembering the Butterfly, op.40, fl, pf, 1998; Pf Trio, op.36, 1999–

Solo inst: Sonatina in 5 Studies, op.1, pf, 1962, rev. 1983; Tesserae C, op.15c, vc, 1971; Collana, op.29b, vc, 1995; Sonatina no.3, op.34, pf, 1996–2000; Tesserae F, op.15f, b cl, 1999; Sonatina

no.2 'Ennead', op.26, pf, 2000; Studies from The Garden of Forking Paths, op.11b, pf, 2000–
Arr.: Brahms: Variations, E♭, op.23, for wind band, 1985
Principal publisher: Novello

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NICOLAS HODGES

Conon [Quennon, Quenes] **de Béthune** (*b c*1160; *d* 17 Dec 1219 or 1220). French trouvère. He was the fifth son of Robert V ('le Roux'), seigneur of Béthune, and Alix de Saint-Pol; his birthplace was presumably Béthune. As a young man he is known to have spent time at the French court. His name may be traced in documents from 1180. The chansons *Ahi, amours, con dure departie* and *Bien me deüsse targier*, apparently written in 1188, indicate that he prepared for the Third Crusade (1188–92). In *Bien me deüsse targier* he named Huon d'Oisi as his teacher; Huon, who died at the siege of Acre in 1191, reproached Conon in one of his own songs (R.1030) for having left the crusade prematurely. Two chansons by Blondel de Nesle are dedicated to Conon. *Chançon legiere a entendre* is dedicated to Noblet (Guillaume V de Garlande), a friend of Gace Brulé. It is likely that Conon also knew the Chastelain de Couci, another trouvère who participated in the Third Crusade. Conon took part in the Fourth Crusade (1202–4) and was at the siege of Constantinople. He was present at the coronation of the Latin emperor, Baldwin IX of Flanders, and remained to participate in the political and military affairs of the empire. In 1217 he became seneschal, and in 1219 *bail* (regent).

Conon clearly preferred isometric, decasyllabic verses, although heptasyllables are not infrequent; there is also one hexasyllabic poem. *Bele douce dame chiere*, *Mout me semont amors* and *Tant ai amé c'or me convient häir* each follow the structure of a poem by Bertran de Born; these poems are without music, although melodies may survive in conjunction with Conon's poetry. In turn, two of Conon's songs, *Ahi, amours* and *Mout me semont amors*, provided models for other trouvères.

The main sources for the music to Conon's poetry are *F-Pn* fr.844 and 12615. In these manuscripts seven out of eight poems are set to melodies with finals on G. None of the original settings of his poems is ornate or extended in range. The reading of *L'autrier avint en cel autre pä is* in *F-Pn* fr.844 is noteworthy; it remains within the ambitus of a 4th, displaying the rather primitive form *AA'AA'AAA'A*. In other sources the piece begins with the same musical material, but through various changes displays three other repetition patterns. Repetition within the cauda is frequently present, phrases also often being paired: *CDCD*, *CBCB* or *CDC'E*. *Ahi, amours*, the most famous of Conon's works, presents complex problems with regard to transformation of material. In *F-Pn* fr.846, *Bele douce dame chiere* is notated in the 1st mode throughout, whereas portions of *Ahi, amours* are in the 3rd mode. Occasional hints of modal organization may be found in other melodies.

See also TROUBADOURS, TROUVÈRES.

WORKS

Editions: *Trouvères-Melodien*, ed. H. van der Werf, MMMA, xi–xii (1977–9), i
Trouvère Lyrics with Melodies: Complete and Comparative Edition, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (R) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) in which a late setting of a poem occurs

Ahi, amours, con dure departie, R.1125 [model for: Richart de Fournival, 'Oiés seigneur, pereceus, par oiseuse', R.1020a (= 1022)], ed. in Bédier and Aubry, 32 (3rd Crusade, 1188) (R, V, a)
Bele douce dame chiere, R.1325 (= 1131, 1137)
Bien me deüsse targier, R.1314, ed. in Bédier and Aubry, 44 (3rd Crusade, 1188)
Chançon legiere a entendre, R.629 (R)
L'autrier avint en cel autre päis, ed. in *NOHM*, ii (1954), 234
L'autrier un jor aprés la saint Denise, R.1623
Mout me semont amors que je m'envoise, R.1837 [model for: Jehan Erart, 'Nus chanters mais le mien', R.485], ed. in Mw, ii (1951)
Se rage et derverie, R.1128 (T)
Si voirement con cele dont he chant, R.303 (no music)
Tant ai amé c'or me convient häir, R.1420 (= 895)

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THEODORE KARP

Conradi, August (*b* Berlin, 27 June 1821; *d* Berlin, 26 May 1873). German composer and conductor. He was originally destined by his father for the study of theology, but was enrolled at the Akademie der Künste in Berlin, where his main teacher was K.F. Rungenhagen, the director of the Berlin Sing-Akademie. When Conradi was 22 he was appointed organist at the Invalidenhaus in Berlin; his first symphony was composed about that time. He held various conducting appointments including Stettin (1849), Berlin (1850), Düsseldorf (1852), Cologne (1853) and (from 1856) Berlin once again at such theatres as Kroll's, the Wallner-Theater, and the Victoria-Theater. It was at this time that Conradi reached his definitive position in the musical life of Berlin, writing light operas and farces which enjoyed great popularity, including the evergreen *Berlin wie es weint und lacht* and *Herzliebchen mein unterm Rebendach*. Conradi's compositions include eight operas, five symphonies, overtures, string quartets, dance music for piano and orchestra, farces, potpourris and numerous lieder. Liszt admired Conradi and made a well-known piano transcription of his *Zigeuner Polka* (1847).

Liszt and Conradi probably first met in the early 1840s. They were together in Weimar in January and February 1844, when Conradi worked as Liszt's copyist, and from 1848 to 1849 Conradi spent 18 months at Weimar at Liszt's instigation. Conradi prepared copies of the first versions of Liszt's orchestral works, made suggestions on scoring and helped Liszt draw up a 'Programme general' of all the repertory he had played during his virtuoso years (MS, *c*1850, in *D-WRgs*). When Conradi left Weimar to take up his appointment at Stettin, Liszt continued to use him as a copyist. In September 1855 we find Liszt writing that he intended to send the score of his Psalm xiii to Berlin so that Conradi could make a fair copy for the first performance there.

The extent of Conradi's help with Liszt's early orchestral sketches has been well-documented by Raabe, who

demonstrated that, whatever the position with regards to the first drafts, the final versions were always Liszt's own.

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ALAN WALKER

Conradi, (Johann) Gottfried (*b* Tönsberg, nr Christiania, 17 April 1820; *d* Christiania, 20 Sept 1896). Norwegian conductor and composer. He studied medicine at first, but from 1843 founded several choirs in Christiania, and in 1853–4 was director of music at the Norske Teater. In 1855–6 he studied music in Germany, and from 1857 to 1859 conducted the Christiania subscription concerts; subsequently he made his living as a choral conductor and music teacher. He also composed male-voice choruses, cantatas, songs and piano works, and edited the songbooks *30 sange til brug i skoler og mindre sangforeninger* (1875) and *Tostemmige sange til skolebrug* (1876). His essay on the history of Norwegian music, *Kortfattet historisk oversigt over musikens udvikling og nuvaerende standpunkt i Norge*, was published in Christiania in 1878; it contains a brief autobiography.

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Conradi, Johann Georg (*d* Oettingen, 22 May 1699). German composer. He was a major figure in the Hamburg opera in the 1690s and he introduced the French operatic style there.

1. LIFE. He was the son of the organist Caspar Conrad, who settled at Oettingen, a small court town to the south of Ansbach, no later than 1644. He was probably taught music by his father, and later he joined the court chapel choir. In 1671 he became director of music to the court of Oettingen-Oettingen, a post he retained until 1683, when he was appointed Kapellmeister to the court at Ansbach. Here, under the enthusiastic patronage of Margrave Johann Friedrich, Conradi supervised a rich musical establishment, for which, according to archival records, he composed at least 85 sacred works, all of which are lost. During this period many of Lully's operas appear to have been performed at the court, which would explain the strong French stylistic characteristics of Conradi's later operas. The death of the margrave in March 1686 led to the disbandment of the court orchestra, and Conradi was forced to seek a new position. Only at the end of March 1687 did he become Kapellmeister at Römhild, the residence of Duke Heinrich of Saxe-Gotha. Here he built up a notable orchestra, although further details of his career during this period are unclear. No later than the middle of 1690 he left for Hamburg, where almost immediately he became musical director of the opera. In less than four years his operas for the Hamburg theatre established his reputation throughout Germany. In 1698 he returned to Oettingen as Kapellmeister. After his death his son succeeded him in this post.

2. WORKS. Conradi's music falls into three categories: sacred music for the various small Protestant courts where he worked, occasional pieces for ceremonies and festivities at the same courts, and the Hamburg operas. His church music is nearly all lost. There remain a few sacred arias, strophic in form and most of them settings of hymn texts; only in one, however, is a chorale melody incorporated into the vocal line. The arias are accompanied by small instrumental ensembles. Other compositions are either sacred concertos or cantatas, all scored for soloists, chorus and orchestra. They are good examples of late-17th-century Protestant church music, with typical structural contrasts between vocal polyphony, declamatory homophonic choral passages, solo recitatives and arias, and instrumental passages functioning both as connecting ritornellos and as concerted interjections within the vocal writing. None of the ceremonial and festive music is extant, although a few titles can be determined through surviving librettos.

One must assume, in spite of the lack of sources, that Conradi wrote operas before he went to Hamburg; otherwise he would hardly have been appointed immediately to the position of composer and musical director at the most important opera house in Germany at that time. The titles of his Hamburg works are recorded by Mattheson in *Der musicalische Patriot* (Hamburg, 1728/*R*). He listed nine works, all to librettos by Postel; the music for eight of these is lost, except for one aria transcribed for cithrinchen (a lute-like instrument popular in Hamburg in the late 17th century: see Wolff). However, the score of his first Hamburg success, *Die schöne und getreue Ariadne* (1691), is extant and permits a critical evaluation of his contribution to the history of opera in Hamburg (see Buelow); this manuscript is the earliest surviving score composed for the Hamburg opera.

The music of *Ariadne* is a highly expressive and cosmopolitan mixture of Venetian, German and French styles, French influences being dominant in everything but the recitatives. The score conclusively proves that it was Conradi rather than his successor in Hamburg, J.S. Kusser, who introduced French operatic influences in Hamburg. The opening page of the overture (facsimile in Buelow) is French in every detail of its pompous ceremonial style and in its characteristic dotted rhythms. Among other prominent French features are the numerous French dances and a distinct penchant for chaconne basses, including the favourite Lullian device of ending the opera with a complex sung and danced scene, labelled 'Passacaille', constructed over a simple ground bass. Most of the arias are in a form of da capo structure, although a strict da capo is rare. When the opening section of an aria returns it is always written out, and frequently the return of the music appears in the orchestra alone as a ritornello. The orchestra has a consistently active role; although since the score seldom specifies instrumentation one must assume that the four instrumental parts were played by a string ensemble with the possible addition of oboes and bassoons, which are indicated at a few places. Almost half the 38 arias in the three acts have orchestral accompaniment, but the orchestra functions even more actively than this implies, for it is integrated into the large solo ensembles as well as into a number of recitatives and ariosos. The music of the opera is decidedly lyrical: more than two-thirds is non-recitative in character. But the recitatives, the earliest extant examples written for Hamburg, are of particular musical and historical importance. Conradi used in them a highly dramatic, emotion-laden style, the music carefully observing the rhetorical

emphases of Postel's excellent poetry. Such an obvious musical device as the dramatic placing and duration of certain notes generates a good deal of intensity, but more subtle effects are the results of Conradi's considerable flair for striking dissonance and the insertion of expressive arioso passages. As late as 1722 Keiser revised the score extensively for a revival in Hamburg.

WORKS

OPERAS

All but first item in three acts and performed in Hamburg, with libretto by C.H. Postel; scores lost unless otherwise stated

Templum Martis, oder Auffzug, Ansbach, 1683, lib. lost
Der fromme und friedfertige König der Römer Numa Pompilius, 1691
Die schöne und getreue Ariadne, 1691, *US-Wc*; 3 arias transcr. cithrinchen in Wolff, ii, 57ff, from a now lost MS
Diogenes Cynicus, 1691; also attrib. J.P. Förtsch
Der tapffere Kayser Carolus Magnus und dessen erste Gemahlin Hermingardis, 1692
Der Verstöhrung Jerusalem erster Theil, oder Die Eroberung des Tempels, 1692; 1 aria transcr. cithrinchen in Wolff, ii, 57ff, from a now lost MS
Der Verstöhrung Jerusalem ander Theil, oder Die Eroberung der Burg Zion, 1692
Der grosse König der africanischen Wenden Gensericus als Rom- und Karthagens Überwinder, 1693; also attrib. J.S. Kusser
Der königliche Printz aus Pohlen Sigismundus, oder Das menschliche Leben wie ein Traum, 1693
Der wunderbar-vergnüte Pygmalion, 1694

OTHER STAGE WORKS

Höchst-Erfreulicher Bewillkommens-Gruss, 1679; Die von dem gütigen Himmels-Schein aufgegangene Öttingische Freuden-Sonne, 1680; Die Gefangene und Wieder-Erlösete Amazonische Fürsten-Braut … in einem Schauspiel fürgestellet; Höchst-Erfreute und glückwünschende Frühlings Zeit … in einer Früh Musique vorgestellet, 4 May 1699: all known only from lib. in *D-HR* and first perf. Oettingen

SACRED MUSIC

extant works only; for full list see Jung (1972)

Ach wie lange soll ich doch von Dir, aria, 1v, 2 vn, 2 va, vle, bc (org), *D-Bsb*
Allein Gott in der Höh sey Ehr, 6vv, 2 fl, 2 hn, tpt, 2 vn, 2 va, bc, *F*; attrib. G.C. Wecker, *Bsb*
Jetzt komm ich als ein armer Gast, 2vv, 2 vn, 2 va, vle, bc (org), *Bsb*
Komm, komm, mein Freundt, aria, 1v, 2 vn, 4 va, bc (org), Pfarrarchiv Starckloff-Eschenbergen, Grossfahner, nr Erfurt
Lobe den Herrn meine Seele, 3vv, 3 vn, bc, 1690, *Bsb*
Singet frölig Gott, der unser Stärcke ist, 4vv, 2 clarini, bn, timp, 2 vn, 2 violette, bc, *F-Pc*
So thuts wer hier nach Reichthum strebt, 3vv, 2 vn, va, bc, *D-F*; incorrectly attrib. Nicolaus Seber
Wo soll ich fliehen hin, chorale aria, 1 solo v, 5vv, 5 va, bc, *D-Bsb*
Beatus vir, conc., 1v, 2 vn, bn, org, *F-Pn*
Laudate dominum omnes gentes, 4vv, 2 vn, vle, bc, *Ssp*
O Jesu dulcissime, 1v, 2 vn, bc, *S-Uu*

Full list of works, incl. lost works, in Jung

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GEORGE J. BUELOW

Conradi [Counradi], **Johann Melchior** (*b* Oettingen, bap. 17 Feb 1675; *d* Heroldingen, nr Oettingen, 13 March 1756). German composer, son of JOHANN GEORG CONRADI; the careers and compositions of father and son have frequently been confused. The former sang in the court chapel choir while the latter served as Kapellmeister at Römhild in 1687. Nothing further has been discovered about his career, except that, after his father died in 1699, he succeeded him as Kapellmeister at Oettingen, remaining there until the court orchestra was disbanded in 1732. Most of his music was composed for performances at the court of Prince Albrecht Ernst II of Oettingen-Oettingen and of Duke Ludwig Rudolf of Brunswick-Wolfenbüttel. (*EitnerQ*)

WORKS

performed in Oettingen

Serenades: Als nechst die Ewigkeit, S, insts, 1715; Rüstet euch, Ihr Himmels Zeugen, 2 S, B, insts, 1715; Beglückter Tag, erwünschte Stunden, 3vv, insts, 1715: *D-W*
Cants.: Es lachet jetzt die Zeit, S, insts, 1713; Höchst beglückter Tag der Freude, S, B, chorus, insts, 1729; Nur Seegen solle sehn, S, B, chorus, insts, 1729; Angenehmste Silberflammen, S, B, chorus, 1730: *W*
Lost serenades: Glückwünschendes Schäffer-Gedicht, 1701; Wunsch- und Freuden-Gedicht, 1701; Serenada, 1701; Glückwünschende Freude-Bezeugnung, 1703: libs *HR*

GEORGE J. BUELOW

Conradus de Pistoria [Coradus de Pistorio] (*fl* early 15th century). Italian composer. He was an Augustinian friar ('frater ordinis heremitarum') and probably the Curradus Ser Gualandi de Bracilionis de Pistorio who became a singer at S Reparata in Florence in December 1410. Before that date Conradus may, like Matteo da Perugia and Bartholomeus de Bononia, have belonged to the French-orientated court of Pope Alexander V and his successor John XXIII. Soon after his election, in Pisa in 1409, Alexander V resided at Pistoia, and subsequently at Bologna, where the older layer of the manuscript *I-MOe* α.M.5.24 originated: this is the sole source for Conradus's two surviving works (both ed. in CMM, liii/1–3, 1970–72 and PMFC, xx, 1982). The three-voice ballade with Latin text *Veri almi pastoris musicale collegium* is evidence of the author's association with the chapel of a schismatic pope. Another three-voice ballade, *Se doulz espour ne me donne confort*, has an incomplete secular text. The style, form and notation of both works correspond with the ideals of the Ars Subtilior, and offer evidence of the extensive influence of French music in Italy at this time.

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URSULA GÜNTHER

Conrad von Zabern [Conradus de Zabernia] (*d* before 1481). German music theorist. He is presumably to be identified with Conrardus Zabern, a priest of the diocese of Speyer who received the baccalaureate and licentiate degrees at the University of Heidelberg in 1428 and 1430 respectively. He first gained a reputation as a theologian and preacher, esteemed as much for his rhetorical skill as for his personal piety. Later in life he travelled the Rhineland, visiting churches and monasteries to offer instruction in music theory and the proper execution of chant. His principal music treatise, the *Novellus musicae artis tractatus* (*c*1460–70), treats all the traditional themes of medieval music theory: intervals, staff notation, solmization, hexachords, mutation by means of the *claves*, the modes, and the pedagogical use of the monochord.

Conrad relied most frequently on Guido and Johannes Cotto as his authorities. His teaching on the value of the monochord found fuller expression in a later treatise, the *Opusculum de monochordo* (Mainz, *c*1462–74), that also describes in detail the construction of the instrument. Principles governing the proper employment of the voice were explored in *De modo bene cantandi choralem cantum* (Mainz, 1474), a treatise later translated into early New High German (*Lere von Koergesanck*, *c*1480).

In his writings Conrad revealed himself as an engaging teacher passionately committed to the improvement of the church's choral song. His treatises draw on wide practical experience, and he declared himself prepared to travel anywhere to deliver his instruction in person. Central to Conrad's pedagogical method is the keyed monochord, an instrument that he recommended both for self-instruction in accurate singing and as a mode of correcting singers who might be unwilling to accept a teacher's admonitions. *De modo bene cantandi* maintains that the true art of liturgical song must give sufficient attention to refinements of vocal production and to choral discipline. Conrad proposed six essentials of choral singing: chants should be sung *concorditer*(with perfect ensemble), *mensuraliter* (with equal rhythmic values and consistent tempo), *mediocriter* (avoiding extremes of vocal register), *differentialiter*(with adjustment of tempo according to the liturgical rank of the day), *devotionaliter*(without embellishment) and *satis urbaniter* (without committing *rusticitates*, a series of faults including nasal singing, aspiration before the individual notes of a melisma, distortion of vowels, incorrect intervals, raucous singing and unbecoming deportment in choir).

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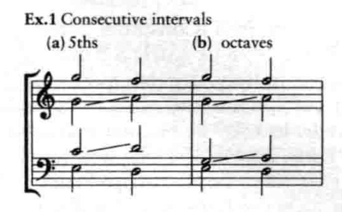
HEINRICH HÜSCHEN/JOSEPH DYER

Conrat von Wertzeburc. *See* KONRAD VON WÜRZBURG.

Con scioltezza. *See* SCIOLTO.

Consecutive fifths, consecutive octaves [parallel fifths, parallel octaves]. In part-writing, the simultaneous duplication of the melodic line of one part by another at the interval of a perfect 5th (ex.1*a*) or an octave (ex.1*b*), or any equivalent compound interval.

Ex.1 Consecutive intervals
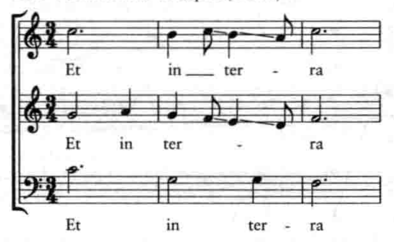


In the earliest stages of polyphony, from the 11th century to the 13th, only the unison, the 5th and the octave were regarded as true consonances to be used at cadences and other strong points of articulation. Consecutive 5ths were common in organum and in conductus-style pieces such as the anonymous three-part motet whose incipit is quoted in ex.2 (GMB, no.18). The first theorist to prohibit them was Johannes de Grocheo (*Optima introductio in contrapunctum*, *c*1300; *CoussemakerS*, iii, 12), who forbade consecutive perfect consonances of the same size between two parts of a composition. Nevertheless, consecutive 5ths were used frequently in 14th-century three-part writing, and after 1400 can occasionally be found between two parts of a piece whose contrapuntal design is built on a third part (i.e. the tenor), for instance in the three-part cadence on the scale degrees 1–8–12 instead of the normal 1–5–8 (ex.3). From the high Renaissance on, theorists generally forbade the use of consecutive 5ths and octaves in strict counterpoint, and their occurrence in music up to the late 19th century was incidental.

Ex.2 13th-century Goliard song (Bamberg Codex, f.14*v*)
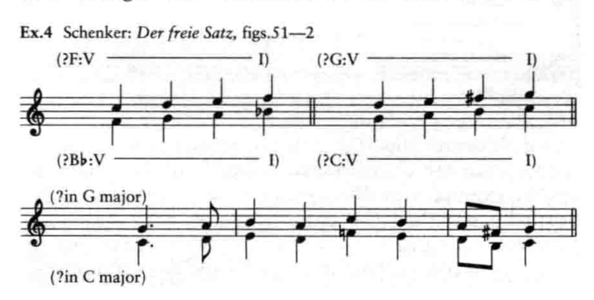


Ex.3 Ciconia: *Et in terra pax* (*c*1400)
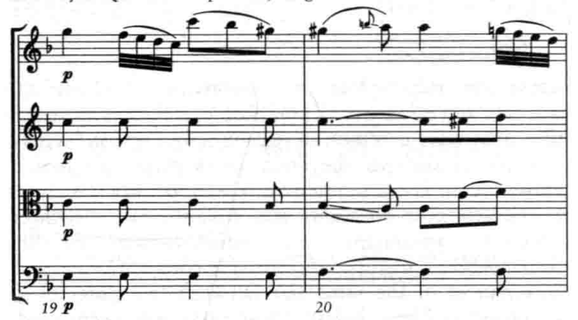


The argument most often advanced against the use of consecutive octaves is that it eliminates one of the parts of a contrapuntal texture in an inartistic way, that is by doubling another. In the case of consecutive 5ths this argument does not apply, since a different set of notes is present in each part. Cherubini's argument against consecutive 5ths was that one would not know on which part to base the tonality of a two-part passage in consecutive 5ths (*Cours de contrepoint et fugue*, 1835–6); this view was repeated 100 years later by Schenker, whose made-up examples of consecutive 5ths in *Der freie Satz* (ex.4) present an amusing case against their use. It is now thought that consecutive 5ths were avoided on

Ex.4 Schenker: *Der freie Satz*, figs.51—2
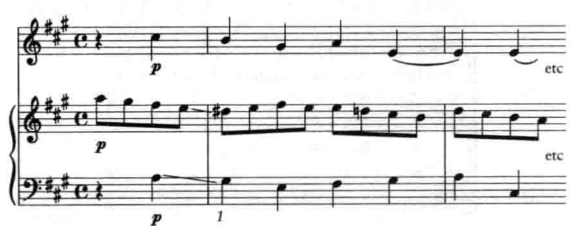


'aesthetic' grounds, namely that the bareness of the interval of a 5th is accentuated when it leads immediately to another 5th; this argument can account for the objection to simple pairs of consecutive 5ths better than the theory of doubtful tonality advanced by Cherubini and Schenker, and it can also explain further the objection to consecutive octaves.

Ex.5 Haydn: Quartet in C op.9 no.1, Adagio
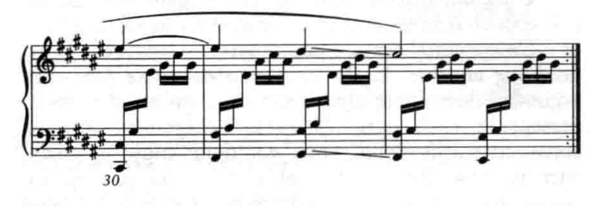


When consecutive 5ths and octaves do occur in tonal music, a non-harmonic note or an ornament is usually present. In ex.5 an octave is approached from an augmented octave; the grace note *b♮″* in the first violin part is for expressive effect and not part of the contrapuntal design. In ex.6 consecutive 5ths are made by the

Ex.6 Mozart: Violin Sonata in A K526, Presto
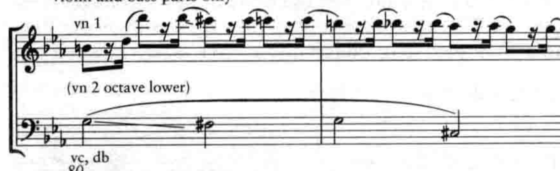


auxiliary note *d♯″* on the downbeat. Consecutive 5ths are often caused by appoggiaturas or accented passing notes in one part (exx.7–8). A special type of consecutive 5ths,

Ex.7 Schumann: Romance in B♭ minor op.28 no.1

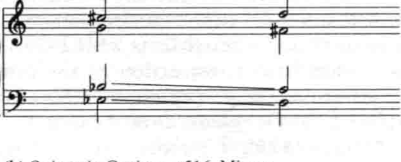


Ex.8 Mozart: Sextet 'Sola, sola in buio loco' from *Don Giovanni* violin and bass parts only
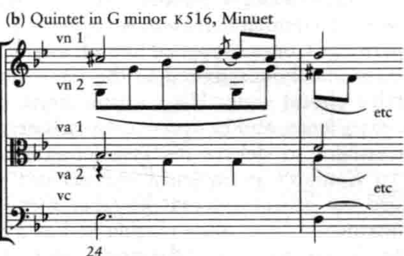


called 'Mozart' 5ths (Ger. *Mozartquinten*), occurs when the German 6th chord resolves directly to the dominant (ex.9); examples in Mozart, however, are rare, as he normally modified the part-writing in such harmonic progressions so as to avoid consecutives. A number of instances of consecutives in Classical and Romantic music

Ex.9 'Mozart' 5ths and their avoidance
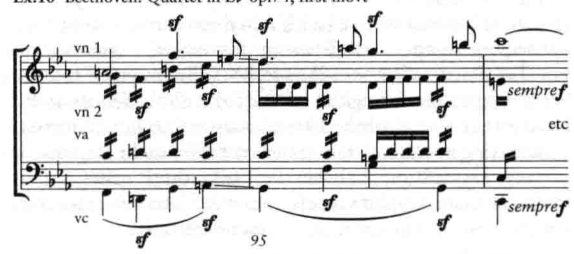


(b) Quintet in G minor K516, Minuet



have been known to be 'corrected' by over-zealous editors: for example, in the first movement of Beethoven's 'Harp' Quartet (ex.10), the consecutive 19ths between *e♮″–d″* in

Ex.10 Beethoven: Quartet in E♭ op.74, first movt



the first violin and *A♮–G* in the cello led to the erroneous alteration of the cello's *G* to *F* in some editions.

In the late 19th century and the 20th, consecutive 5ths were used for exotic, folklike or archaic effect or as a means of 'doubling' a part at an interval other than an octave, for instance in Act III of Puccini's *La bohème*.

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See also HIDDEN FIFTHS, HIDDEN OCTAVES.

WILLIAM DRABKIN

Conseil [Du Conseil], **Jean** [Consilium, Johannes; Consilio, Gian de] (*b* Paris, 1498 or 1501; *d* Rome, 1534). French composer, active in Italy. A papal bull of 1521 places his birth date at 1498, but a bull of 1515 states he was then in his 15th year. In 1509 he became a choirboy at the Ste Chapelle in Paris, and in 1513 he was sent by Louis XII along with two other boys, Hilaire Penet and Pierre de Monchiaron, to serve Pope Leo X under the tutelage of Carpentras. His service seems to have been directly to Leo and to his nephew, Cardinal Giulio de' Medici (later Pope

Clement VII). He received benefices from both his patrons and in 1528 was awarded a canonry at Cambrai. He also acted as the Cambrai chapter's procurator in Rome. Conseil probably did not join the Cappella Sistina until after Clement's accession to the throne, as the chapel rolls of 1526 rank him very low in seniority. In 1526–7 he was sent to France to recruit singers for the pope's private chapel, of which he was the *maestro di cappella*. In 1528 he was again commissioned to travel to France and the Low Countries to recruit singers in an effort to restore the Cappella Sistina after the Sack of Rome. This trip included stops in Cambrai, Sens, where the Archbishop promised to send three choirboys to Rome, and Paris, where he recruited six adult singers. He was again in the north in 1530–31, visiting Cambrai and Paris. Conseil seems to have died in November 1534 as he is not listed in the pay records for the last two months of that year. The papal singers participated in a memorial mass for him on 11 January 1535.

Both Adrianus Petit Coclico and François Rabelais (in his prologue to Book 4 of *Pantagruel*) counted Conseil among the outstanding musicians of his day. His works circulated widely in northern Italy, France and Germany. All his chansons and many of his motets were printed by Attaingnant. This was probably the result of contact with the printer and Parisian musical circles during Conseil's visits from 1528 and after. Fétis mentioned a *Livre de danseries en six parties* of 1543, attributed to Conseil and published by Attaingnant, but this may be a confusion with an instrumental arrangement of some of his works, perhaps from 1553. Only three of his works were copied into Cappella Sistina manuscripts: two motets and the setting of the *Nunc dimittis* with the antiphon *Lumen ad revelationem* for the feast of the Purification.

24 of the motets attributed to Conseil can be authenticated as his. The only motet attributed to him without conflicting attribution that can be discounted is *Dextera Domini fecit*, which is the work of an incompetent. His sacred music is typical of Roman music of the 1520s and 30s: he had a predilection for closely spaced, full triadic sonorities, creating a lush sound. Individual voice parts cover ranges controlled by modal pentachord-tetrachord structures in alternating plagal and authentic octaves. The lines tend to be long and graceful. His textures are generally imitative with the use of fully chordal, syllabic passages for contrast. Cadences are clearly articulated, and text setting is clear and unambiguous. The full, rich sonorities of his chansons distinguish these pieces from those of his French-based contemporaries.

WORKS

Edition: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–63) [S]

SACRED

Adiuva me Domine, 4vv, 1535[5], S xi; Assumpta est Maria, 4vv, *I-Bc* Q20; Beati omnes qui timent, ?5vv, *Bc* Q27; Beatus apostolus Andreas, ?5vv (lost); Cum inducerunt puerum, 4vv, 1534[10]; Congratulamini mihi, 6vv, 1549[3]; Deus in nomine tuo, ?4vv (lost); Deus ultionum Dominus, 4vv, 1528[2], *I-Rmassimo* VI.C.23-24, ed. in CMM, vi/10 (1975); Deus venerunt gentes, 4vv, 1528[2], 1538[6]; Dominator caelorum, 5vv, *Bc* Q27; Domine quid multiplicanti, 4vv, *Rmassimo* VI.C.23–4, *D-Ga* 7; Ego sum qui sum, 5vv, *I-Rv* S/I 25-40, *Rvat* CS24, *US-Cn*, ed. in H.C. Slim: *A Gift of Madrigals and Motets* (Chicago, 1972), ii; Egredere ab occidente, 4vv, 1534[4], S ii; Hodie Christus natus est, 4vv, *I-Rmassimo* VI.C.23-24 (lost); Hodie Christus natus est, 5vv (lost)

In illa die, 4vv, 1534[9], S vii; In te Domine speravi, 4vv, *D-Ga* 7; Nigra sum, 4vv, 1534[4], S ii; O desolatorum consolator, 6vv, *I-Rvat* CS55; Pater Peccavi, 4vv, 1534[4], S ii; Quo abiit dilectus, 4vv, 1549[15]; Salve regina, 5vv, 1535[4], S xii; Sancta Maria, 4vv, 1534[6], S iv; Tempus est ut revertar, 4vv, 1534[6], S iv; Tempus faciendi Domine, 7vv, *VEaf* B218; Lumen ad revelationum/Nunc Dimittis, 4-5vv, *Rvat* 484–9

SECULAR

A bien parler, 4vv, 1529[2], ed. in MMRF, vii (1898); De nuyt et jour, 4vv, 1529[3]; Fleur de beaulte, 4vv, 1532[12]; L'aultre jour, 4vv, 1592[2], ed. in MMRF, vii (1898); Le corps s'en va, 3vv, 1528[5] (arr. as basse danse in 1530[7], ed. D. Heartz, *Preludes, Chansons and Dances for Lute*, Neuilly-sur-Seine, 1964); Si de nouveau, 4vv, 1530[5]; Tous les plaisirs, 4vv, 1530[3]; Trop de tourment, 4vv, 1531[1]; Signora Julia, 5vv, 1542[16]

Livre de danseries en six parties (Paris, 1543); lost, mentioned in *FétisB*; perhaps inst. arrs. of secular vocal works

DOUBTFUL

Ave regina caelorum mater, 6vv, by Jacquet of Mantua; Beata Dei genitrix, 4vv, by Lheritier; Benedictus domine Deus Israel, 4vv, by Lupi; Dextera Domini fecit, 4vv, attr. in 1554[11]; In die tribulationis, 5vv, by Jacquet; Nigra sum, 4vv, ? by Lupus; Si bona suscepimus, 4vv, by Claudin de Sermisy

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STANLEY BOORMAN/MITCHELL BRAUNER

Conseil International de la Musique (Fr.). INTERNATIONAL MUSIC COUNCIL.

Consequent. *See* ANTECEDENT AND CONSEQUENT.

Conservatories. Schools designed for special instruction in music, often also in one or more of the other arts. The term originated in Italy as *conservatorio*; it was adopted by the French as *conservatoire* and by some German cities as *Konservatorium*. 'Conservatory', commonly used in the USA, has prevailed since the mid-20th century.

I. The role of the conservatory. II. Up to 1790. III. 1790–1945. IV. Since 1945.

I. The role of the conservatory

The idea of a school where music is one of the principal if not the only subject of study dates back to medieval church choir schools. By 1600 these schools usually taught reading and writing, and sometimes rhetoric and literature as well. The concept of the conservatory, however, differs from this model in several respects. First, although in some early conservatories students were expected to take part in church ceremonial, that was never their sole occupation. Secondly, conservatories trained them for the

music profession in general, rather than simply for church music. Thirdly, conservatories have usually been answerable to lay people, whether in the narrow sense of having lay governors or more broadly by being partly controlled by state or municipal authorities.

Before the advent of conservatories, musicians were educated by family members and through apprenticeships or guilds, as well as in church schools. A large percentage of musicians were trained by their parents and were bound to provide for their maintenance in old age unless given legal 'emancipation' from such support. Apprenticeship – for which contracts were written right up to the first decades of the 20th century – began as early as the age of eight, whether or not the child was being tutored by a parent. Lasting anywhere from three to 12 years, this agreement between the teacher and the child's family involved either payment during that period or a percentage of the apprentice's income in his early career. The teacher served as mentor, indeed as an agent for the young musician. Similar practices occurred for girls and young women, though contractual apprenticeship was less common than with males.

The establishment of opera companies in courts and cities in the 17th century, and the burgeoning of public concerts in the 18th century, increased the demand for musicians beyond what family training and apprenticeship could meet. The early Italian conservatories were orphanages from which opera companies could draw promising singers. For families of limited resources, training a young man as a castrato was often a good financial strategy. These schools produced the host of musicians who spread all over Europe and made Italian opera the dominant idiom internationally. Another impetus towards the founding of conservatories was the rise of new ideas about how musicians should best be trained. Competition among musical centres stimulated leaders in the musical community to build schools to improve musicianship in their regions. Conservatories also served as a source of musicians for performances in homes and private salons, a growing area of musical activity.

The widespread closing of monasteries and church music schools beginning in the late 1700s gave rise to a golden age of conservatory founding. As sacred and secular institutions diverged, the state and private patrons and societies took over many of the church's functions in musical education. In Paris, London, Leipzig and other cities musicians were trained to take part in the musical life of bourgeois society. Yet religious music retained a place in the conservatory curriculum, and the movement for church music reform gave fresh impetus to the creation of specialist schools for church musicians.

Conservatories responded to the growing professionalisation of musical life during the later part of the 19th century by drawing a sharper distinction between the training of professional and amateur musicians. Increasingly their resources were directed towards meeting the demand for highly skilled orchestral musicians, instrumental soloists and opera singers. Yet there was also a need for teachers to serve the expanding middle class, especially in piano and voice training. Many conservatories made special provisions for teaching 'dilettantes' or maintained preparatory divisions alongside their central course of study.

Throughout the 19th and 20th centuries, conservatories arose and developed in the context of general educational reforms that resulted in an increasingly diverse student body, the elimination or reduction of fees and greatly expanded curricular offerings. The large number of women who studied in early conservatories – usually as many as men, if not more – reflected the expansion of formal education generally. While the great majority of teachers were men, a few women achieved prominence, such as Clara Schumann in Frankfurt and the violinist Nobu Koda in the Tokyo Conservatory at its start in the 1880s. Both staff and student bodies became steadily more international in their make-up, especially after World War II.

The notion of conservatories as 'conservators' of national or regional styles of performance and composition has gradually been eroded in the face of the internationalization of musical life and the trend towards standardization of musical pedagogy. If the 18th century may be said to have been dominated by the Italian conservatory and the 19th century by the French and German models, the 20th century was characterized by a more eclectic approach. This reflects the spread of the conservatory movement to Russia and eastern Europe, Spain, Portugal, the Low Countries, Scandinavia, the USA, Britain's overseas dominions, Latin America and Asia. This article focusses on the central lines of that development; the histories of individual conservatories are covered in greater detail in the respective city and country articles.

II. Up to 1790

1. Italy. 2. Other countries.

1. ITALY. The origins of conservatories must be sought in communal rather than purely ecclesiastical institutions, and the most probable source of the concept lies in the humanist view of music's social and educational role, which affected the curricula of schools and other institutions from the late 15th century. This view, following Plato, insists that music should be taught alongside the other subjects of the Trivium and Quadrivium and was expressed by the humanist Alberti (1404–72): 'if I had children of my own, I would have them learn not only languages and history but singing and instrumental music, together with a full course of geography and mathematics'. It should be noted that music is here considered as a practical rather than a purely theoretical study; in Protestant grammar schools, this became formalized when the timetable advocated by Melanchthon in 1528 included an hour each day devoted to music, a practice widely followed north of the Alps. In Roman Catholic schools it was not so rigidly prescribed, but nevertheless music was often included in the curriculum.

Music became the predominant activity in certain charitable organizations in Venice and Naples during the late 16th century and the first half of the 17th. These were orphanages charged with looking after indigent children, and in their earliest years they had no specific educational role. The Venetian institutions dating from the 14th century were originally hospitals, founded to succour the sick and helpless; they were endowed by private individuals, with funds administered by trustees. In Naples such institutions were founded by confraternities whose role was in one case to 'bury the dead' and 'distribute alms' and in another to look after 'abandoned male children'. By about 1600 their teaching functions were firmly established, and schoolteachers were employed on a

permanent basis. These usually included a musician who taught singing and provided music in the institution's chapel. In the earliest years of the 17th century these musicians were of no great distinction, but in the 1630s members of the *cappella* of S Marco were in charge of music at some of the Venetian hospitals, and in Naples several competent composers were given similar offices.

It was the Neapolitan conservatories that first discovered that music could be a profitable activity. In Germany the music teachers and their charges had augmented their stipends by singing at weddings and similar functions, and also by giving street entertainments. The pupils at the Conservatorio dei Poveri di Gesù Cristo in about 1600 were similarly encouraged 'to search for alms for their own upkeep and to go out [into Naples] singing litanies and *laudi spirituali*'. Later they had more formal engagements at official city celebrations, were also hired by various churches on festival days and in 1680 took part in over 100 recorded 'concerti' and processions. In Venice this was less common, but during this same period the governors of the Ospedale della Pietà noticed that the quality of the music attracted a greater public to its chapel on saints' days, and that collections on the occasion and later donations and bequests grew accordingly. This was especially true during Lent: music at churches was reduced in scale, thus allowing the conservatories to take the opportunity of giving oratorios and other elaborate musical performances. By 1700 guidebooks to Venice were virtually advertising the days when such music was to be heard in the conservatories' chapels, increasing the audience still further. In response to this financial incentive, the conservatories in both Naples and Venice appointed specialist teachers. The Neapolitan Conservatorio di S Onofrio had a violin teacher as well as a *maestro di cappella* in the mid-17th century, while the Conservatorio dei Poveri di Gesù Cristo had teachers of strings (*magister lyrae*) and brass (*magister buccinae*) as well as two general musicians as early as 1633. In 1675 the same establishment hired a castrato, beginning a tradition of employing and teaching eunuchs, some of whom were of great distinction. Such developments took place somewhat later in Venice, Vivaldi, who was appointed about 1704, being the first violin teacher of note.

In spite of the financial advantages brought about by these means, the charities found considerable difficulty in meeting their needs, especially since they still had general responsibilities as infirmaries and orphanages. Against their original purpose, they therefore began admitting *convittori* or fee-paying pupils. The Neapolitan Conservatorio di S Maria di Loreto charged for both tuition and board as early as 1667 and had to raise its limit of 100 pupils to meet the demand. Since these pupils eventually became members of the choir or orchestra, thus earning money for the conservatory, they sometimes petitioned for and obtained reductions in their fees. There is some evidence that in times when admission as an orphan was difficult, poor children were entered as fee payers in the hope that they would almost immediately obtain this remission. Nonetheless, there remained two distinct classes, especially in the 18th century when the fame of the conservatories inspired foreign nobility to send their promising young musicians. To cope with the teaching demands, the conservatories organized themselves more formally. The *maestro di cappella* was appointed for his fame as a composer and administrator rather than as a teacher, although he may have taught theoretical subjects. He was supported by a nucleus of staff, including teachers of strings, wind, brass and singing, some of these also distinguished men. They taught the most advanced pupils, members of the choir or orchestra, who in turn taught the more junior ones, for which they gained various privileges.

During the first half of the 18th century the Venetian and Neapolitan conservatories had an enormous influence throughout Europe. The *maestri* included Gasparini, Galuppi, Porpora, Locatelli, Bernasconi, Donatoni and Leo who often travelled abroad to produce operas. Many of the famous opera singers were taught in the conservatories, the castratos coming mainly from Naples; such women as Faustina Bordoni were taught in Venice, where the Pietà, as one of the few girls' schools, was especially well known for its singers. In Venice it was common for an orchestra to be formed from the 80 best pupils of the four conservatories to perform on state visits by foreign princes; this again added to the chances of gaining foreign pupils. Thus the domination of Italian musicians in Europe was to a large degree due to their efficiency.

The decline of the conservatories came in the later 18th century. In Naples it was due to mismanagement and even fraud by financial officials, to student unrest resulting from the opposition between fee pupils and orphans and to lack of royal support. In Venice the decreasing prosperity in the final years of the republic was the principal cause. Burney's report on the conditions at the conservatories in 1770 reveals an unhappy state of affairs: substantial overcrowding, pupils all practising in the same room at S Maria di Loreto and sometimes indifferent musical performances in Venice. Even so, Cimarosa, Zingarelli and Sacchini were among their composers, while some of the best church musicians in Venice taught at the Pietà and the Incurabili.

2. OTHER COUNTRIES. In Germany a private singing academy had been founded in Leipzig in 1771, and in England two proposals to set up a music school had been mooted, one by John Potter (1762), the other by Burney after his return from Italy (1774). In his *Sketch of a Plan for a Public Music School*, Burney postulated a foundation based on the Foundling Hospital (the English equivalent of the *ospedali*) in the Italian manner, with two classes, one for girls 'chiefly in Singing' and the other for boys 'who have talents for Composition and for performing on different instruments'. The basic course was to last seven years, the pupils to leave not later than 21 years of age. Funds were to be raised by letting out the boys 'singly or in Bands, for Musical Performance in Churches, for Oratorios, and Public and Private Concerts; as well as to attend Persons of Rank into the Country, at a settled and stated price'. This was clearly based on the Neapolitan model, and the teaching was to be organized similarly, with two *maestri* and four assistants, and with a preference for native rather than foreign talent. Nothing came of this scheme immediately, and several others followed it before England achieved its first conservatory.

In France the Roman Catholic Church was the main institution of musical education before the political and social upheaval of 1789. About 500 *maîtrises*, choir schools associated with leading cathedrals and religious colleges, were estimated to have existed before the Revolution. The weaknesses of the *maîtrises* were numerous: their intake was limited to male students and the educational programme varied widely in content and

quality, centring on the performance of plainchant, although it occasionally included rudimentary counterpoint lessons and instruction on instruments used in religious services, such as the serpent, bassoon, cello and organ.

The demand for well-trained opera singers of both sexes was an important impetus for the reconsideration of institutionalized musical education in France in the years before the Revolution. The Ecole Royale de Musique et de Déclamation, directed by Gossec, was established in 1784 by royal decree. It had a faculty of 16 professors, but the enrolment never increased beyond 30 students, who were thus virtually private pupils. The school was not greatly successful and was attacked for extravagance and general incompetence, but it does represent the first attempt to found a national academy supported entirely from public funds.

III. 1790–1945

1. Introduction. 2. French-speaking countries. 3. Germany and central Europe: (i) 1790–1843 (ii) 1843–1918 (iii) 1918–1945. 4. Russia and eastern Europe. 5. English-speaking countries.

1. Introduction. The founding of conservatories between 1793 and 1850 grew out of the shift of political and cultural authority from church and monarchy to the state and private associations. Not only did funds decline for church music schools, but the growth of cities and the rise of parliamentary government brought about new kinds of leadership that reshaped musical life profoundly. The Paris Conservatoire quickly emerged as the model for such institutions, owing to the central role it achieved in opera and instrumental music and its unusually strong government funding. Other conservatories were established and maintained chiefly by private means, both aristocratic and bourgeois; extensive state support was not common until the 20th century. As few schools offered a large number of scholarships, their students included many who did not intend to pursue professional careers in music. Indeed, during this period the term 'conservatory' usually meant a music school for amateurs and future professionals alike, and as such it reflected the dramatic expansion of the musical world generally. Students were often enrolled in their early teens; the Paris Conservatoire admitted them from the age of eight.

Throughout the 19th century formal and informal musical training existed side by side. Pupils often studied privately with teachers outside their conservatories or took only part of the curriculum offered by a school. Some conservatories did little more than match teachers with students, and it was not uncommon for young musicians – singers in particular – to achieve prominence with little formal training of any kind. Most leading soloists did not have extensive education until conservatories received significant state funding and were able to admit many students free of charge. Only after 1945 did it become virtually essential for professional musicians to obtain a formal musical education.

Likewise, the assumption that central conservatories train the highest-level singers and instrumentalists has come about only since the middle decades of the 20th century. The Paris Conservatoire was the main exception to this rule, since from the early 1800s on it educated most of the best orchestral players in the city. A refocussing of conservatories towards the training of high-level musicians began in the late 19th century in such cities as Leipzig, Cologne, Moscow and St Petersburg and became firmly established after World War II with the proliferation of state-funded educational programmes at all levels. Training in the early and mid-teens shifted to special schools and informal teaching, transforming conservatories into strictly tertiary-level institutions. In the process universities came to play increasingly important roles in musical education. The establishment of music schools within universities was part of a wider trend towards upgrading the status and quality of professional musical training (*see* Universities, §III, 4).

Conservatories differed greatly in the relative emphasis they placed on instrumental, vocal and keyboard music. The Paris Conservatoire was at first concerned chiefly with instrumental music but by the 1830s became focussed on opera. The conservatory founded in Vienna by the Gesellschaft der Musikfreunde aimed above all to train singers for performances of oratorios, while the Prague Conservatory emphasized the training of orchestral players. Most 19th-century conservatories provided tuition in harmony, counterpoint, sight-reading and ear-training, but until the end of the century little in composition and almost none in the history of music. Some institutions, mainly in Germany and the USA, also created positions for the teaching of music theory. Concerts presented by conservatories became central to musical life in Paris, London, Brussels and numerous other cities.

The piano moved to the centre of the conservatory curriculum during the second half of the 19th century, even as the range of instruments taught expanded to keep pace with the development of the modern symphony orchestra. The rise of the solo recital as a new type of concert, most commonly for piano, paralleled the growing prominence of conservatories and renowned teachers such as Anton Rubinstein in St Petersburg, Liszt in Geneva and Weimar and Clara Schumann in Frankfurt. The movement towards a 'piano in every home' within the middle classes led some conservatories to devote themselves chiefly to training piano teachers and amateurs. British conservatories placed particular emphasis on the testing and licensing of teachers; in Germany and France the development of uniform methods of pedagogy was a major concern.

During the late 19th and early 20th centuries reformers called for improving the quality of teaching at conservatories. Some schools responded by focussing their efforts on producing outstanding soloists and orchestral and chamber musicians, others by cultivating higher standards of overall musicianship. Composition became a central part of the curriculum, and most conservatories chose their directors from among the leading composers of the time. Curricula became at once more varied and specialized to meet the demands of the marketplace; new programmes were established in such disciplines as contemporary music, chamber music, early music, music therapy and musical technology. New schools with innovative goals rivalled traditional institutions: in London the Royal College of Music competed with the Royal Academy of Music, and in Paris the Schola Cantorum challenged the Conservatoire. Conservatories designed to serve the needs of specialist constituencies, such as organists and students of early music, broadened the range of opportunities available to young musicians.

2. French-speaking countries. With the Napoleonic invasion of Italy in 1796, political conditions changed so radically that most Italian conservatories closed, and although some were reopened a few years later, none regained its former stability or fame. The closing of religious houses disrupted charitable foundations still further and helped to force a reorganization of music schools. In Paris the Ecole Royale de Musique et de Déclamation was reorganized as a more general music school concentrating on singing and theatrical performances. In 1792 Bernard Sarrette, a captain in the National Guard, founded the Ecole de Musique de la Garde Nationale to supply wind players for the grandiose revolutionary *fêtes* – rituals designed for the mass education of the populace – and other civic ceremonies, as well as for the expanding armies of the republic. In 1793 it was renamed the Institut National de Chant et Déclamation.

As criticism of the aims, methods and administration of the two schools heightened, their programmes were re-examined, and on 3 August 1795 the Conservatoire National supérieur de Musique et de danse was established as a result of deliberations at the Convention Nationale. The new school, which was to be free to all qualified students, can be seen as a product of the general educational reforms initiated during the revolutionary period. The Paris Conservatoire was to be a practical training school, much like the recently established Conservatoire des Arts et Métiers, an intellectual centre for the education of all French citizens, akin to the new Institut des Sciences et des Arts, and an institution that 'conserved' the music of the French nation, in the manner of the Biliothèque Nationale. Provision was made for training instrumentalists and singers, for offering courses in theory, composition and music history and for creating a repository of instruments, scores and music books. The Conservatoire was the first truly modern institution of its kind, organized on a national basis, free from charitable aims and with an entirely secular, indeed anticlerical, background. As such it soon emerged as the model for all subsequent conservatories in the West.

Among the Conservatoire's innovations was the creation and dissemination of uniform methods of pedagogy (first mandated in 1796). Both curriculum and examinations were prescribed in some detail. Students were admitted between the ages of eight and 13; they were chosen on a geographical basis, six from each département, with equal numbers of boys and girls. They were to progress through three basic stages, each examined by inspectors, with intermediate examinations carried out by professors twice a year to test progress within each stage. The first of these stages was devoted principally to solfège, the second broadening out into various branches of singing and the playing of instruments, the third demanding theoretical knowledge, history of music and accompaniment of singers, as well as skill as performers, with suggestions of both a principal and a secondary study. The timetable was constructed to ensure regular lessons on a ten-day basis, and pupils had to practise at fixed hours. Method and harmony texts were circulated by the Conservatoire's own publishing house, which existed until 1826, and later by private firms.

The Paris Conservatoire was part of an ambitious scheme devised by the revolutionary authorities to install music schools of various sizes throughout France and, subsequently, the conquered states of Europe. Many plans were submitted for extending the Conservatoire's reach beyond the capital, but not until 1826 did existing schools in Lille and Toulouse become officially connected to the Conservatoire as *succursales*. Leading conservatories on the Paris model were established in Brussels (1813) and Liège (1826). The former grew out of a state-sponsored school of vocal training headed by Jean-Baptiste Roucourt, whose goal was to send promising students to the Paris Conservatoire. Under the directorship of Fétis (1833–71), the Brussels Conservatoire Royal de Musique became central to the musical life of Belgium. As the century progressed the Parisian model was adopted throughout Europe, particularly in Italy and the German-speaking lands, as well as in Russia, England and the USA.

The expansion of the Conservatoire's sphere of influence was accompanied by a broadening of its curriculum and improvement of its facilities. By 1811 a new building was erected with a concert hall. Under Cherubini's directorship (1822–42), the piano came to hold a privileged place both as a performance medium and as a pedagogical tool in singing and harmony classes. As orchestral instruments changed and orchestras increased in size, new disciplines were added, such as harp, double bass, trumpet, valve horn and trombone. The Société des Concerts, founded in 1828, became one of the leading performing ensembles in Paris and was the basis for the Orchestre de Paris. In 1864 an independent museum of musical instruments was opened.

Although the Conservatoire dominated musical life in France until the end of the 19th century, its position was challenged by a succession of smaller, mainly anti-establishment conservatories. The school founded by Choron in 1817 focussed on the study and performance of early vocal music; it closed soon after government funding was withdrawn in 1830 and was resuscitated by Niedermeyer, who shared Choron's concern for religious music and the decline of the *maîtrises*. The Ecole Niedermeyer became a general music academy in 1895. A year earlier d'Indy, Bordes and Guilmant had founded the Schola Cantorum with a curriculum similarly orientated towards early sacred music. The Schola was recognized as an Ecole Supérieure de Musique and became a serious rival to the Conservatoire until after d'Indy's death in 1931. Other prominent Paris conservatories were the Ecole Normale de Musique, started in 1919 under the direction of Cortot, and the Conservatoire Américain, where Nadia Boulanger taught a generation of English and American composers. However, the high degree of centralization in French musical life ensured that the Conservatoire was never eclipsed: by 1930 it was the centre of a national system of music schools that included 23 *succursales*, 21 'national' schools and 20 municipal schools.

3. Germany and central Europe.

(i) 1790–1843. In the latter part of the 18th century rationalism and the Enlightenment led to the decline of church music and of the study of music in the Lateinschulen (Latin grammar schools). In many areas the provision of civic financial support for sacred music soon ceased entirely. This, together with the closure of many monasteries and above all the abolition of ecclesiastical principalities and many secular territories in the wake of secularization and mediatization in 1803 and 1806, had far-reaching consequences for musical education. In many

cases the chapels of the princely courts and noble houses had trained their own musicians, and once they were dissolved yet another basis for professional education was lost. Finally, while the old practice of training musicians in guilds or Stadtpfeifereien had not entirely died out, it had outlived its usefulness in the face of the demands made by the music of the Viennese Classicists. The shortage of qualified young singers and orchestral musicians was increasingly obvious. H.C. Koch, in his *Musikalisches Lexikon* (1802), described the objective of the Paris Conservatoire and emphatically endorsed the French state commitment to musical education. In 1808 a group of Bohemian counts called for the founding of 'a society to promote the art of music in Bohemia'. The society was set up in Prague in 1810, each member making a minimum annual contribution of 100 gulden. It in turn founded the Prague Conservatory in 1811 and appointed Dionys Weber as director. The conservatory was clearly conceived as an orchestral school. The various disciplines (for all the instruments of the orchestra) were designed with that purpose in mind, as were the duration of training (six years, divided into two 'classes' of three years each) and the manner in which new students were to be admitted every three years: they were selected and their numbers supplemented to ensure that a balanced orchestral ensemble was always available. Foreign pupils were charged 60 gulden a year; teaching was free to Bohemian students, but they were required to perform at the society's academies or in private houses. To some extent, therefore, the conservatory provided the Bohemian nobility with a substitute for their private chapels. As students were accepted between the ages of ten and 13, they also received a general education. From 1815 the conservatory had a singing department and from 1826 an opera department; there was no piano department until 1888. The conservatory's main purpose was to train not virtuosos or composers but able orchestral musicians.

Similar initiatives in other cities led to the founding of schools for singers, instrumentalists, church musicians and (later) composers. They were supported by musical associations or the new promotional societies created by the music-loving middle classes or, as in Prague, the nobility. Only occasionally, when conservatories were affiliated to universities or academies, did the state follow the French example and provide support, as it did in Bavaria with the Akademisches Musikinstitut, founded by Joseph Fröhlich in Würzburg in 1804 and deriving from the collegium musicum of the university, and in Prussia with the Akademisches Institut für Kirchenmusik, set up at the instigation of Zelter in Breslau (1815), Berlin (1822) and Königsberg (1824). The Berlin institute trained teachers as well as church musicians, and a Meisterschule for composition was added in 1833; later Busoni, Schoenberg, Strauss and Pfitzner, among others, taught there.

The flourishing musical life of the middle classes fostered the growth of conservatories in the early 19th century. In 1817 the five-year-old Gesellschaft der Musikfreunde in Vienna opened a singing school, directed by Salieri, to satisfy the demand for performances of large-scale oratorios. Instrumental classes were introduced after 1819, beginning with the violin, then the cello and finally the other instruments of the orchestra. Conservatories were soon founded in other cities: Graz (1817), Innsbruck (1819), Linz (1823) and Klagenfurt (1828), and later Pest (1840) and Brno (1862). All were supported by local music societies and sometimes by such church music associations as that of the episcopal city of Passau (1812). In Salzburg the Mozarteum, founded in 1841, developed from the Dommusikverein.

Piano teaching played a subordinate part in most early conservatories, and this accounts not only for the proliferation of private piano schools – some of them of considerable importance, for instance Joseph Proksch's in Prague (1830) – but also for the widespread utilization after the 1820s of piano teaching systems such as that of Logier. As a rule music theory was an auxiliary discipline, consisting of instruction in basso continuo and the elements of harmony, usually described as 'composition'. The study of composition became the main purpose of a teaching institution only in Friedrich Schneider's Musikschule in Dessau (1829) and the Berlin Meisterschule mentioned above. The same aim was pursued by the Mozart-Stiftung set up in 1838 in Frankfurt to promote the work of young composers by granting scholarships.

The oldest conservatory in the Netherlands was founded in 1826 by King Willem I in The Hague. In Rotterdam the initiative for the founding of a conservatory in 1844 came from the Maatschappij tot Bevordering der Toonkunst, one of the promotional societies also set up in Amsterdam and other cities. The first Swiss conservatory was founded in Geneva in 1835 and attracted many students in its first year because of the piano courses given by Liszt.

(ii) 1843–1918. The conservatories founded around the middle of the 19th century differed in many respects from the earlier Musikschulen. First, leading (or at least well-known) composers, music theorists and performers were more committed to founding, directing or teaching in them. Secondly, they were less dependent on promotional societies and were supported instead (for instance in Leipzig and Strasbourg, and later in Frankfurt) by the interest on their endowment capital, by civic subsidies or more rarely by state subsidies. Thirdly, their educational aims were more ambitious, extending beyond teaching the craft of music-making to greater intellectual depth of understanding, as described in Mendelssohn's letter of 8 April 1848 to P. von Falkenhain (*Festschrift ... des Königlichen Konservatoriums der Musik zu Leipzig*, 44–5).

Mendelssohn's primary concern in founding the Leipzig Conservatory in 1843 was no longer to train young musicians for orchestras, opera houses or choruses. Rather, it was to provide 'higher education in music, both theoretical and practical: in all branches of music regarded as a science and an art' (§1 of the 1843 prospectus) and in concrete terms to train composers and virtuoso performers. Accordingly, students were no longer accepted as children, but at the age of about 14 to 17; Theodor Kirchner, the first student registered, was 19. With Mendelssohn, Schumann, Hauptmann and David, and later Gade, Moscheles and Franz Brendel, Leipzig offered a teaching staff of extraordinary eminence which attracted an international student body: of about 6000 students of its first 50 years, only 3300 were from Germany, 1800 coming from other parts of Europe and 1000 from the rest of the world. Leipzig had no orchestra school until 1881, but rehearsals and concerts were given by the Gewandhaus Orchestra, which was closely connected with the conservatory on both an artistic and

administrative level. In the years that followed, conservatories were founded in many German and central European cities, including Cologne (1845), Munich (1846), Berlin (1850, 1855, 1869), Strasbourg (1855), Dresden (1856), Stuttgart (1857), Berne (1858), Lausanne (1861), Basle (1866), Weimar (1872), Hamburg (1873), Budapest (1875), Zürich (1876), Frankfurt (1878, 1883), Brno (1882) and Karlsruhe (1884). The large number of students who flocked to these and other conservatories soon led, in many cases, to problems of space and finance. Only a few had such generous state funding as the conservatories in Munich, Würzburg and Karlsruhe. If the cities granted any subsidies at all, they were usually small, and as a result many conservatories opened their doors to amateurs in order to increase income. Stuttgart had a department for dilettantes from the first; in Karlsruhe there were preparatory, intermediate and senior classes. In 1884 Frankfurt added a seminar in which female students taught children from eight to 12 under the supervision of experienced male teachers; two years later this became the Vorschule where qualified women graduates served as 'auxiliary teachers'.

The usual method of teaching at the conservatories, with students grouped in classes, came to present a number of difficulties. A class had two one-hour lessons a week, and the director determined the number of students per class. With three pupils each would get 20 minutes of teaching time; with more students each would get correspondingly less time. In practice it was possible for a single pupil to be allotted the whole hour while the others simply listened. Hauptmann disapproved of this method of teaching composition, because it divided 'the lesson into as many parts as there are students' (letter to Franz Hauser of 8 April 1847; ed. Schöne, C1871, ii, 53; also 72 and 97). In instrumental teaching, he admittted, mere listening could still be useful, but he claimed that individual students received too little teaching in all the conservatories, and the less proficient held back the abler students without learning anything themselves. Some 50 years later Riemann was even more sharply critical of the 'exclusive training for practical performance' in most conservatories and the lack of discipline and intellectual depth. Students ought, he said, to be provided with a minimum of general education, historical knowledge and aesthetic standards (C1895, p.24).

The number of free places for students decreased considerably over the decades, and fees varied widely. In Karlsruhe in 1884 they were 100 marks a year for the preparatory class, 200 for the intermediate class and 300 for the senior class; in Frankfurt they were 300 marks for all students. Smaller institutions charged according to the main subject studied: in Würzburg fees ranged from 40 to 100 marks and in Sondershausen from 150 to 200 marks.

Most conservatories were marked by a sense of tradition and generally regarded new developments with suspicion. The early sense of the word 'conservatory', as a place for the maintenance of orphaned children, was reinterpreted as signifying that the artistic and educational programme was of a 'conservative' nature. Music from Bach to Beethoven was regarded as 'the model for all time' and the tried and tested basis for musical education. More modern trends could not be banned from the piano classes and operatic training, but 'our students should form their taste and build a secure foundation for their opinions above all on the works of Bach, Handel, Haydn, Mozart and Beethoven' (B. Scholz, annual report of the Hoch Conservatory, Frankfurt, 1883–4, pp.8ff).

(iii) 1918–45. The development of musical institutions in German-speaking countries is reflected in their changing nomenclature. Until the early 19th century most were called Musikschulen. The name 'Konservatorium' or 'Conservatorium' gained ground after 1843 and was transferred to many Musikschulen in the later 19th century. During the 20th century, however, 'Konservatorium' gradually became devalued in Germany and Austria and was increasingly used for institutions devoted to musical education for non-professionals. This tendency was fostered in the 1920s by the Prussian Ministry of Culture under its music adviser, Leo Kestenberg. In connection with the reform of musical education at upper schools, which demanded state examination of their music teachers, Kestenberg urged that leading conservatories should become Staatliche Hochschulen. This trend continued under the Third Reich, when the conservatories in Frankfurt (1937) and Leipzig (1941) were designated Hochschulen, and corresponding changes occurred after 1945 in both East and West Germany. To educational planners, conservatories seemed relics of a bygone age which could either rise to the university status of Hochschulen or be downgraded to Musikschulen (schools of music). Musical training for professionals was to be clearly separated from musical education for amateurs.

The term 'Konservatorium' was generally avoided for institutions established after World War I. For instance, the Westfälische Hochschule für Musik, founded in Münster in 1919, became in 1925 the Akademie für Bewegung, Sprache und Musik. In 1927 it moved to Essen as the Folkwang-Schule für Musik, Tanz und Sprachen (directed by Rudolf Schulz-Dornburg and Kurt Jooss), one of the pioneering Hochschulen of modern music and dance. In some cases not only was the term 'Konservatorium' avoided, but a new approach to teaching was sought, as at the Schola Cantorum Basiliensis, an early music academy founded in 1933.

In 1919 the newly created Czechoslovakian state founded publicly supported conservatories in Prague, Bratislava and Brno. When Czech became the only language used for teaching at the formerly bilingual Prague Conservatory, a Deutsche Akademie für Musik und Darstellende Künste was founded in Prague in 1920 under Zemlinsky; it was largely supported by a promotional society. The Vienna Conservatory, state-subsidized after 1872, was renamed the Akademie für Musik und Darstellende Kunst in 1909, became a Staatsakademie in 1920 and a Reichshochschule (like the Salzburg Mozarteum) in 1939, and reverted to a Staatsakademie in 1945.

4. Russia and eastern Europe. Professional musical education came late to Russia. In the 18th century foreign music teachers started music classes for the children of the aristocracy or for the training of professional instrumentalists from the serf classes, and at the beginning of the 19th century there were also music classes at the universities of Moscow and Kharkiv. The St Petersburg Conservatory officially opened its doors on 8/20 September 1862; its parent organization, the Russian Musical Society (RMS), had sponsored classes in music from spring 1860. The driving force behind both society and conservatory was Anton Rubinstein, who held as his goal the establishment of musical life in Russia on a thoroughly professional footing, with musicians eligible to earn the

same privileges and legal status available to the country's other artists. Soon after the RMS classes began Rubinstein submitted a proposal for a government-sponsored music school to the Ministry of Education, only to have it quickly rejected on grounds of such a school's uselessness. Rubinstein then sought the patronage of the Grand Duchess Yelena Pavlovna, Tsar Aleksandr II's aunt by marriage and a devotee of the arts, who earlier had helped Rubinstein establish the RMS. Slightly more than six months after he submitted to her a *Report on the Necessity of Opening a Music School in St Petersburg*, the government granted a charter for Russia's first conservatory, which was to be attached to the RMS under Yelena Pavlovna's protection and subsidized through the Ministry of the Imperial Court.

The St Petersburg Conservatory offered instruction in singing, performance on the piano and all orchestral instruments, composition and music history and aesthetics. The academic programme filled six years. Classes in *solfeggio*, piano, music history and literature, and aesthetics were required of all students, along with participation in the school's choir; as the first students progressed through their programmes of study, new classes in harmony, counterpoint, fugue, form, composition, orchestration and score reading were added to the curriculum. Courses in the Russian language and in Russian history, geography and literature were also offered, as was remedial instruction for those judged deficient in religion, history, geography, mathematics and languages (Russian, German and Italian). The curriculum was complete by 1865, and in December of that year 12 students, who had begun with classes taken under the auspices of the RMS, took their final examinations. Seven of these (including Tchaikovsky) met all requirements for graduation and thus were granted the title 'free artist', a privileged legal status which exempted its holder from military service and poll tax. Rubinstein served as director of both the conservatory and the RMS until 1867, establishing and maintaining the highest professional and artistic standards throughout his tenure.

Meanwhile Rubinstein's brother Nikolay, with Anton's encouragement, had established a branch of the RMS in Moscow in 1860. This branch offered music classes from its inception and in December 1865 received permission to open a second conservatory with Nikolay Rubinstein as director. The Moscow Conservatory formally opened its doors on 1/13 September 1866, with the young Tchaikovsky serving as professor of composition and head of the theory department. (This circumstance alone is an indication that one of Anton's goals – to provide Russia with fully professional native musicians and teachers of music – was beginning to be realized.) In like manner to St Petersburg and Moscow, five other cities of the Russian Empire gained conservatories before the Bolshevik Revolution. In Kiev, for example, RMS concerts began in 1863 and music classes in 1868; a music institute followed in 1883 and a conservatory in 1913. Conservatories were also established in Saratov (1912), Odessa (1913), Kharkiv (1917) and Tbilisi (1918). All but the last were built on well-established institutions; in essence they were promoted in status from music schools or colleges (*uchilishche*) to conservatories. The goal of 'music education for everyone' was assisted by the foundation of the Free School of Music in 1862 by Balakirev and Lomakin and by the People's Conservatory in Moscow after the 1905 Revolution.

In 1866, after a student's unsuccessful attempt to assassinate Aleksandr II, the government's educational policies took a sharp turn towards the right. Although the conservatories were not subject to the Ministry of Education, Yelena Pavlovna wanted them to conform to the new direction and sought to transform them, in effect, into trade schools for instrumentalists. Anton Rubinstein's successor at St Petersburg, Nikolay Zaremba, directly resisted his patroness and was forced to retire in 1871 over the issue. The school's new head, Mikhail Azanchevsky, took another tack, formally agreeing with the grand duchess but doing little to bring about the changes she wanted. During the same summer in which he promised to eliminate academic classes and concentrate on training performers, he brought new vigour to theory and composition by hiring the 27-year-old Nikolay Rimsky-Korsakov as professor of composition and orchestration. Azanchevsky's manoeuvre also effectively countered the hostility of The Five, who from the beginning had 'challenged the conservatory's ability to train creative artists' (Ridenour, D1981), and it gave the conservatory a composer who, after making up the deficiencies in his own education through an extraordinary programme of self-instruction, was to become one of Russian music's most influential pedagogues. Many of his pupils, including Arensky, Glazunov, Lyadov and Steinberg (Shostakovich's teacher), became professors in the nation's conservatories, often basing their own teaching on Rimsky-Korsakov's textbooks and methods.

After the Bolshevik Revolution the new Soviet government nationalized the conservatories and designated them State Institutions of Higher Learning (decree of 12 July 1918). Graduate departments were established in 1925, and the education of professional musicologists and theorists, initially entrusted to the State Institute for Music Research in Moscow (founded in 1921), was given over to the conservatories. At the same time, curricular reform defined three large branches of study – composition and musicology (including theory), performance and education – with most specialities requiring five years. A new theory/composition curriculum, reflecting an awareness of modern music and thought, was proposed by Vladimir Shcherbachyov. The older professors – including Glazunov, rector of the Leningrad Conservatory until 1928 – leapt to the defence of the old curriculum. But both curricula, together with their adherents, were soon overwhelmed by the Russian Association of Proletarian Musicians (RAPM), who had little interest in extended professional training or art music, preferring instead simple mass songs and marches for use as propaganda. The Party permitted the RAPM to dominate musical education from 1929 to 1932; during their brief period of ascendency academic standards declined precipitously. The chaos of the RAPM years ended in April 1932 with the dissolution of all proletarian arts organizations and a return, in the words of Stalin's commissar of education, to 'musical education that will lead to the acquisition of musical technique and the assimilation of musical skill' (Haas, D1989).

With Andrey Zhadanov's formulation in 1934 of the principles of Socialist realism, demanding that art reflect 'reality in its revolutionary development', the ferment of the 1920s ended. By 1945 conservatories existed in Riga

(1919), Tallinn (1919), Baku (1920), Yerevan (1923), Minsk (1924), Sverdlovsk (1934), Tashkent (1934), L′viv (1939), Alma-Ata (1944), Vilnius (1945) and Kazan′ (1945), with curriculum and organization generally paralleling those of Leningrad and Moscow. Although the Leningrad and Moscow conservatories were relocated away from the front in 1941 – the former to Tashkent, the latter to Saratov – both had returned home by 1944. After World War II the schools were sharply criticized during the cultural purges led with Stalin's blessing by Zhadanov, but the institutional structures established during the 1920s remained viable until 1991.

The conservatory movement spread throughout eastern Europe in the 19th and early 20th centuries. In Warsaw in 1816 Chopin's teacher Józef Elsner founded a school of singing and declamation modelled on the Paris Conservatoire; the Warsaw Conservatory was closed down after the failure of the 1830 Revolution, but reopened in 1861, and other conservatories were established in Lemberg (now L′viv) and Kraków. In Sofia a private school for music was opened in 1904; this came under state control in 1908 and became the Bulgarian State Music Academy in 1922. In Romania conservatories attached to the country's first universities were founded in Bucharest (1864) and Iaşi (1860). The establishment of the Yugoslav state in 1918 led to the creation of conservatories in Zagreb and Ljubljana (both of which had had secular music schools for over a century) and later in Belgrade.

See §III, 3 above for other parts of the Austro-Hungarian empire.

5. English-speaking countries. The British conservatories of the 19th and early 20th centuries served, first and foremost, the growing demand for instruction in piano and singing. They provided a training-ground for the growing population of teachers and amateurs and developed systems for testing and licensing them. While some high-level performers did attend these schools, before 1930 most such singers and instrumentalists were trained informally or by apprenticeship. Leading wind players came more commonly out of the Military School of Music at Kneller Hall, founded in 1857; many of its graduates found employment in leading orchestras. The main contribution of the London conservatories – the Royal Academy of Music (1822), the Royal College of Music (1882), the Guildhall School of Music (1880) and Trinity College of Music (1872) – lay in providing the world of amateur music and music teaching with coherent professional standards.

The conservatories of this period were funded almost entirely from student fees for courses and licences. A government grant of £500 per year to each school, begun in 1865, was not increased until after World War II, and the only substantial private endowment was that of Lady Barber to the Birmingham School of Music in 1932. That many students came from well-off homes and did not continue in the musical profession suggests the central role that music played in the life of the time.

The RAM and RCM grew out of quite different traditions and institutional goals, but ended up working closely together in the testing and licensing of students and teachers. The RAM was founded by the same aristocratic gentlemen who governed the Concert of Ancient Music and the Royal Society of Musicians; it was designed to train singers and instrumentalists for the King's Theatre and for teaching in elite families. The failure to obtain substantial state or private funding led the committee of management in 1868 to reorientate the academy towards serving the needs of teachers and the public.

The original purpose behind the RCM was to develop a leading conservatory comparable to those of Paris and Berlin, but lack of scholarship funds limited achievement of that goal. The effort to model the college on continental institutions was reflected in the programmes of the pupils' concerts, which focussed on the German/Austrian canon (whereas the academy emphasized recent music, especially by British composers). These differences were less marked by 1914, however, as compositions by both male and female students were more frequently performed. The Society of Women Musicians was active in both schools.

The curricula of conservatories during this period were less comprehensive than became the norm later in the 20th century. A certificate was awarded after one year, and in cases of special merit a student was made an associate. Piano and singing were the focus of attention; it was unusual for more than one person to teach any of the wind instruments. Courses were usually required in elements of music, harmony and counterpoint, as well as composition, a recent addition to conservatory teaching. Lectures on music history and programmes in ensemble playing were optional before World War I but became part of the regular curricula in the 1920s, as also happened with courses in conducting.

The testing and licensing of teachers grew to major proportions by the turn of the 20th century. Almost all conservatories conducted tests for teachers that led to the award of a licentiate. In 1889 the RAM and RCM set up the Associated Board of the Royal Schools of Music, initially to license teachers nationally and in the British colonies, appointing honorary local representatives to administer the tests. In 1911–12, 7453 local centres participated in examining 21,135 candidates. The testing was rigorous; only a third normally passed these examinations. Trinity College, which developed the largest licensing programme, led the effort to include music teachers in a parliamentary bill mandating the registration of all teachers in 1912.

Conservatories serving new constituencies, especially choral and sacred music, grew up in the late 19th and early 20th centuries. Trinity College trained teachers for district associations of choral societies around the country. The Royal College of Organists (1864) offered professional training for church musicians. The Guildhall School of Music brought formal musical education to the City of London. The Tonic Sol-fa college (1869) and the Matthay School of Music (1920) trained teachers in their special methods of instruction. Ties between conservatories and universities were initiated in 1902 with the founding of a Chair of Music jointly administered by Trinity College and the University of London.

Elsewhere in Britain conservatories began as music classes within cultural institutes in the 1840s and 50s, as comprehensive music schools at the turn of the century and as schools within universities in the 1930s. The Birmingham School of Music (1859) grew in prominence under the leadership of Granville Bantock, its first full-time salaried principal (1900–34). The Manchester College of Music (1893), founded by Charles Hallé and directed by Adolph Brodsky from 1895 to 1929, attracted unusually well-known faculty members such as Egon Petri

and Wilhelm Backhaus. The Royal Scottish Academy of Music and Drama began within the Glasgow Athenaeum (1847) and was originally the Athenaeum School of Music (1890).

During the 1930s, as the market for private music lessons waned, conservatories began to train more high-level performers; John Barbirolli and Myra Hess studied at the RAM and subsequently joined its staff, as did Leopold Stokowski at the RCM. After World War II such training became the chief goal, especially when government programmes made possible higher education for students in the arts as a whole.

The USA had no cultural capital comparable to London, and the earliest American conservatories were among a widespread group of music schools founded in the mid-19th-century, notably Baltimore's Peabody Conservatory (1857), the Oberlin College Conservatory in Ohio (1865) and the Cincinnati Conservatory (1867). The largest conservatory in the country, Boston's New England Conservatory (1867), represented a highly entrepreneurial effort to train teachers for the expanding market of amateur musicians. By 1885, 4570 students, mostly women, were taught by 100 staff. Students were housed in a large hotel on Franklin Square, thanks to funds donated by the Jordan family, the city's leading retail merchants.

During the 1890s an attempt was made to build a National Conservatory of Music with federal government funds. Begun in New York, the school was intended to move to Washington, DC, but failed after an auspicious three years under the leadership of Dvořák. In the late 19th century several American private universities – Harvard and Yale most prominently – established curricula in music not dissimilar to those of conservatories; Harvard in fact granted degrees for the New England Conservatory until 1929. Important music schools were begun at state universities in Michigan in 1880, in Indiana in 1893 and in Illinois in 1895. However, private patronage continued to be the principal source of support for conservatories; indeed, the three major schools founded in the 1920s had the largest endowments of any such institutions in the world. All three provided scholarships for most if not all of their students.

In 1921 the camera tycoon George Eastman donated $12 million to re-establish an existing conservatory within the privately incorporated University of Rochester, New York. Although originally intended to provide a liberal education for musicians, the Eastman School of Music became a leading centre for the training of performers. In Philadelphia the Curtis Institute was established in 1924 with a $12·5 million gift from the publisher Cyrus H.K. Curtis and his daughter Mary Louise Curtis Bok. She served as president until her death in 1970, and from the start the faculty included prominent singers and instrumentalists. Also in 1924 the Juilliard Graduate School was founded in New York with a bequest of $12 million from the textile magnate and banker Augustus D. Juilliard. Conceived as a graduate institute to train only the most talented young musicians to perform in public, the school nonetheless needed an undergraduate programme, and in 1926 it acquired the Institute of Musical Art (established in 1905) to form the Juilliard School of Music.

IV. Since 1945

Whereas conservatories established in the latter part of the 19th century were generally planned on European lines, the second half of the 20th century saw the emergence of several alternative models varying in size, purpose, formal status, relationships, curriculum and specialities. Some conservatories are independent institutions, others form part of universities. Some are funded by the state, others by different means. Some are devoted solely to music; in others music is studied alongside one or more of the other art forms. Some are located within, or funtion as, arts centres. Some conservatories have thousands of students, others only a few hundred. Each model has its strengths: the ultimate test is the quality of the experience the institution is able to provide for its students.

While the training of soloists with the potential to establish solo careers was once regarded as almost the sole purpose of the conservatory, since World War II stronger emphasis has been placed on the provision of education and training appropriate for a wider range of professional activities. Some conservatories have expanded their remit by offering advanced courses that focus explicitly on the needs of orchestral and chamber music players; of those wishing to specialize as church musicians; and of those aiming for careers in jazz and commercial music, and in fields such as music therapy and arts management. In some countries, such as Finland, the continuing professional development of musicians forms a key element of the role of a national conservatory. In many countries the initial training of music teachers is seen as closely linked with the training of performers and composers, and so is integral to the work of leading schools of music. In England and Wales, changes in the arrangements for teacher training in the last quarter of the 20th century tended to weaken the links between the conservatory and the training of music teachers for the state system.

As in the late 19th century, the conservatory curriculum has broadened considerably since 1934. The expansion that has taken place in Britain and elsewhere reflects shifts in educational philosophy, recognition of the changing needs of and opportunities for professionally trained musicians, and clearer identification by individual insitutions of their roles and responsibilities within their respective societies, as well as developments in school curricula. Although many North American music schools have long espoused a model of liberal education, encouraging most students to undertake some studies outside music, for many students in British conservatories enrolled on performance diploma courses, individual lessons and participation in ensemble activities were until the 1960s complemented mainly by harmony and ear-training, and limited study of history and music appreciation. Since then, British conservatories have strengthened the historical, analytical and critical elements of the curriculum, providing courses that aim to encourage a broader approach to the development of musicianship.

Curriculum design has been influenced by recognition of the range of professional careers and the need for specialization: while most conservatories prescribe a core curriculum, more and more options have become available in the latter years of undergraduate study, as well as at the postgraduate level. Students are encouraged to develop versatility as well as specialist skills: composition, arrangement and work produced in electronic and recording studios are increasingly part of their experience. Contemporary music now plays a more prominent part in the

curriculum. Some conservatories also provide opportunities for intensive study of early music, liturgical music, non-classical music and musics of other cultures. Growing professional interest in historically informed performance has encouraged greater emphasis on issues of performing practice. In some leading European and American music schools musicology can be chosen as a main area of study. Teaching often explores links between music and other art forms – dance, drama, film and the visual arts. Conservatories have begun to give greater attention to the 'professional integration' of students by enabling them to develop skills of self-presentation and self-management and to gain professional experience. Some conservatories employ specialist staff to support this and to encourage community-based performance opportunities for individuals and ensembles.

In addition to the instrumental studies customarily available, more widespread opportunities now exist for the study of period instruments and instruments other than those in the standard 19th-century orchestra, such as accordion, saxophone and guitar, as well as those of the brass band. While most conservatories teach only Western instruments, some leading Asian music schools also include instruction in traditional eastern instruments. In British conservatories most instrumental teaching takes place in individual lessons, with occasional class sessions; in conservatories elsewhere in Europe and in some other parts of the world, classes generally meet several times a week, and individual students are taught in the presence of their peers.

Until the 1980s most students attending British conservatories, on successfully completing their studies, received diplomas, some of which were of graduate-equivalent status. By the end of the decade most of these institutions had replaced diplomas with bachelors' degrees, reflecting the trend in higher education towards the degree as the standard professional award. At the postgraduate level masters' degrees in performance as well as composition have become increasingly common. Similar developments have taken place in parts of Europe: in France and Belgium the *premier prix* was in the 1990s replaced by awards gained after pursuing more wide-ranging courses of study. In the USA the development of the Doctor of Musical Arts introduced a distinctive award at the doctoral level for performers and composers which focusses on practical work, normally supported by research into relevant literature and repertory.

A distinctive feature of the postwar period has been the burgeoning of specialist institutions for tertiary-level study. In 1949 Wales acquired its own conservatory with the embellisment in Cardiff of the Welsh College of Music and Drama. In Tel-Aviv the Rubin Academy of Music (now part of Tel-Aviv University) was founded in 1945, followed two years later by the Jerusalem Rubin Academy of Music and Dance. In 1950 new institutions were established in Beijing (Central Conservatory of Music), East Berlin (Deutsche Hochschule für Musik) and Hamburg. In a number of major public universities in the USA the creation of schools of music offering specifically professional programmes dates from the postwar period. In Germany individual states established their own Hochschulen; in Australia state conservatories were created in Queensland (1957), Tasmania (1965) and Canberra (1965). Some new conservatories arose from the linking of existing institutions, such as the National University of Fine Arts and Music (Tōkyō Geijutsu Daigaku) in Tokyo (founded in 1949), the Norwegian State Academy of Music in Oslo (1973) and the Royal Northern College of Music in Manchester (founded in 1973 by merging the former Northern School of Music and the Royal Manchester College of Music). Other notable schools established since 1970 include the Rotterdam School of Music (1971), the Hong Kong Academy of the Performing Arts (1984), the School of Music of the Korean National Institute of the Arts (1992) and the Hochschule für Musik in Rostock (1994).

The legal status of some long-established conservatories has changed as part of the revision of national systems of music education and training. In this process some leading European institutions, previously privately or locally run, became state-funded and state-controlled. These, along with others already recognized as state institutions, generally gained university status. This pattern can be observed throughout Europe; the Academy of Music and Dramatic Arts in Prague was re-established on this basis in 1946, as were the Budapest Academy and the Royal Danish Academy of Music in 1948. In Austria university status was granted to the Hochschulen in Graz, Salzburg and Vienna in 1970. The Sibelius Academy in Helsinki, established in 1882, was essentially a private institution until 1980, when it came under state control. In certain countries, such as France and Finland, the postwar period has seen the establishment of what is essentially a two-tier system: a network of regional conservatories linked in various ways to a smaller number of national institutions. In France and Spain the inclusion of the term 'superior' in the name of the institution indicates its national standing.

In many countries conservatories functioned from their inception as the local or regional focus for instrumental teaching, admitting students of all ages irrespective of level. One effect of the definition of role and formalization of status which took place in some European countries in the postwar period was that work at the elementary (primary) and secondary levels, and adult education, were transferred to other institutions. In other countries, including Britain, Japan, the USA and Australia, leading music schools have maintained junior or preparatory departments. Some function as specialist schools offering intensive music tuition to enhance the normal school curriculum; others cater for part-time pupils of talent.

Formal links between conservatories and universities increased throughout the 20th century. Although most conservatories were conceived as independent, autonomous institutions, some were planned from the outset as existing within universities: the model of the Melba Conservatorium, founded in Melbourne in 1895 as a 'University Conservatorium', was emulated in 1898 by the creation of the Elder Conservatorum of the University of Adelaide. Since the late 1980s each of the other Australian conservatories has become formally affiliated to a university. Examples of both types of arrangement exist in North America. Some prominent American music schools are formally part of large universities, such as Illinois, Indiana, Michigan, Northwestern and Southern California; the Eastman School of Music is a school of the University of Rochester. While some leading American music schools such as the Curtis Institute and the Juilliard School remain independent, the latter strengthening its informal links with neighbouring institutions, the Peabody

Conservatory in Baltimore became an affiliated division of the Johns Hopkins University in 1977.

National policies for higher education in Britain during the last quarter of the 20th century brought conservatories and universities closer together. With the notable exceptions of the Royal College of Music in London and the Royal Scottish Academy of Music and Drama in Glasgow, which have authority to award their own degrees, most British conservatories are associated with universities for degree-awarding puroposes. Degrees of the Royal Northern College of Music are validated by the University of Manchester, those of the Welsh College of Music and Drama by the University of Wales, those of Trinity College of Music by the Universities of Westminster and Sussex, those of Leeds College of Music by the University of Leeds and the Open University, music degrees of the Gulidhall School of Music & Drama by City University and the University of Kent at Canterbury, while the Royal Academy of Music is a college of the University of London. In 1989 the former Birmingham School of Music, now a faculty of the University of Central England in Birmingham, adopted the name Birmingham Conservatoire. The London College of Music and Media has become part of Thames Valley University. Many music schools belong to regional, national and European networks, and have institutional agreements which support the exchange of students and staff. Collaboration between institutions has become increasingly common since World War II.

In Europe as in North America some conservatories have strengthened their links with other university-level insitutions in order to offer students wider educational opportunities. While these developments have brought benefits, there can also be dangers: there is need for the conservatory to guard against loss of distinctiveness, and to retain its ability to admit those for whom the conservatory provides the most appropriate environment. The traditional staffing pattern of the conservatory, with its close ties to the music profession, is a particular strength.

The internationalization of musical life since 1945 has affected conservatories and been affected by them. This is evident both in the teaching staff and the student body. Although leading conservatories in the late 19th century attracted students from abroad, numbers remained relatively small. In the postwar period study overseas has become more common, particularly at the postgraduate level. Since the 1970s many foreign nationals have been admitted to conservatories in Europe and the USA, some remaining to perform and teach. National styles of performance and composition, as well as musical life internationally, increasingly reflect the impact of these changing social patterns.

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WILLIAM WEBER (I; III, 1, 5), DENIS ARNOLD (II), CYNTHIA M. GESSELE (III, 2), PETER CAHN (III, 3), ROBERT W. OLDANI (III, 4), JANET RITTERMAN (IV)

Consilium, Johannes. *See* CONSEIL, JEAN.

Con slancio. *See* SLANCIO, CON.

Console. Now generally applied to the desk from which an organ is played, comprising manual and pedal keyboards and stop knobs. It may also have swell pedal(s) and registration changing aids. The word is almost certainly French, introduced into England in the second half of the 19th century (C.A. Edwards: *Organs and Organ Building*, London, 1882), replacing earlier terms (Burney's 'keys' or 'box of keys', Hopkins's 'claviers' etc.) and being applied at first only to detached and reversed keyboards (J.W. Hinton: *Organ Construction*, London, 1900, 3/1910/*R*). Examples of detached consoles of the 18th century include a chamber organ (*c*1750) now at the Bachhaus, Eisenach, and the Green organ used at the 1784 Handel Commemoration in Westminster Abbey. Quadrant-shaped keyboards (not unlike console tables) were made by Cavaillé-Coll after the model of E.F. Walcker (1840), and illustrated by theorists from about 1880 onwards (Töpfer, Audsley). The scope for detached consoles increased with the advent of tubular pneumatic action (Willis, St Paul's Cathedral, London, 1872) and electro-pneumatic action (Bryceson, Theatre Royal, Drury Lane, 1868). The 20th-century facility of fully electric detached and moveable consoles was initiated by Hope-Jones at St John's, Birkenhead (1893). Despite similarities in the work of many individual organ builders (Gottfried Silbermann, Gaetano Callido, Aristide Cavaillé-Coll) and the efforts of various national organists' associations, attempts to establish uniformity in console design have been unsuccessful.

PETER WILLIAMS, CHRISTOPHER KENT

Consoli, Marc-Antonio (*b* Catania, 19 May 1941). American composer of Italian birth. He emigrated to the USA in 1956, and studied with Rieti at the New York College of Music, with Krenek at the Peabody Conservatory, with Schuller and Crumb at the Berkshire Music Center and with Alexander Goehr at Yale University (DMA 1977). He also studied with Donatoni at the Accademia Musicale Chigiana (Siena) and at the Warsaw Conservatory on a Fulbright Scholarship (1972–4). Honours he has received include two Guggenheim Fellowships (1971, 1978), an award from the American Academy of Arts and Letters (1975) and residencies at the MacDowell and Yaddo colonies. In 1976 Consoli founded the contemporary music ensemble Musica Oggi, directing it until 1981; in 1984 he took over Rinaldo Music Press, a company devoted to the publication of new music. He has served on the music faculties of the universities of Bridgeport (1972), Western Ontario (1975) and Massachusetts, Amherst (1986), and was appointed lecturer at New York University in 1990. His music has been performed by leading ensembles throughout Europe and the USA and has been featured in international music festivals in Belgium, Finland, the Netherlands, Austria and France.

Consoli's music is dramatic and brilliantly coloured. A typical example, the virtuoso concerto for orchestra *Odefonia*, uses contrasting sonorities, rather than themes, to delineate an almost Classical structure. During the mid-1970s he began to explore his Italian heritage, incoporating folk-inspired melodies, religious imagery and exotic tone colours in music that is more lyrical and personal in style. *Canti trinacriani* (1975) and *Vuci siculani* (1979) are representative works from this period, the former a setting of Sicilian poems in which fragments of folk melodies are layered in different tonalities, the latter a theatrical work combining folk elements, liturgical

texts and the evocative sounds of the flute-like *fiscalettu*. Works from the 1980s such as *Afterimages*, while forceful and dynamic, retain this newer lyrical voice but no longer rely as heavily on folk materials. His later style is most clearly reflected in the symphonic cycle *Le quattro stagione* (begun in 1985), a series of large-scale works combining the emotional language of his heritage with a mastery of formal compositional elements.

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(*selective list*)

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Early works; withdrawn works

Principal publishers: ACA, American Composer, Andreu Marc, Margun, Rinaldo

MYRNA S. NACHMAN

Consonance. Acoustically, the sympathetic vibration of sound waves of different frequencies related as the ratios of small whole numbers (*see* INTERVAL); psychologically, a harmonious sounding together of two or more notes, that is with an 'absence of roughness', 'relief of tonal tension' or the like. DISSONANCE is then the antonym to consonance with corresponding criteria of 'roughness' or 'tonal tension', and the consonance–dissonance dimension admits of degrees of relative consonance based on either criterion. The 'roughness' criterion, however, implies a psychoacoustic judgment, whereas the notion of 'relief of tonal tension' depends upon a familiarity with the 'language' of Western tonal harmony. There is a further psychological use of the term to denote aesthetic preferences, the criterion generally used being 'pleasantness' or 'unpleasantness'.

1. History. 2. Psychoacoustic factors.

1. HISTORY. The association of consonance with simple ratios goes back at least to the Pythagoreans of the 5th century BCE, who used the term 'symphonies' for intervals produced by string lengths in the ratios formed from numbers between 1 and 4. These comprised the octave (2:1), the 5th (3:2), the octave-plus-5th (3:1), the 4th (4:3) and the double octave (4:1). Plato (*Timaeus*, 35*b*–36*b*) constructed the world-soul by harmonizing various ingredients by means of these consonances, and he believed that the planets produced them as they moved in their silent orbits. Aristoxenus dissociated the auditory phenomenon of consonance from numbers and recognized as consonant any interval (besides those named above) produced by adding one or more octaves to a Pythagorean consonance. Though critical of Aristoxenus's purely sensory approach, Ptolemy retained these compounds in his new classification (*Harmonics*, i, 7), which embraced homophonic intervals (the octave and its duplicates), symphonic (the 5th and 4th and their combinations with the homophonic), emmelic (intervals smaller than the 4th that are used in melody) and ekmelic (intervals not admitted into melody). Boethius, following the Pythagorean Nicomachus, returned to the set produced by the ratios using numbers 1 to 4 (*De institutione musica*, i, 7), but he also reported (v, 9) Ptolemy's opinion that the octave-plus-4th was a consonance.

Theorists of the early Middle Ages were content to remain faithful to the Boethian tradition, since it did not seriously conflict with the practice of organum. Johannes de Garlandia in the 13th century, however, saw that practising musicians recognized different distinctions. He proposed threefold classifications of consonances and dissonances (*De mensurabili musica*, *CoussemakerS*, i, 104*b*; ed. E. Reimer, 1972, chap.9, p.67). Consonances were perfect (unison and octave), imperfect (major and minor 3rds) or intermediate (*mediae*; 4th and 5th). Dissonances were imperfect (major 6th, minor 7th), intermediate (major 2nd, minor 6th) or perfect (minor 2nd, tritone and major 7th). He was followed by, among others, Anonymus 4 (*CoussemakerS*, i, 358*b*), who noted that in the west of England 3rds were thought to be the best consonances. The minor 6th was admitted among the consonances in the anonymous 14th-century *Ars contrapunctus secundum Phillippum de Vitriaco* (*CoussemakerS*, iii, 27), and both the minor and major 6ths in the anonymous *Ars discantus secundum Johannem de Muris* (*CoussemakerS*, iii, 60, 70), while the 4ths were rejected by them.

Walter Odington (*Summa de speculatione musicae*; CSM, xiv, 75, early 14th century) first associated, albeit tentatively, major and minor 3rds with superparticular ratios (5:4 and 6:5) rather than with those of the Pythagorean tuning (81:64 and 32:27), but Ramis de Pareia (*Musica practica*, 1482) was the first theorist to divide the monochord in such a way as to produce these tunings for the imperfect consonances. Gaffurius (*De harmonia*, 1518, i, 3) still regarded the imperfect consonances as irrational, because he recognized only the Pythagorean tuning. Zarlino (*Le istitutioni harmoniche*, 1558, i, 14), by extending the Pythagorean inner sanctum to the number 6 (*senario*), was able to admit the ratios 5:4, 6:5 and 5:3 but had to rationalize the minor 6th, 8:5, as a composite interval made up of a perfect 4th and a minor 3rd.

Giovanni Battista Benedetti (*Diversarum speculationum mathematicarum et physicorum liber*, 1585) proposed that the concordance of intervals depended on the coincidence of periods of vibration; for example in a

12th every three vibrations of the shorter string meet one of the longer string. He showed that an index of consonance could be derived by multiplying the terms of the ratios, putting the major 6th (5:3, or 15) ahead of the major and minor 3rds (5:4, or 20, and 6:5, or 30). Vincenzo Galilei (*Discorso intorno all'opere di Messer Gioseffo Zarlino*, 1589, pp.92–3) opposed any numerical limits and denied that there was a natural order of sonorous numbers, insisting that all intervals were equally natural and that theoretically there was an infinity of consonances. Descartes took a similarly empirical position in three letters to Mersenne (18 December 1629, January 1630, 13 January 1631), positing two criteria for distinguishing consonances, simplicity of ratio and pleasingness, the 4th being simpler while the 3rds are more pleasing. This separation of the subjective and objective qualities of intervals has characterized modern thought since that time.

2. PSYCHOACOUSTIC FACTORS. 'Sensory consonance' refers to the immediate perceptual impression of a sound as being pleasant or unpleasant; it may be judged for sounds presented in isolation (without a musical context) and by people without musical training. 'Musical consonance' is related to judgments of the pleasantness or unpleasantness of sounds presented in a musical context; it depends strongly on musical experience and training, as well as on sensory consonance. These two aspects of consonance are difficult to separate, and in many situations judgments of consonance depend on an interaction of sensory processes and musical experience.

Historically, some theorists have argued that the basis of perceived consonance is physiological or sensory (Helmholtz, 1863), while others have attributed it to the learning of relatively arbitrary cultural patterns (Lundin, 1947). However, one should not regard these theories as mutually exclusive. The relative importance of sensory factors and learning in a particular musical culture will depend on the types of sound being presented, on the instructions given and on the musical experience of the listeners. Psychoacoustic studies have usually emphasized sensory consonance, and tried to explain it in terms of the physical nature of the sounds and the way the sounds are analysed in the peripheral auditory system.

An interval that plays an important role in all scale systems is the octave, in which the frequency of the higher note is double that of the lower one. Consequently, two complete cycles of the higher note occur for each cycle of the lower note. Sensory theories of consonance are based on this fact, and on the fact that other common musical intervals – at least in Western, Indian, Chinese and Arab-Persian music (see Burns and Ward, 1982) – correspond to relatively simple ratios of frequencies (e.g. perfect 5th, 3:2; perfect 4th, 4:3; major 3rd, 5:4). Generally, when pairs of tones are played together, intervals giving simple ratios are heard as consonant, while intervals with complex ratios (such as minor 2nd, 16:15) are heard as dissonant. As a rough rule of thumb, ratios involving integers greater than 6 are heard as dissonant, while intervals involving ratios less than 6 are heard as consonant.

Sensory theories offer two (not mutually exclusive) explanations for this preference for simple ratios. The first is connected with the fact that when two sinusoids (pure tones) with similar frequencies are presented together, the total sound fluctuates in amplitude, an effect called 'beats'. The beats occur as the tones move alternately in phase (the peaks in the two tones coinciding) and out of phase (the peaks in one coinciding with the dips in the other). Beats occur at a rate equal to the difference in frequency between two sinusoidal tones, and in the case of complex tones they also occur between the harmonics (overtones). When two complex tones have fundamental frequencies in a simple ratio, such as 2:1, the harmonics of the upper tone always coincide in frequency with harmonics of the lower tone. Hence, no beats are audible. The more the fundamental frequencies depart from a simple ratio, the greater will be the tendency for beats between the harmonics. Intervals may be preferred that minimize audible beats between harmonics of the two notes (Helmholtz, 1863); this point is expanded later.

The second explanation is connected with the fact that action potentials (nerve impulses, 'firings' or 'spikes') in the auditory nerve tend to be synchronized to a particular phase of the stimulating wave in the cochlea or inner ear (*see* HEARING AND PSYCHOACOUSTICS); for example, the impulses may occur close to the peaks of the wave. As a result, the time intervals between successive nerve impulses are close to integer multiples of the period of the stimulus (the time taken for one complete cycle). Thus, if the stimulus is a sinusoidal tone with a frequency of 500 Hz, then the intervals between successive nerve impulses cluster around values of 2 milliseconds, 4 milliseconds, 6 milliseconds and so on. Pairs of tones presented together may sound consonant when the intervals between nerve impulses share common values for the two tones (Meyer, 1898; Boomsliter and Creel, 1961).

Beats may be perceived differently depending on their rate (Plomp and Levelt, 1965). If two sinusoids are presented simultaneously, and their frequency separation is very small, then the beats are heard as slow fluctuations in loudness, but the sound is still consonant. If the two tones are moved apart in frequency, then the beats become faster and the percept is of rapid loudness fluctuations which are somewhat unpleasant. For still greater frequency separations, the loudness of the sound becomes steady, but the sound has a rough, unpleasant quality. Finally, when the frequency separation is sufficient, two separate tones are heard, and the overall sound appears to be consonant. At this point the tones are resolved or separated in the cochlea, so they no longer interact. Plomp and Levelt found that consonance judgments for pairs of sinusoids are related to the critical bandwidth of the ear, which is itself closely related to the bandwidth of the auditory filters. The tones do not sound dissonant at all if they are separated by more than one critical bandwidth. Maximal dissonance occurs when the tones are separated by about one quarter of the critical bandwidth, which corresponds to a frequency separation of about 3–4% (somewhat less than one semitone).

Plomp and Levelt and others (Kameoka and Kuriyagawa, 1969) have proposed methods for calculating the consonance of complex tones from the consonances of the simple-tone combinations that they contain. Generally, the calculation requires summation of the dissonance of all combinations of neighbouring harmonics (or partials in the case of non-harmonic complex tones, such as those produced by gongs or bells). The consonance is then inversely related to the total dissonance calculated in this way. The results of the calculations correspond reasonably

well with subjective judgments. According to this theory, two simultaneous harmonic complex tones having fundamentals with simple ratios sound consonant because the lower harmonics of the two tones are either widely separated in frequency or coincide. The lower harmonics are usually the more important in determining the overall impression of consonance, because, for most musical instruments, they are more intense than the higher harmonics. If the frequency ratio is less simple (if the ratio cannot be expressed by integers less than about 6), then there will be a number of harmonics from the two tones that differ only a little in frequency, and these will give rise to beats and to dissonance.

Explanations based on beats cannot explain all aspects of the perception of consonance. For example, beats do not occur between successive notes, yet a certain amount of dissonance can be experienced for such notes. Also, beats do not occur when the two notes of an interval are presented one to each ear, yet some dissonance may be experienced. Both of these effects might be the result of learning. A given dissonant interval will have become familiar under conditions where the tones are presented simultaneously to the same ear. Hence that interval is automatically associated with a sensation of dissonance, and this sensation may persist when the tones are presented sequentially or to opposite ears.

The second sensory explanation of the preference for simple ratios – attributing consonance to the coincidence of neural firing over a period of time – was put forward by Meyer (1898), and has since been supported by Boomsliter and Creel (1961), among others. Boomsliter and Creel emphasized that there is no sensation of pitch when the sounds are very short. Generally, periodic sounds containing fewer than about ten cycles appear click-like rather than tone-like, and the tonality progressively increases as the duration increases (Doughty and Garner, 1948; Moore, 1973). Boomsliter and Creel's 'long pattern hypothesis of harmony and hearing' arose from this fact. They argued that both pitch and the consonance between notes require the synchronization of neural firing to individual cycles of the sounds, and that the synchronization needs to persist for a certain time for it to be analysed. Similar arguments have been advanced more recently to explain the perception of pitches based on the temporal synchrony of neural firing to the stimulus waveform (Plack and Carlyon, 1995; Moore and Sek, 1996).

An explanation in terms of the synchrony of neural impulses to individual cycles of the sounds is supported by the observation that both our sense of musical pitch and our ability to make octave matches largely disappear above 5 kHz (Ward, 1954; Attneave and Olson, 1971), the frequency at which neural synchrony no longer appears to operate (Palmer and Russell, 1986). Furthermore, the highest note (fundamental) for instruments in the orchestra lies just below 5 kHz. One could argue from this that the disappearance of musical pitch at high frequencies is a result of a lack of exposure to tones at these frequencies. However, notes produced by musical instruments do contain harmonics above 5 kHz, so that if the learning of associations between harmonics were the only factor involved, there would be no reason for the change at 5 kHz.

It is of interest that the equal-temperament scale in general use today does not consist of notes in exact simple ratios. This might appear to undermine sensory theories based on either beats or neural synchrony. However, the deviations from a simple ratio scale are small. For example, the interval of a perfect 5th corresponds to a frequency ratio of 3:2; on the equal-temperament scale the ratio is 2.9966:2. This deviation may produce a small increase in beating between the upper harmonics of complex tones, but the effect is not very noticeable.

A different explanation of the preference for simple ratios between the frequencies of musical tones is that humans learn about octave relationships and other musical intervals by exposure to harmonic complex sounds (usually speech sounds) from the earliest moments in life. For example, the first two harmonics in a periodic sound have a frequency ratio 2:1, the 2nd and 3rd have a ratio 3:2, the 3rd and 4th 4:3, and so on. Thus by exposure to these sounds we learn to associate harmonics with particular frequency ratios. Terhardt (1974) suggested that such a learning process could account for the perception of the pitch of complex sounds, and especially the perception of the pitch of tones with 'missing fundamentals' (*see* HEARING AND PSYCHOACOUSTICS). Judgments of similarity and of consonance or dissonance may depend upon a similar learning process (Terhardt, 1974); we learn which musical intervals 'belong' together by learning the intervals between the lower harmonics in complex tones. Terhardt referred to this as 'harmony' and distinguished it from sensory consonance.

While simple ratios may be preferable for simultaneously presented tones, it is not clear whether this is the case for tones presented successively. A number of experiments investigating preferred notes in performances on stringed instruments of various kinds have shown that there is no simple answer. Some workers have found preferences for simple ratios, while others have found that the preferred scale corresponds fairly closely to equal temperament, except that notes higher than the tonic or keynote tend to be sharpened relative to that note. Musicians were asked to play familiar tunes on a monochord, a one-stringed instrument with continuously variable tuning; while subjects consistently chose the same tuning for a given note within a given tune, they chose different tunings, for what is ostensibly the same note, in different melodies and in different parts of the same melody (Boomsliter and Creel, 1963). However, the chosen patterns formed a structure of small whole-number ratios to the tonic and to additional reference notes linked by small whole-number ratios to the tonic. Thus within small groups of notes simple ratios are preferred, although the 'reference' point may vary as the melody proceeds. Others have concluded, in contrast, that 'there is no evidence . . . that suggests that the performers tend to play intervals corresponding to exact small-integer ratios, . . . for either melodic or harmonic situations' (Burns and Ward, 1982, p.259).

There have been few cross-cultural studies of the perception of consonance. Consequently this makes it difficult to assess the relative importance of learning and of innate sensory/perceptual processes; moreover, few cultures remain that are accessible to experimenters but unaffected by Western music. One cross-cultural study found no meaningful differences in preferences for musical intervals between American and Japanese students (Butler and Dalston, 1968). However, aesthetic preferences seem to be distinguishable from psychoacoustic judgments.

Consistent results across listeners for judgments of 'roughness', have been reported (Taylor, 1965); however, the judgments became very inconsistent when the criterion was changed to 'pleasantness'. A factor-analytic study of the determinants of consonance judgments yielded two psychoacoustic factors, 'pitch' and 'fusion', and one aesthetic or 'evaluative' one (van de Geer, Levelt and Plomp, 1962).

Some studies have shown that preferences for musical intervals change with age, at least among schoolchildren. One found that British children under nine years of age did not show distinct preferences for tones with simple frequency ratios (as compared to complex ratios), whereas children over 12 did (Valentine, 1913). Such changes may reflect the development of sensory and perceptual skills, or they may reflect increasing familiarity with the 'grammar' of the local musical idiom and a development of concepts like the resolution of tension in music. How much the perception of consonance and dissonance is due to basic sensory and perceptual factors and how much to learnt ones remains unresolved.

See also PSYCHOLOGY OF MUSIC, §II, 1.

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CLAUDE V. PALISCA (1), BRIAN C. J. MOORE (2)

Consoni, Carlo Donato. *See* COSSONI, CARLO DONATO.

Consoni, Don **Giovanni Battista** (*b* Bologna, 1706; *d* Bologna, after 1765). Italian composer and organist. A priest, he was the son of Girolamo Consoni, organist and composer, and elder brother of Giuseppe Antonio Consoni. He began studies with G.B. Martini in 1735 and was admitted in 1758 with his brother to the Accademia Filarmonica of Bologna. According to Fétis, he had a considerable reputation as an organist. His extant works, all in the Bologna Conservatory library, include 25 fugues with sacred texts for three or four voices and continuo, 27 psalms, four mass movements, three *Magnificat* settings, two hymns, a litany and antiphons. This library also has the counterpoint exercises from his study with Martini and his test pieces for the Accademia. (*FétisB*; *EitnerQ*; *SchmidlD*)

MILTON SUTTER

Consoni, Don **Giuseppe Antonio** (*b* Bologna, *c*1710; *d* Bologna, 7 March 1765). Italian composer. A priest, he was the son of Girolamo Consoni, an organist and composer, and younger brother of Giovanni Battista Consoni. He became a pupil of G.B. Martini in 1740 and was admitted in 1758 with his elder brother to the Accademia Filarmonica of Bologna; he was elected *principe* early in 1765 but died soon afterwards. His extant works, all in the Bologna Conservatory library, include 23 fugues with sacred texts for three or four voices and continuo, eight psalms, two hymns, a mass for unison chorus and continuo and five mass movements. This library also has the counterpoint exercises from his study with Martini and his test pieces for the Accademia. (*EitnerQ*; *SchmidlD*)

MILTON SUTTER

Consonium. A term mentioned by Francesco da Barberino as the text for a *caribus*, a *nota* or a *stampita*; *see* LAI, §1(vii).

Consort. A small instrumental ensemble for playing music composed before about 1700. The meaning is frequently extended to cover ensembles of voices with or without instrumental accompaniment, and the word is also applied to the music itself. During the early period of its use (from about 1575 to about 1700) the term also had a variety of meanings which often differ from those usually understood today.

1. Relationship with the Italian *concerto* and the French *conert*. 2. Mixed consorts. 3. 'Broken music'. 4. Instrumentation.

1. Relationship with the Italian 'concerto' and the French 'concert'. The musical term 'consort' appears to have originated as a false representation of the existing Italian 'concerto', which in the early 16th century denoted simply an ensemble of voices or instruments. It is not known how the English term acquired its early implication of a mixed group of instruments, but by the early 17th century this specialized use was less common than the general one as defined in John Bullokar's *English Expositor* (London, 1616/*R*): 'A company: or a company of Musitions together'. The French 'concert' seems to have had a similar meaning in the early 17th century, for example in the section of Mersenne's *Harmonie universelle* (1636–7) dealing with 'Violes dans les Concerts'. In Cotgrave's *Dictionarie of the French and English Tongues* (London, 1611/*R*) 'concert de musique' is equated with 'a consort of musicke'.

The Italian term, however, was itself changing its meaning at the end of the 16th century. Boyden explained how 'concerto' came to be applied alongside its older sense in an etymologically more accurate way. This was to describe new styles which involved solo-like parts and 'competing' choirs and groups of instruments. An example is Monteverdi's heading 'Concerto' in his *Settimo libro di madrigali* (1619), a usage echoed in Walter Porter's *Madrigales and Ayres* (1632), modelled on Monteverdi's publication, whose title-page refers to 'Toccatos, Sinfonias and Rittornellos ... After the manner of Consort Musique'. 'Concerto' was also used in Italy from the late 16th century in the sense of a musical entertainment in which a number of performers took part. It was presumably such an event that Fynes Moryson had in mind when he wrote in his unpublished *Itinerary* (*c*1619) concerning Italy: 'And in all Churches upon all Sondayes and festifall dayes they have consortes of excelent musicke, both lowde and still Instruments and voyces'.

Both 'concerto' and 'concert' were used increasingly in the 17th century as titles for collections of instrumental ensemble music. In England the title 'Consort' was similarly used by the 1650s, for example in William Lawes's *Royal Consort* and Locke's *Consort of Four Parts*. It was rarely used for individual pieces, although in the plural it was treated as a collective expression by many authors, including Christopher Simpson in his *Compendium of Practical Musick* (1667):

> You need not seek Outlandish Authors, especially for Instrumental Musick; no Nation (on my opinion) being equal to the English in that way; as well for their excellent, as their various and numerous Consorts, of 3, 4, 5, and 6 Parts, made properly for Instruments; of all which ... Fancies are the Chief.

2. Mixed consorts. The majority of 16th-century music that would now be called 'consort music' was seldom referred to at the time as such. Indeed, the earliest recorded example of the English word 'consort' in a musical sense is in George Gascoigne's description of a spectacle presented to Queen Elizabeth at Kenilworth in July 1575 (*The Princelye Pleasures*, London, 1576, lost; repr. in *The Whole Woorks*, London, 1587): 'From thence her Majestie passing yet further on the brydge, Protheus appeared, sitting on a Dolphyns backe ... With in the which Dolphyn a Consort of Musicke was secretely placed, the which sounded, and Protheus clearing his voyce, sang'. Another account of the same event by Robert Laneham describes this ensemble as 'compoounded of six severall instruments' (*A Letter*, London, ?1575/*R*). There is evidence to suggest that during the late 16th century the word 'consort' was applied primarily to groups of diverse instruments coming from different families, although more general uses of the word may also be found.

The classic grouping together of unlike instruments in England at the time consisted of the six instruments which, according to an anonymous chronicler (*The Honourable Entertainement ... at Elvetham*, London, 1591), entertained the queen at the Earl of Hertford's Hampshire estate of Elvetham: 'After this speech, the Fairy Quene and her maides daunced about the garland, singing a song of sixe partes, with the musicke of an exquisite consort, wherein was the Lute, Bandora, Base-Violl, Citterne, Treble-violl, and Flute'. It was for this combination that Morley's *Consort Lessons* (1599, 2/1611) and Rosseter's *Lessons for Consort* (1609) were written. The use of the word 'consort' in these titles seems to be significant, since it occurs every time this instrumental grouping is involved. William Leighton's *Teares or Lamentacions* (1614), for example, includes a section of four-part songs accompanied by the same group of six instruments. The list of contents in this publication clearly distinguishes between the accompanied 'consort songs' and the unaccompanied '4 Parts for Voyces' and 'Songs of 5. Parts for Voyces'. This appears to be the only known contemporary example of the term 'consort song'. Praetorius wrote enthusiastically of the 'Englisch Consort' in the third volume of his *Syntagma musicum* (Wolfenbüttel, 1618, 2/1619/*R*), and showed that it could be made up of a great variety of different instruments, not just those specified above. His descriptions testify to the fame of such ensembles on the Continent in the early 17th century. This is supported by other literary and archival references, and by Dutch and German pictures showing characteristically English combinations of instruments being played together (see illustration).

A mixed ensemble is now often referred to as a 'broken consort', but this expression is of doubtful authenticity; there are no recorded examples of its use in Elizabethan times, and it is questionable whether it was ever used specifically to denote a consort of unlike instruments. The Lord Chancellor's records for 1660 show that there was in King Charles II's 'private Musick' a group known as 'the Broken Consort' which may well have given its name to Matthew Locke's two sets of compositions called *The Broken Consort* in a manuscript bearing the general title *Compositions for Broken, and whole Consorts*. The meaning of 'broken consort' here is not entirely clear. Other references in the 17th century are extremely rare, but seem to signify disorder rather than a mixed group of instruments. 'Whole consort' is also seldom encountered and tends to denote completeness rather than homogeneity. Comparison may be made with the expression 'full consort' found from time to time in Elizabethan literature, for example in a passage from Sidney's *Lady of May* which tells of Espilus singing to the accompaniment of his fellow shepherds' recorders, and Therion's foresters playing their cornetts; later 'the shepheards and forresters made a full consort of their cornets and recorders'. The same sense was probably meant when the five recorders in the custody of the Norwich waits in 1584–5 were described as 'beeying a Whoall noyse'.

3. 'Broken music'. Some confusion has arisen between the expression 'broken consort' and a quite different one,



English consort of lute, bandora, violin, flute and bass viol: detail from 'Fête champêtre', engraving by Nicolaes de Bruyn after a lost painting (c1601) by David Vinckboons

'broken music', which occurs several times in Elizabethan and Jacobean literature. The latter term appears to be closely associated with music for mixed consort, as may be seen in Thomas Churchyard's description of an entertainment before Queen Elizabeth at Norwich in 1578 (*A Discourse of the Queenes Majesties Entertainment*, London, ?1579). The device featured a cave in which was 'A noble noyse of Musicke of al kind of instruments, severally to be sounded and played upon; and at one time they should be sounded all togither, that mighte serve for a consorte of broken Musicke'. Nearly 50 years later in *Sylva sylvarum* (1627) Francis Bacon equated 'broken music' with 'consort music' in a discussion about the blending together of different instruments:

In that Musicke, which we call Broken musicke, or Consort Musicke; Some Consorts of Instruments are sweeter than others; (a Thing not sufficiently yet observed:) As the Irish Harpe and Base Viall agree well; the Recorder and Stringed Musick agree well: Organs and the Voice agree well; etc. But the Virginalls and the Lute; Or the Welch-Harpe, and Irish-Harpe; Or the Voice and Pipes alone, agree not so well.

Other examples testify to the usefulness of 'broken music' for such functions as courtly masks and the accompaniment of eating. Perhaps the best known instances of the term occur in Shakespeare's plays (*Henry V*, *As you Like it*, *Troilus and Cressida*), but unfortunately they can throw little light on its meaning, being used merely for the value of 'broken' as currency for making puns.

It is usually assumed in the light of Bacon's discussion of 'broken music' that 'broken' refers to the breaking up of 'whole' sets of instruments into mixtures of instruments from different families, but this need not be the case. The term is not mentioned in mixed consort publications or manuscripts, or in detailed descriptions of mixed consorts such as those quoted above. Bacon was not defining the term and there may be other reasons why the music of such consorts came to be known as 'broken music'. By far the most common Elizabethan connotation of 'broken' or 'break' in a musical context is that of division, the 'breaking' of long notes into smaller ones. Morley consistently used the word in this sense in his *Plaine and Easie Introduction to Practicall Musicke* (1597/*R*), for example: 'When they did sing upon their plainsongs, he who sung the ground ... sometimes would breake some notes in division, which they did for the more formall comming to their closes'. There are numerous other examples and later in the 17th century the word retained the same meaning. Christopher Simpson, for example, defined 'division' in *The Division-Viol* (2/1665/*R*) as 'the Breaking, either of the Bass, or of any higher Part'. An echo of this use is perhaps to be found in the term 'broken chord', although the *Oxford English Dictionary* records no examples before 1879. Possibly 'broken music' implies, in the early stages of its use at any rate, music making a special feature of division. Rapid virtuoso passage-work is found in almost every example of the repertory for mixed consort. By the turn of the century 'broken music' in this sense may have become so closely connected with 'consort music' that the two were regarded as synonymous even if there was no rapid division.

4. INSTRUMENTATION. The sources of English mixed consort music are unusual in that they specify with some precision which instruments are involved. Sources of other types of ensemble music normally give no such information, although they sometimes offer a broad choice of instruments. A rigid choice of performing medium is alien to 17th-century and earlier music, but complete flexibility, uninformed by historical and practical considerations, may equally lead to performances far removed from the spirit in which the music was written. The function of the music, rather than the music itself, tended to govern its instrumentation, an important factor being the nature of the occasion on which the music was played. At the English Jesuit college at Saint Omer in France, for example, the music of viols was associated in the early 17th century with the training of young musicians; mixed consort music was effective for the reception of guests and persons of distinction, while the music of wind instruments such as the 'hautbois' and the 'recorders' was suitable for the reception of people of high rank. In the theatre, where consort music was often played, instrumentation would often be determined by

the symbolic associations of particular instruments. Strings, whether viols or violins, represented harmony, unity or agreement; oboes had magical associations and were often called for in connection with evil portents; the soft sound of flutes or recorders, sometimes referred to as 'still music', tended to symbolize death.

The social position of the players was also an important consideration in determining instrumentation. The instrumental resources of musical amateurs were different from those of professionals, and this is perhaps reflected in the title-pages of publications like Holborne's *Pavans, Galliards, Almains, and other short Aeirs ... for Viols, Violins, or other Musicall Winde Instruments* (1599). Professional musicians would probably use mainly violins and wind instruments according to the occasion, amateurs would use viols. During the 17th century the role of amateur instrumentalists became much more important than hitherto in the performance of consort music, and Henry Peacham in *The Compleat Gentleman* (London, 1622) makes clear the suitability of the viol for this purpose: 'I desire no more in you then to sing your part sure, and at the first sight, withall, to play the same upon your Violl, or the exercise of the Lute, privately to your selfe'. Consequently, the vast majority of Jacobean consort compositions for domestic consumption tend to adopt a style idiomatic to the viols, although particular instruments are not normally specified. For an illustration of a consort of viols *see* MASQUE, fig.1.

See also SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

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WARWICK EDWARDS

Consort anthem. A late 16th- and early 17th-century anthem scored for instrumental ensemble and voices. The term has recently been introduced to distinguish anthems that appear in secular sources with a 'consort' accompaniment (as in the Myriell Partbooks, *GB-Lbl* Add.29372–7) from those in choir partbooks written for organ and voices. No hard and fast distinctions can be made, though, between the liturgical verse anthem for organ and voices and the consort anthem, for many of the extant consort anthems (including most of those by Gibbons) are also to be found in organ versions. The consort anthem sources do not define the nature of the accompanying instruments, but some published collections intended primarily for domestic use, including consort anthems, bear the legend 'apt for voices or viols'. The engagement of cornett and sackbut players in the Chapel Royal and some choral foundations in the earlier 17th century may suggest church performance with wind instruments on occasion. *See* ANTHEM, §I, 3, and CONSORT SONG.

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PETER LE HURAY/JOHN HARPER

Consort of Musicke. British ensemble. Founded in 1969 by the lutenists Anthony Rooley and James Tyler, it specializes in the performance of Renaissance and Baroque vocal music. The ensemble's membership has included a varied cast of singers and instrumentalists, with Rooley as sole director since 1972. Since its inception the core of the ensemble has consisted of Rooley, Emma Kirkby and David Thomas. The Consort of Musicke's repertory is exceptionally wide-ranging, and its extensive discography includes such landmarks as complete surveys of the madrigals of Monteverdi, the vocal works of Dowland, the stage music of Purcell and the Cordiforme Chansonnier. In recent years the ensemble has established its own record label, Musica Oscura, with the aim of intensifying its investigation of lesser-known figures from the Italian and English madrigal and Restoration repertories.

FABRICE FITCH

Consort song. A term coined by Thurston Dart to denote a characteristic English song form of the late 16th and early 17th centuries for solo voice or voices and an obbligato accompaniment for instruments, by implication, a consort of viols. Although confined in contemporary use to a number of songs for four voices in the lutenist tradition accompanied by a standard mixed consort of six instruments (in William Leighton's *Teares or Lamentations*, 1614), the term has generally been accepted because it captures the intergration of the genre's ensemble characteristic and its aesthetic values, and provides a useful parallel to the (equally modern) expression 'lute song'. With the addition of a vocal chorus the form expanded, and its major offshoot was the verse anthem, which may usefully be distinguished from the consort song by its ecclesiastical function, its reduced accompaniment and its frequent use of prose texts (*see* ANTHEM, §I, 3). It should be noted, however, that many verse anthems were originally 'consort anthems' designed for domestic or occasional use and later suited for church by substituting an organ for the viol accompaniment. The musical importance of the consort song rests largely on its adoption and development by Byrd, who regarded it as the standard means of setting vernacular poetry. Historically, it represents the chief manifestation of a sturdy native musical tradition which withstood the onslaught of the italianate madrigal and the English lute ayre, and by a fascinating process of assimilation and expansion emerged triumphant after these forms had enjoyed their brilliant but short-lived ascendancy.

Consort songs first appear in the retrospective manuscript collections of the 1580s, but many of them must date from an earlier time, perhaps as early as 1550. The origins of the form remain obscure. Attempts to link it to the Tenorlied are at best tentative owing to the lack of documentary evidence and to the great differences in style. The instrumentally accompanied solo songs of

France, particularly the *chanson rustique* settings of Antoine de Févin and his contemporaries, may have had some bearing, though probably an indirect one. Indeed, it seems likely that the origins of the consort song owe less to foreign models than to the effect of practical considerations on the flexible performing possibilities of the early Tudor song tradition. The two most important of these practical considerations are the growing popularity of the consort of viols after 1540 when an Italian consort made its appearance at the English court, and the preference after Henry VIII's reign for court entertainments performed exclusively by boys.

The other song form current in England during the infancy of the consort song was the four-part chanson-like partsong that appears, for instance, in the Mulliner Book (*GB-Lbl* Add.30513). Both share an emphasis on the highest voice and a new kind of phrase structure that sets them apart from earlier Tudor songs. It is possible that the consort song first arose from solo performances of these partsongs. A few early four-part consort songs survive, but five-part texture seems to have been standard almost from the inception of the form. When Henry Disle published Richard Edwards's collection of courtly verse in 1576 under the title *The Paradyse of Daynty Devices*, it was probably consort settings he had heard that led him to advertise the contents as 'aptly made to be set to any song in 5 partes, or song to instrument(s)'. This verse anthology provides the texts for what appear to be among the very earliest consort songs, most of them simple strophic settings, with one syllable to a note, and no repetitions other than the customary one involving the final line or couplet of each stanza. Sometimes they are enlivened by antiphonal effects between voice and viols, as in the anonymous setting of Hunnis's *In terrors trapp'd*. A further development, found in Robert Parsons's *Enforced by love and fear* and Strogers's *Mistrust not truth*, is the half-canonic dialogue that develops between treble and solo voice when the former takes the highest position in the ensemble, a technique that Byrd continued to exploit.

Another kind of consort song in the early repertory (which is almost all to be found in MB, xxii, 1967) is the lament, or 'death song' as Peter Warlock appropriately called it. Many examples appear to have come from the Senecan plays performed by choirboy companies at court and elsewhere, especially in the earlier part of Elizabeth I's reign. These songs are not only lugubrious but also highly stylized; indeed, they are simply a musical extension of the set speeches in which the plays abound, usually beginning with an appeal to the divine powers, and ending with reiterated statements about the character's impending demise in a manner that Shakespeare ridiculed in the Pyramus and Thisbe episode of *A Midsummer Night's Dream*. The songs are through-composed, but instead of building them on imitation between voice and instruments, composers generally sought a flexible, self-generating accompaniment, based largely on stock figures passed from one instrument to another and a harmonic style heavily spiced with false relations. This pleasantly decorative but rather discursive idiom is most successful in Richard Farrant's laments, and in the fine anonymous settings of *O Death, rock me asleep* and *Ah, silly poor Joas*.

Byrd's adoption of the consort song, probably in the 1570s after his arrival at court, immediately enhanced its musical stature. On first sight it seems puzzling that the same composer who delighted in the most high-flown rhetorical gestures in some of his motets should at the same time have largely rejected the madrigal in favour of a form that traditionally gave little occasion for musical illustration of the words. Characteristic of all Byrd's consort songs are a strophic setting; the separation of the poetic lines in the music; the syllabic setting of the words, with a melisma on the penultimate syllable of a line in the more serious songs; and the lack of repetition, other than that of the final couplet or the occasional vocative or imperative phrase, such as 'O Lord' or 'Come down'. The vocal melody is sturdy rather than ingratiating, and it matches the solemn iambics of the poetry with a measured alternation of semibreves and minims, or minims and crotchets. There is rarely any predetermined metrical scheme (*Constant Penelope*, a setting of hexameters, is an exception), but instead continual variation on a few patterns mostly involving syncopation as a means of avoiding the obvious. The only satisfactory conclusion to be drawn from Byrd's preference for this sober kind of song is that he pursued it out of a sense of literary propriety: poems to Byrd, as to his contemporary the literary theorist George Puttenham, were not simply rhymed passages of prose but expressive forms shaped by number and proportion, and it is form that takes precedence over content and imagery in Byrd's settings.

While this remains true throughout his career, Byrd nevertheless found increasingly more interesting ways of making the music 'framed to the life of the words' (to quote the title-page of his last song collection, the *Psalms, Songs, and Sonnets* of 1611). The early psalms, those surviving only in manuscript, are little advanced over the work of his predecessors, though some of them make use of a vocal chorus and are therefore among the earliest experiments leading to the verse anthem. Those in the *Psalmes, Sonets and Songs* of 1588, however, are much more rigorous in their use of imitation as a structural principle. It is as though Byrd was chiefly concerned at this stage to raise the musical level of the consort song by means of contrapuntal skill. And it is incidentally the thorough-going imitative technique that made it possible for him in publishing to add words to the instrumental parts and therefore appeal to a wider market. Even the lighter sonnets and pastorals admit some imitation, though here the emphasis is on providing the less serious verse with an appropriate musical counterpart, making use of more obvious musical devices such as rhyming cadences to match rhyming lines. The *Songs of Sundrie Natures* of 1589 contains a smaller proportion of consort songs, but it includes two carols with vocal burden and a fully-fledged consort anthem, *Christ rising*, that became one of Byrd's most popular works in church circles. In the songs written after this time the accompaniment became increasingly flexible, recapturing some of the spirit of the old death songs (which Byrd occasionally parodied outright) but using its new-found freedom to support and elaborate on the text in ways that Byrd's predecessors had simply never considered. This development can be followed in the few printed consort songs of the last period, but it is even more clear in a series of songs, some of them commissioned for family celebrations, found in the manuscripts emanating from the household of a Norfolk gentleman named Edward Paston. Many of these songs are anonymous in their sources, but

bibliographical and stylistic evidence strongly supports their attribution to Byrd.

The style of these magnificent late songs had little or no effect on Byrd's successors, but his example in cultivating the consort song ensured its survival during the period when the Italian madrigal dominated English musical taste. Indeed, several madrigal collections, like Byrd's first two songbooks, contain consort songs disguised by the addition of words to the instrumental parts, and the influence of the style may be discerned in the work of even the most thorough-going madrigalists, as Kerman's study shows. Byrd's example may also have helped to crystallize composers' conception of the consort song as an appropriate manner of setting occasional, serious, spiritual or (most especially) elegiac verse. Yet it continued also to find its place in the theatre for lighter music, as well as in those curious mixtures of quodlibet and comedy known as STREET CRIES. In about 1600, the date when the phrase 'fit for voices or viols' first appeared on the title-page of a madrigal print, there seems to have been renewed interest in consort music, and this in turn led to a growing concern for what might be called the 'verse' idiom. Beginning about the time of Michael East's influential *Third Book* (1610) there is a tendency for consort songs and anthems to turn up in many published collections, including those of Byrd himself (1611), Thomas Ravenscroft (1609, 1611 and 1614), Sir William Leighton (1614), John Amner (1615), Thomas Vautor (1619) and Martin Peerson (1620 and 1630), not to mention the further prints of the prolific East (1618 and 1624). And the 'secular' manuscript sources of the pre-Commonwealth period, as Monson shows, give an even stronger impression of the ascendancy of the consort song and anthem, and the decline of the madrigal.

The growth in popularity of the lute ayre after the appearance of Dowland's *First Book* in 1597 may perhaps be connected with this process (*see* AIR, §2). The four-part 'ayres' could, and must often, have been performed as solos with viol rather than lute accompaniment in the manner implied by Thomas Myriell's copies (in *B-Br* II 4109). Greer has even gone so far as to assert that the serious contrapuntal 'ayre' was an offshoot of the consort song and that some ayres originated as real consort songs. His views pass over the distinction between the four- and five-part textures observed by those contemporary anthologists who made consort arrangements of lutenist songs (e.g. in *GB-Lbl* Add.17786–91 and 37402–6); but a close connection undoubtedly existed between the two forms, and some mutual influence.

The distinguishing features of the Jacobean consort song result from composers' attempts to make some sort of synthesis between the native and the imported forms and styles. Thus the stage songs and other light numbers from the Ravenscroft collections and the Oxford manuscripts (*Lbl* Add.17786–91, 17797 etc.), and the brief pieces of Peerson's first collection, capture the simpler and more ingratiating manner of the lute ayres. On the other hand, the more serious consort songs and anthems of East, John Ward, Ravenscroft and William Simmes (whose *Rise, O my soul* seems indispensable to every anthologist of the period), and those of Peerson's later collection, generally attempt to impose expressive elements from the madrigal upon the traditionally contrapuntal style of the indigenous form. Thus pictorial word-setting, expressive harmony and even contrasts of scoring find their place in these works, which nevertheless keep some of the native idiom's solemnity. The most distinguished upholder of the older tradition is of course Gibbons, whose consort anthems rank next to the songs of Byrd in the repertory. Gibbons was conservative in many respects but he was alive to new possibilities in the handling of the words, and he imparted a quality of his own to the idiom, as can be seen, for instance, in the remarkable welcome song, *Do not repine, fair sun*, composed for the Scottish Progress of 1617, as well as in the better-known sacred pieces.

It needed another set of influences from France and Italy to produce the extended musical forms of the Restoration period, the verse anthem and occasional ode, and it would be dangerous to make excessive claims for the effect of the earlier consort song upon them. Yet the consort anthems of Gibbons and his contemporaries were still being performed in Restoration times and beyond, and there can be little doubt that they played their part in shaping the more grandiose genres of this later age.

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PHILIP BRETT

Con spirito. *See* SPIRITOSO.

Constance. *See* KONSTANZ.

Constans [Costinus] **Breuwe** [Breeu, Brawe] [Constans de Languebroek, Constans de Trecht] (*d* 1481). Franco-Flemish singer and composer. He was chaplain in the Burgundian court chapel from December 1442 to 1479, and he also held a prebend 'pro nobili' at Cambrai Cathedral from 5 November 1451 to 17 November 1452 (*F-CA* 1046, f.143*v*–144). In the 1460s he was listed as a member of the confraternity of St Jacques-sur-Coudenberghe at Brussels as 'her Constans de senghere' (see Pinchart). His nephew, Johannes Bouvart 'de Tricht' or 'de Mastricht', was in the Burgundian chapel from 1453 to 1476. (Languebroek, then, may have been north of Maastricht where a Langbroekbeek still exists, although Marix, 1939, suggested it was Langeboeken near Ghent.)

From November 1456 to December 1457 Hayne van Ghizeghem, a young boy and a protégé of the future Charles the Bold, was lodged at the home of Constans. The account books for subsequent years are lost, but Hayne may well have remained there and received his initial musical training from Constans. The two three-part textless pieces in *I-TRmf* 90 (ed. in Marix, 1937) ascribed to 'Constans' are probably secular songs, but it is difficult to see in them details that might be interpreted as influencing known works by Hayne. There is a reference to Constans in Crétin's *Déploration sur le trepas de Jean Ockeghem* (1497) and in a Spanish treatise of the time (*E-E* C III 23).

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DAVID FALLOWS

Constant, Franz (*b* Montignies-le-Tilleul, Hainaut, 17 Nov 1910; *d* Le Tignet, France, 13 March 1996). Belgian composer. He started his musical studies at the Charleroi Academy of Music and continued at the Brussels Conservatory, where he obtained a virtuosity prize for piano. He studied composition with Jean Absil and Francis de Bourguignon. In Paris he received advice from Henri Tomasi. Until his retirement in 1976 he was a piano teacher at the academies of Schaerbeek and Uccle, director of the Auderghem Academy of Music and since 1947 taught solfège and later harmony at the Brussels Conservatory. As a pianist he performed numerous works by Belgian contemporaries, and he gave recitals and concerts first as a soloist, and later as part of a piano duo with Jane Pallemaerts. Slowly his career as a pianist gave way to composition. As a composer he was prolific in spite of starting late in life. He was open to all the aesthetic tendencies which influenced the language of modern music, but was in particular an admirer of Bartók and Stravinsky. He developed a contrapuntal style which shows great interest in form, melody and colour.

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DIANA VON VOLBORTH-DANYS

Constant, Marius (*b* Bucharest, 7 Feb 1925). French composer and conductor of Romanian birth. He graduated in piano, harmony and composition from the Bucharest Conservatory in 1943, and was awarded the Enescu prize in 1945. In 1946 he won a French government scholarship which enabled him to move to Paris. There he entered the Conservatoire as a student of Aubin and Messiaen, winning *premiers prix* in composition and analysis (1949). He also studied privately with Boulanger and Honegger, and enrolled in Jean Fournet's conducting class at the Ecole Normale de Musique. In 1952 he joined Schaeffer's Groupe de Recherche de Musique Concrète, and in 1954 co-founded France-Musique which he directed under the auspices of Radio France from 1954 to 1966. He founded the Ars Nova ensemble in 1963 as French radio's official new music ensemble, and began an international career as a conductor of contemporary music. Intended to counteract the relatively narrow aesthetic outlook of the Domaine musicale, Ars Nova performed a broader spectrum of new music, including works by non-serial composers. (Constant himself vigorously eschewed the serial movement of the 1950s and 60s.) His awards include the Koussevitzky Prize (1962), the Marzotto Prize (1968) and the Grand Prix National de la Musique (1969). He was professor of orchestration at the Paris Conservatoire from 1974 to 1988.

The first of several works to include electronic tape, *Le joueur de flûte* (1952), based on the tale of the Pied Piper of Hamelin, won Constant both the Italia Prize (1952) and the Grand Prix du Disque (1956). Choreographed in 1957, it marks the beginning of Constant's long association with ballet. In 1958 he became musical director of Roland Petit's Ballets de Paris and later served as musical director of dance at the Opéra (1973–8). He has composed nine ballets for Petit, including several for companies outside Paris, such as *Paradis perdu* (1966) for London's Royal Ballet, *Septentrion* (1975) for the Ballet de Marseille and *L'ange bleu* (1985), a cabaret pastiche, for the Deutsche Oper, Berlin. He collaborated with Marcel Marceau on a mimed version of *Candide* for the Hamburg Staatsoper (1970).

Despite Constant's early success as a ballet composer, it was his orchestral work *24 préludes*, first performed under Bernstein in 1959, that brought him to widespread

prominence. His continued exploration of unconventional timbral combinations reflects not only his electro-acoustic experimentation but also his stylistic affiliation to the colourism of Ravel and Debussy (as in *Turner*, 1961). His timbral experiments have led him either to focus on particular homogenous groups – as in the aptly titled *Winds* (1968) and *Strings* (1972) – or to explore timbral interplay, as in *Moulins à prières* for two harpsichords and electronic tape (1969). Other works involving unusual instrumental combinations include *Faciebat anno 1973* (1973), a concerto for 24 violins and orchestra, the horn concerto *Choruses and Interludes* (1987), which incorporates a jazz quartet into the orchestral ensemble, a barrel organ concerto (1988), and a concerto for six pianos and orchestra, the *Symphonie concertante* (1994). Both *Winds*, Chants du Maldoror (1962) and *Traits-cadavre exquis* (1969) involve aleatory techniques, the latter allowing free choice of both instrumentation (from two to 20 players) and duration (from two to 20 minutes), while he has also experimented with the spatial division of instrumental forces, as in *Texas Twilight* (1986) and *Pierres-Jewels* (1984).

Of his five operas, *Le souper* (1969) is without orchestra and two are commentaries on existing scores. In *La tragédie de Carmen* (1981) and *Impressions de Pelléas* (1992), both collaborations with Peter Brook, the original Bizet and Debussy scores are substantially reworked and reorchestrated. Recent orchestrations of Berlioz, Satie and Ravel, as well as Constant's music (1992) for Abel Gance's film *Napoléon*, which incorporates Honegger's original score, suggest an increasing fascination with the historical and musical legacy of his adopted French culture. Admitted to the Légion d'Honneur in 1990, Constant was elected to the Institut de France in 1993 to replace Messiaen, and was made a Grand Officier de l'Ordre du Merite in 1995.

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CAROLINE RAE

Constantin, Louis (*b* Vexin district, nr Paris, *c*1585; *d* Paris, bur. 25 Oct 1657). French violinist and composer. He became one of the 24 violinists in the chamber of Louis XIII on 21 February 1619; in 1655 he passed on this position to his nephew, Antoine Desnoyers. In addition he was one of the governors of the chapel of St Julien-des-Ménétriers from 1620 and from 12 December 1624 *Roy des joueurs d'instruments*, an office which conferred on him the right to levy throughout France the taxes that had to be paid before anyone could enter the profession of instrumentalist; his successor was Guillaume Dumanoir. He was considered one of the great virtuosos of his time and was singled out for praise by Mersenne in his *Harmonie universelle* (Paris, 1636–7). Most of his works, gathered together in the Philidor collection (*F-Pn*), have disappeared: only *La pacifique* (1636), for six instruments, survives there. Six dances by him are in contemporary anthologies (RISM 1646[11] and 1649[7]). One courante for guitar (1649) also survives (*F-Psg*).

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CATHERINE MASSIP

Constantine VII Porphyrogennetus [Kōnstantinos Porphyrogennētos] (*b* 905; *d* 959). Byzantine emperor and poet-composer. He was co-emperor from 908 until 945, and thereafter reigned solely until his death. According to Byzantine music manuscripts he was the composer of the 11 *exaposteilaria anastasima* of Sunday ORTHROS and three other *stichēra*. He was also responsible for compiling a *Book of Ceremonies* (which includes some older material); concerned with Byzantine imperial ceremonial, this work provides valuable evidence about performing practice, the organization of the choir and the use of organs at the Byzantine court.

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E. Wellesz: *A History of Byzantine Music and Hymnography* (Oxford, 1949, 2/1962), 90–91, 101–3, 105–6, 237
C. Floros: *Universale Neumenkunde*, i (Kassel, 1970), 351–2
G. Wolfram: 'Ein neumiertes Exaposteilarion Anastasimon Konstantins VII', *Byzantios: Festschrift für Herbert Hunger*, ed. W. Hörandner and others (Vienna, 1984), 333–8
N. Maliaras: *Die Orgel im byzantinischen Hofzeremoniell des 9. und des 10. Jahrhunderts* (Munich, 1991), 35–187
C. Troelsgård: 'The Exaposteilaria Anastasima with Round Notation in MS Athos, Ibērōn 953', *Studi di musica bizantina in onore di Giovanni Marzi*, ed. A. Doda (Lucca, 1995), 15–28

CHRISTIAN TROELSGÅRD

Constantinescu, Paul (*b* Ploieşti, 30 June/30 July 1909; *d* Bucharest, 20 Dec 1963). Romanian composer. He studied at the Bucharest Conservatory (1928–33) with Nicolescu (theory), Castaldi (harmony), Jora (composition) and Cuclin (aesthetics), and then in Vienna (1934–5) with Franz Schmidt, Oscar Kahasta and Joseph Marx. After teaching harmony, counterpoint and composition at the Bucharest Academy of Religious Music (1937–41), he was appointed professor at the School of Military Music, Bucharest (1941–4), and professor of harmony at the Conservatory (1941–63). He was the first Romanian teacher to introduce a study of the harmony of folk music and of Byzantine chant into his courses, having done original research in both fields (working on the latter with the Byzantine scholar Ion Petrescu). The church music tradition also provided a source for his compositional activity, and in particular for his choral works, such as *Patimile şi Invierea Domnului* ('The Passion and Resurrection of Our Lord') and the *Liturghia în stil psaltic*. His music draws on a wide range of other materials, and covers a similar diversity of approach, form and genre; yet Constantinescu managed to establish an individual style, one that served as the foundation for a national school. If Enescu brought a phase of Romanian music to consummate maturity, Constantinescu pointed the way for a new generation. He was awarded the Enescu Prize for composition (1932, 1938), the State Prize (1952) and in 1963 was elected to the Romanian Academy.

Although his language is direct and clear, Constantinescu's music shows a high degree of technical mastery, and many works had to be revised before he was fully satisfied with them. He was particularly fond of variation procedures, using them, with the aid of his harmonic skill, to integrate folksong fragments into his work. Effects of humour or irony are sometimes obtained by the reverse of this method, namely the presentation of an urban folktune in a deliberately disjointed and caricatural form. A brilliant orchestrator, he sometimes mimicked folk instruments or achieved comic effects through a playful use of wind instruments, although rich, warm sounds are more typical. Constantinescu also used the rhythm and the *parlando rubato* declamation of peasant music, and his ballets and orchestral pieces are influenced by folkdance.

WORKS

(*selective list*)

Stage: O noapte furtunoasă [A Stormy Night] (op, I.L. Caragiale), 1934, rev. 1950; Nuntă în Carpaţi [Wedding in the Carpathians] (ballet, F. Capsali and M. Dumitrescu), 1938; Pană Lesnea Rusalim (op, V. Eftimiu), 1955

Film scores: O noapte de pomină [An Unforgettable Night], 1940; O noapte furtunoasă [A Stormy Night], 1942; Drăguş, 1944; Răsună valea [Resounding Valley], 1949; O scrisoare pierdută [A Lost Letter], 1952; Moara cu noroc [The Mill of Luck and Plenty], 1956

Orchestral: Din cătănie [Service Years], 1933; Burlescă, pf, orch, 1937; Sinfonietta, 1937; Sym., 1944, rev. 1955; Olteneasca, 1949; Ciobănaşul [The Shepherd], 1949; Joc din Oaş [Oaş Dance], 1950; Balada haiducească [Outlaw Ballad], vc, orch, 1950; Brîul [Girdle Dance], 1951; Pf Conc., 1952; Huţulca, 1952; Mărănghile, 1953; Sîrba, 1954; Conc., str, 1955; Rapsodie oltenească, 1956; Vn Conc., 1957; Hp Conc., 1960; Simfonia ploieşteană, 1963; Triple Conc., 1964

Chbr and solo inst: 2 studii în stil bizantin, pf, 1929; 4 fabule [4 Fables], pf, 1932; Sonatina, vn, pf, 1933; Sonatina în stil bizantin, vc/va, 1940; Conc., str qt, 1947, rev. 1955; Piese, pf, 1963

Vocal: Liturghia în stil psaltic, 1936; Ryga Crypto şi, Lapona Enigel, 1936, rev. 1951; Patimile şi Invierea Domnului [The Passion and Resurrection of Our Lord], orat, 1943, rev. 1948; Naşterea Domnului [The Birth of Our Lord], 1947; Mioriţa [The Ewe Lamb], 1952; 4 Madrigals (M. Eminescu), 1954; 7 cîntece din Uliţa noastră [7 Songs from 'Our Street'], 1959

Principal publishers: Barenreiter, ESPLA, Muzicală (Bucharest)

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M. Lehnert: 'Em Weinachtsoratorium in Meissen', *Musik und Kirche*, xl (1970), 286–7
G. Constantinescu and others: *Ghid de opera* [Opera guide] (Bucharest, 1971)
W. Berger: 'Însemnări despre creaţia de cameră a eminentului compozitor Paul Constantinescu', *Muzica*, xxiii/12 (1973), 7–8
R. Machold: 'Paul Constantinescu: Lebensbild eines rumänischen Komponisten', *Musica*, xxvii (1973), 600–02
Z. Vancea: *Creaţia muzicală românească, sec. XIX–XX* (Bucharest, 1968)
A. Bădulescu: 'Portrete muzicale', *Muzica*, xxxii/6 (1982), 33–4
N. Moldoveanu: 'Compozitorul Paul Constantinescu', *Studii teologice*, nos.9–10 (1983), 714–28
E. Chicev: 'Conceptul arhitectonic şi dramaturgia în "Mioriţa" de Paul Constantinescu', *Lucrări de muzicologie*, nos.17–18 (Cluj, 1985), 105–12

VIOREL COSMA

Constantinidis, Yannis (*b* Smyrna, 21 Aug 1903; *d* Athens, 17 Jan 1984). Greek composer. He was trained first in Smyrna, and then in Germany, where he studied in Dresden with Mraczek (harmony, 1922) and in Berlin with Juon (harmony, counterpoint and fugue, 1923–6), Weill (orchestration, 1923–6), Rössler (piano) and Ehrenberg (conducting). He was also introduced to 12-note composition by Rufer. In 1931 he settled in Athens, where he turned to writing popular music under the pseudonym Costas Yannidis, which he adopted in order to distinguish himself from Grigoris Constantinidis, a well-known operetta composer of the time. After 30 years of success in the field, he abandoned popular music in 1962: besides

writing and revising a relatively limited number of concert works, he concentrated on his work as a producer of classical music programmes at the Armed Forces Radio (which in 1974 became the second programme of Hellenic Radio and Television).

Constantinidis ranks with Riadis as one of the greatest figures of the National School. His concert music presents a felicitous blend of Eastern and Western elements: Greek folksongs used in their original form (he never invented pseudo-folk melodies) became the cornerstone of all of his art-music compositions, with the exception of the Piano Sonatina (1927), the Tagore songs (1924–80) and the *Six Studies in Greek Rhythms* (1956–8). Rather than subjecting folk melodies to development, he repeats them in subtly transformed contexts, exploring their various harmonic implications or ornamentally varying them. He thus attains a style unmistakably personal and remotely associable with Ravelian impressionism. His contributions (as Yannidis) to operetta and popular song are instantly memorable, with an unmistakably personal charm and depth of feeling. His settings of well-known Greek revue writers, such as Alékos Sakellarios and Christos Yannakopoulos, enjoy a popularity second only to those of Hadjidakis.

WORKS

STAGE

under pseudonym Costas Yannidis, unless otherwise stated

dates are of first performance in Athens

Over 50 stage works; 35 recorded titles, incl. *Yeppe o vounissios* [Yeppe the Mountaineer] (inci, H. Ibsen), 1940; 19 revues, 1932–50, incl. *Anthropoi, anthropoi* [Ye men, ye men] (A. Sakellarios and others), 1948; 7 operettas and musical comedies, 1931–45, incl. I koumbara mas [Our maid of honor] Coperetta, 3, D. Yannoukakis), 1931; o kathodihiyitis tis Mariannas [Marianna's political instructor] (musical satire, D. Evanghelidis), 1945

SONGS

5 tragoudhia tis prosmonis [5 Songs of Expectation] (R. Tagore, trans. Constantinidis), Mez, pf, 1924–80; 5 Love Songs (trad.), Mez, pf, 1930–31; 20 Songs of the Greek People (trad.), Mez, pf, 1937–47; Miroloi (trad.), Mez, pf, 1950

under pseudonym Costas Yannidis

Dos mou dhyo filia ki as einai pséftika [Kiss me twice, even if you don't mean it] (Yannidis), 1934 [from revue Alepou]; Tha xanartheis [You will come back to me] (Sakellarios), 1934; Ti na sou kani to krasi [Wine is no use to me] (Yannoukakis), 1934 [from revue Alepou]; Afiste me na pio [Let me Drink] (Yannidis), 1935; Se lypamae [I am sorry for you] (Kioussis), 1936; Tharto mia nychta me fengari [On a moonlit night I will come] (M. Rigopoulos), 1937; O Yannos k' i Pagona [Yannos and Pagona] (trad.), 1938; Sygnomi sou zito [Forgive me, I beg you] (Sakellarios), 1938

Les ke itan htes [As if it were yesterday] (Sakellarios), 1939; Poso lypamai [How I regret] (Spyropoulos, Papadoukas), 1939; Liga louloudhia [Some Flowers] (Spyropoulos, Papadoukas), 1940; Poté de tha sto po [I'll Never Tell You] (Yannoukakis, Evanghelidis), 1940 [from revue Athina tou 1940]; Etsi in' i zoi [That's Life] (Evanghelidis), 1943 [title song from musical play]; Kalo sou taxidi [Farewell to You] (Savvidis), 1947; Pame san all ote [Let us go, as we once did] (Sakellarios-Yannakopoulos), 1950; Kalo sou taxidi [Farewell] (E. Savvidis), waltz; Htes to vrady oneiréftika [Last night I dreamt] (Yannoukakis); 6 Popular Songs, 1961

OTHER WORKS

Choral: 8 Dodecanesian Songs, 1972; 8 Songs from Asia Minor, 1972

Inst: Sonatina, pf, 1927; Apo ta Dodekanissa, pf, 1943–6; Suite on Dodecanesian Folktunes, vn, pf, 1947; 2 Dodecanesian suites, orch, 1948, 1949; 3 Greek Dances, orch, 1950; Kykladhitikos horos [Dance from the Cyclades], orch, ?1950; 44 Children's Songs (Greek Miniatures), pf, 1950–51; Mik rasiatiki Rapsodina [Asia Minor Rhapsody], orch, 1950–65; 3 Sonatinas, pf, 1952; 8 Dances from Greek Islands, pf, 1954, arr. 2 pf, 1971; 6 Studies in Greek Rhythms, pf, 1956–8; 10 Greek Melodies, wind qnt, 1972

Film scores (under pseudonym Costas Yannidis): I prosfygopoula [The Refugee Girl] (dir. T. Misrahi), 1938; Marina (dir. A. Sakellarios), 1947; Madame Sousou (dir. T. Mouzenidis), 1948; Oi yermanoi xanardhondae [The Germans are Back] (dir. Sakellarios), 1948; Teleftéa apostoli [The Last Mission] (dir. N. Tsiforos), 1949; O methystakas [The Drunkard] (dir. Y. Tzavéllas), 1950; To koritsi tis yitonias [The Girl Next Door] (dir. A. Lambrinos), 1954

Principal publishers: Melody (Athens), Rongwen

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GEORGE LEOTSAKOS

Constanz, Hans von. *See* BUCHNER, HANS.

Con strepito (It.). *See* STREPITOSO.

Contact microphone. *See* PICKUP.

Contant, Alexis (*b* Montreal, 12 Nov 1858; *d* Montreal, 28 Nov 1918). Canadian composer and organist. He studied organ and piano with S. Fowles and performed in public at 13. Later he accompanied several artists in recital including the violinist Jehin-Prume, who advised him to go to Europe to study. He was essentially self-taught, although he studied briefly under Calixa Lavallée (in Boston) and consulted Guillaume Couture, with whom he differed over matters of style. He was the first important Canadian composer who did not study music in Europe, relying instead on his own study of Bach, Weber, Wagner, Saint-Saëns, Massenet, Franck and especially Gounod. Some of his songs reveal the unmistakable influence of the French songwriters. A very popular teacher, he taught in many schools and colleges as well as giving private lessons at his studio to such notable musicians as Claude Chapagne, Rodolphe Mathieu and Wilfrid Pelletier. He wrote several masses for choir and orchestra, and (exceptionally for turn-of-the-century Canada) most of his almost 100 works were performed during his lifetime, although very few were published. His *Caïn*, the first Canadian oratorio, was given its première performance on 12 November 1905, with a chorus of 250, five soloists and 50 instrumentalists, a remarkable number of performers for Montreal at that time. *Caïn* is in three sections, *La haine*, *Le sang* and *La promesse*, with an overture. According to Gour, 'The work elaborates striking polyphonic contrasts in the manner of Verdi or Berlioz. It contains fugues, canons, grand ensembles in which the orchestra has the most important part and which are complemented by the choral sections'. In 1909 Contant composed a second oratorio, *Les deux âmes*, which he described as a symphonic poem. After reading the manuscript, Damrosch wrote: 'The score shows great powers and skilful work. It should have a hearing'. In *Les deux âmes* the orchestral patterns have become more complex, there is more continuity in the working out of the themes and the work as a whole shows greater maturity than *Caïn*. That same year Contant wrote a symphonic poem, *L'aurore*, in which the influences of Wagner, Gounod and Franck are replaced by more original ideas. Jean Yves Contant wrote: 'In it there are

dissonances and a musical style not unlike that of Sibelius and Strauss'. Alexis Contant was also an initiator and pioneer in chamber music, and his piano trio (1907) is the most frequently revived of his works. In 1914 he began an opera based on Louis Frechette's play *Véronica*, but completed only the overture.

WORKS

Vocal: Mass no.1, d, chorus, orch, 1884; Mass, B♭, chorus, org, orch, ?1896; Mass no.2, chorus, org, orch, 1897; Tantum ergo, chorus, orch, 1897; L'angelus, chorus, orch, 1898; Mass no.3, chor, org, orch, 1902; Caïn (orat), 1905; Le Canada (cant.), 1906; Vision de Jeanne d'Arc, 1v, orch, 1906; Musique, Bar, vc, pf, Paris, 1907; Les deux âmes (orat), 1909; Messe breve, 3vv, org, 1910; several songs

Orch: Fantaisie sur des airs canadiens, 1900; L'aurore, sym. poem, 1909; Véronica (op), 1914, ov. only; several fanfares and marches

Chbr: Méditation, vc/vn, pf/orch, 1897; Fantaisie on Home, Sweet Home and God Save the King, vc, pf, 1903; La Charmeuse, vc/vn, pf, 1903; Tarantelle, vc, pf, 1903; Trio, vn, vc, pf, 1907; 6 mélodies, Montreal, 1908; several pf works

MSS in *CDN-On*

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S. Willis: *Alexis Contant Catalogue* (Ottawa, 1982)

ANDRÉE DESAUTELS

Contarini, Marco (*b* ?Piazzola sul Brenta, nr Padua, 20 Feb 1632; *d* Padua, ?17 ?May 1689). Italian patron of the arts. He came of a wealthy and noble Venetian family and built two theatres on his estate, Piazzola sul Brenta. There he commissioned and produced a series of operas and other entertainments during the 1670s and 80s, engaging several of Venice's leading composers, notably Carlo Pallavicino and Domenico Freschi. His collection of over 1000 manuscript scores of the period 1639–85 (now in *I-Vnm*) is a major surviving musical source of 17th-century Venetian opera. His large collection of musical instruments included a viola da gamba by Gasparo da Salò, chitarroni by Matteo Sellas and Cristoforo Cocho, and a wide variety of wind instruments. It was later acquired by P.A.L. Correr, and much of it is now in the instrument museums of Brussels and of the Paris Conservatoire.

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M. Van Vaerenbergh-Awouters, N. Meeus and H. Boone: *Catalogus van de tentoonstelling gewijd aan muziekinstrumenten uit de XVIe en XVIIe eeuw/Catalogue de l'exposition 'Instruments de musique des XVIe et XVIIe siècles', Musée instrumental de Bruxelles, Sept - Nov 1972* (Brussels, 1972)
T. Walker: 'Gli errori di "Minerva al tavolino": osservazioni sulla cronologia delle prime opere veneziane', *Venezia e il melodramma nel Seicento* [Venice 1972], ed. M.T. Muraro (Florence, 1976)
T. Walker: '*Ubi Lucius*: Thoughts on Reading *Medoro*': preface to DMV, iv (1984), pp.cxxxi–clxiv

THOMAS WALKER/R

Conte, Bartholomeus le [Bartolomeo del, el, il]. *See* LE CONTE, BARTHOLOMEUS.

Conte, Il. (1) ?Italian composer, possibly identifiable with BARTHOLOMAEUS LE CONTE.

(2) ?Italian composer, with whom GIOVANNI CONTINO is sometimes confused.

Contemporary Chamber Ensemble of New York. American ensemble founded in 1960 by ARTHUR WEISBERG.

Con tenerezza. *See* TENERAMENTE.

Conti, Carlo (*b* Arpino, Frosinone, 14 Oct 1796; *d* Arpino, 10 July 1868). Italian composer. He studied in Naples, with Zingarelli (composition) at the Real Collegio di Musica di S Sebastiano and with J.S. Mayr (orchestration). From 1819 to 1821 he taught at S Sebastiano. His earliest compositions were performed while he was a student; among them the *opera semiseria Le truppe in Franconia* (1819) was especially praised by Rossini. Conti quickly made a name for himself as an opera composer, winning fame above all for *L'Olimpia* (1826). At his father's request he gave up composing operas and returned to Arpino in 1831. In 1840 he became an honorary member, and in 1851 president, of the Royal Academy of Arts in Naples and from 1846 to 1858 was professor of counterpoint and composition, and in 1862 assistant director, at the Conservatorio di S Pietro a Majella. He was elected an associate member of the Institut de France.

Conti's works are remarkable for their refined orchestration and technical command. He faithfully adhered to Rossini's operatic style in his theatrical works; Rossini declared him 'the most remarkable contrapuntal composer in Italy of his day'. Florimo attributed to Conti the farce *I Metastasiani*, for which no dates are known, and, on the basis of a letter by the composer, the opera *Sansone*, first performed at the S Carlo.

WORKS

OPERAS

ob – *opera buffa*
os – *opera seria*
oss – *opera semiseria*

Le truppe in Franconia (oss, 1), Naples, Real Collegio di Musica di S Sebastiano, 1819
La pace desiderata (oss, 2), Naples, Nuovo, aut. 1820
Misantropia e pentimento (oss, 2, G. Ceccherini), Naples, Nuovo, 4 Feb 1823
Il trionfo della giustizia (2, Ceccherini), Naples, Nuovo, wint. 1823
L'Olimpia (os, 2, A.L. Tottola), Naples, S Carlo, 28 Oct 1826
L'audacia fortunata (oss, 2, J. Ferretti), Rome, Valle, carn. 1827
I finti sposi (oss, 2), Rome, Valle, carn. 1827
Bartolomeo della Cavalla, ovvero L'innocente in periglio (oss, 2, Ferretti), Rome, Valle, 10 Sept 1827
Gli Aragonesi in Napoli (ob, 2, Tottola), Naples, Nuovo, 29 Dec 1827
Alexi (os, 2, Tottola), Naples, S Carlo, 6 July 1828, collab. N. Vaccai
Giovanna Shore (os, 3, F. Romani), Milan, Scala, 31 Oct 1829

Doubtful: I Metastasiani, 1 scene and aria *I-Nc*; Sansone

OTHER WORKS

6 masses, 2 requiems, 2 TeD, psalms, other sacred pieces
Cant. (A. Maffei, commissioned by Rossini), 1829; Il 29 gennaio, cant. (L. Tarantini), 1848; secular vocal chbr music
Syms., concs., various other instrumental works

WRITINGS

Memoria sulla musica ecclesiastica (Naples, *c*1840)
Trattato di contrappunto (n.p., n.d.)

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O. Calbi: 'Ricordo di Carlo Conti', *Rassegna musicale Curci*, xxii/1 (1969), 26–7

FRANCESCO BUSSI

Conti, Francesco Bartolomeo (*b* Florence, 20 Jan 1681/2; *d* Vienna, July 1732). Italian theorbist and composer. Letters addressed to Ferdinando de' Medici between 1699 and 1701 suggest that even before the turn of the century Conti was held in high regard for his performances as a theorbist in Florence, Ferrara and Milan. News of his virtuoso playing spread beyond Italy and by 1701 the Habsburg court in Vienna had offered him an appointment as associate theorbist with the same stipend paid to the principal theorbist, Orazio Clementi. Conti served in this capacity from 1701 to 1708, except for the period from October 1706 until July 1707, when his name is absent from the records. On the death of Clementi in August 1708 he was promoted to principal theorbist, a position which he held until illness forced him to retire in 1726. The court had difficulty selecting his successor; Joachim Sarao from Naples was appointed in January 1727.

Conti was also a highly skilled mandolin player and composed one of the earliest sonatas for this instrument. However, Viennese accounts of his career as a performer on either instrument are peculiarly lacking. The extent of his activities as a soloist are hinted at in reports in the *Daily Courant*, London, which confirm that 'Signior Francesco' participated in a benefit concert there in May 1703, entertained Queen Anne at the court in March 1707, and presented a programme of theorbo and mandolin music for the general public in April 1707. He was elected a member of the Accademia Filarmonica, Bologna, in 1708 and near the end of his career earned the title of 'first theorbist of the world' for his part in the performance of J.J. Fux's *Costanza e fortezza* in Prague in 1723.

By using the mandolin and theorbo as obbligato instruments in several of his operas, cantatas and oratorios, Conti created additional opportunities for virtuoso performances. The 1719 performance of *Galatea vendicata* is the only occasion on which he paired the two instruments in the same musical number; this occurred five days before his son Ignazio received a court appointment, suggesting that the unique scoring was intended for performance by father and son.

Long before the Habsburgs officially recognized Conti as a composer, he had distinguished himself at court with several successful performances of his music, including the opera *Clotilde*, presumably written for Carnival 1706, although neither a score nor any contemporary accounts of the production are known to have survived. Vestiges of the original score exist in the pasticcio version, *Clotilda*, which had at least seven performances in 1709 at the Queen's Theatre, London. They also appear in Handel's pasticcio *Ormisda*, first performed in London on 4 April 1730. The oratorio *Il Gioseffo*, with a text designed to honour Emperor Joseph I, whose coronation occurred in March 1706, was another such work. After a lapse of four years, Conti presented the court with an oratorio (1710) and an opera (1711) before being asked to fill a vacancy created by the promotion of J.J. Fux to vice-Kapellmeister. His appointment in 1713 as court composer entitled him to receive two stipends, one as composer and one as theorbist, the combined total of which made him one of the highest paid musicians in Vienna. His financial status was further enhanced by his second and third marriages, both to court prima donnas.

Conti married three times. After the death of his first wife, Theresia (Kugler), in April 1711, he married the wealthy prima donna, Maria Landini, a widow with three children. Not only had she inherited her husband's estate, but she was the highest paid musician in Vienna at that time. She sang the leading role in each of Conti's operas from 1714 to 1721. After her death in 1722, the position of prima donna remained vacant until 1724, when the court appointed Maria Anna Lorenzani. She sang the leading role in three of Conti's operas, and became his third wife in April 1725. Conti became ill in 1726 and by 1729 had left Vienna for Italy. Presumably he went back to Florence, where he owned a house and other property. By 1732 he had returned to Vienna and presented two new works at the court before his death in July of that year.

The importance of Conti as a composer of secular dramatic music for the court can be judged from the events at which his music was performed. For example, the opera staged during the carnival season was considered the major musical production of the year. It was a full-length work (in three or five acts) and received multiple performances. Between 1714 and 1725 Conti wrote all but one of the carnival operas. (Caldara, who served the court during this same period, had to wait until 1726 to be given the honour, and then only because Conti was ill; when Conti resumed his duties in 1732, Caldara again had to step aside.) Conti also wrote dramatic works to honour birthdays and name days of the imperial family and again he held a monopoly on some of these events: almost every year between 1713 and 1726 he wrote the music to celebrate either the birthday or name day of the Empress Elizabeth Christina.

Conti collaborated with several librettists, notably Stampiglia, Pariati, Zeno and Metastasio. Many of Pariati's librettos offered Conti possibilities for bringing comedy to the stage; of all their collaborations, *Don Chisciotte in Sierra Morena* (1719), a tragicomedy, is perhaps the best known. A satire on *opera seria* and its heroic arias, its popularity generated multiple performances outside Vienna (principally in Hamburg and Brunswick) between 1720 and 1737.

Conti's penchant for comedy and parody and his skill in writing *buffo* bass arias found expression in his numerous intermezzos. As early as 1714 he brought to the imperial stage 'Dorimena, Tuberone', a set of intermezzos performed with the pasticcio opera *L'Atenaide* by M.A. Ziani, Negri and Caldara. 'Dorimena, Turberone' may well have been the first intermezzos ever staged in Vienna independent of their host opera, and when they were repeated in Hamburg in 1719 they may have instituted the staging of independent intermezzos there as well. Pariati and Conti collaborated on at least four other sets of intermezzos between 1715 and 1718, and these and their tragicomedy operas (which included some memorable comic scenes) were in great demand outside Vienna, notably in Dresden, Hamburg, Breslau and Brunswick. In order to make them accessible to German-speaking audiences, Keiser, Telemann, Mattheson and others translated, revised and even pirated the original scores. Through these stagings, Conti's music had the potential to influence an important group of composers.

Conti's flair for the dramatic also found expression in his sacred music. His ten oratorios are stylistically akin to sacred operas, with emphasis on the soloist rather than the chorus. His varied handling of the chorus can best be seen in the shorter secular dramatic works, such as *Galatea*, where it functions as prologue, epilogue, commentator and participant. These opera choruses, however, do not employ the majestic fugal writing found in the oratorio choruses. Conti composed several settings of the mass in concertato style with full orchestra, chorus and soloists and may have been the first to compose a so-called 'Credo' mass, where the word 'credo' is repeated over and over against the setting of the liturgical text. Although Conti was celebrated in his lifetime as a composer for the theatre, it was as a composer for the church that his name was perpetuated for more than 150 years through repeated use of his *Missa Sancti Pauli* at the Schottenkirche, Vienna. Conti's offertory *Languet anima mia* is extant in a set of 11 parts and a score, both of which are partly autograph in the hand of J.S. Bach. The score dates from 1716 when Bach was in Weimar, but he did not perform the music until he was in Cöthen, where oboes were added to the scoring. Bach again performed the music in Leipzig with the continuo part transposed to accommodate the lower pitch of the organ there.

Although Conti paid particular attention to composing interesting arias for the bass and baritone roles in his operas and oratorios, the majority of his vocal chamber works are for soprano solo. Many of his cantatas require only a basso continuo accompaniment, but a significant number have orchestral accompaniment, including various obbligato instruments. His *L'Istro*, written for the 1719 wedding celebrations of Maria Josepha, daughter of Emperor Joseph I, and Crown Prince Frederick Augustus of Saxony, is on a grand scale, with the overture and two of the arias scored for trumpets, oboes, timpani and strings.

Conti's musical style balances a zest for experimentation with a keen sense of clarity of design articulated by thematic and tonal principles. Nowhere is this more apparent than in his overtures and arias. In the overtures he developed concepts that evolved into fully recognizable sonata forms in both the first and third movements of the customary fast-slow-fast pattern. In the arias his handling of the ritornello principle in da capo structures moves his music towards the threshold of the Classical style. The aria accompaniments are exceptionally diverse in texture and scoring. His preference for bassoon and lower strings (baryton, viola da gamba, cello) as obbligato instruments extends even to the viola, which comes to the fore as a proponent of melodic material in *Meleagro* and as a supporter of the harmonic foundation in *Teseo*.

Issipile, Conti's last opera for Vienna and his only confirmed collaboration with Metastasio, signals a change in compositional style: arias are fewer in number but greater in length, emphasis shifts from male to female voices (no bass role is included); the amount of accompanied recitative increases substantially, scoring is limited to strings, reinforced by woodwinds, and the overture and opera share thematic material. *Issipile* offers clear evidence that Conti's popularity as a composer did not depend solely on his trademark of comic episodes and *buffo* bass arias.

WORKS

DRAMATIC

first performed in Vienna, at court, unless otherwise stated; MSS in A-Wn, unless otherwise stated (see Williams, 1999)

dm – *dramma per musica*

Clotilde (G. Neri), ?carn. 1706, lost; pasticcio version as Clotilda (3, J. Heidegger), with A. Scarlatti and A.M .Bononcini (London, 1709), *US-Wc*; overture from *Clotilda* with Handel's pasticcio *Ormisda* (London, 1730)

Il trionfo dell'amicizia e dell'amore (dramma pastorale, 3, F. Ballerini), carn. 1711, lost; revived, carn. 1723; rev. as Il trionfo dell'amore e della costanza, with addns by R. Keiser, Hamburg, Jan 1718, *D-SWl*; lib, *US-Wc*

L'ammalato immaginario (int, 3), ?carn. 23 Feb 1713; rev, as Intermezzi musicali, Perugia, carn. 1727, music lost; lib, *US-Wc*

Circe fatta saggia (serenata, 1), 28 Aug 1713

Alba Cornelia (dm, 3, S. Stampiglia), carn. 1714; rev. version (P. Pariati), Breslau, carn. 1726

I Satiri in Arcadia (favola pastorale, 3, P. Pariati), 28 Aug 1714

Dorimena, Tuberone (int, 2, Pariati) and Licenza (Pariati), perf. with M.A. Ziani, A. Negri, A. Caldara: L'Atenaide (dm, 3, A. Zeno), 19 Nov 1714

Dorimena, Tuberone (int, 2, Pariati), ?rev. version, perf. with J.J. Fux, F. Gasparini, A. Caldara: Teodosio ed Eudossa (dm, 3), Brunswick, 1716, lost; ?rev. version, perf. with F. Gasparini, A. Vivaldi, G. Orlandi: Die Über Hass und Liebe siegende Beständigkeit oder Tigranes (D. Gazal), Hamburg, 1719, lost

Il Ciro (dm, 3, Pariati), carn. 1715; with Bagatella, Mamalucca, Pattatocco (int, 2, Pariati)

Teseo in Creta (dm, 3, Pariati), 28 Aug 1715; with Galantina, Pampalugo (int, 2, Pariati)

Il finto Policare (tragicommedia, 3, Pariati), carn. 1716

Sesostri, rè di Egitto (dm, 3, Pariati), carn. 1717; with Grilletta, Pimpinone (int, 3, Pariati); rev. version, Brunswick, 1720

Vespetta e Milo [Act 3] (int, 3, Stampiglia and Ballerini) [Acts 1 and 2 by A. Scarlatti], perf. with A. Lotti: Giove in Argo, Dresden, 1717, lost, lib *Wc*

Astarto (dm, 3, A. Zeno and Pariati), carn. 1718; with Farfalletta, Lirone, Terremoto (int, 3, Pariati); rev. version, Brunswick 1722

Amore in Tessaglia (componimeno da camera, 1, Pariati), 28 Aug 1718

Don Chisciotte in Sierra Morena (tragicommedia, 5, Zeno and Pariati), carn. 1719 (facs. in IOB, lxix, 1982; ov. in Williams, 1983); rev. as Don Quixotte in dem Mohren-Gebürge, with addns by Mattheson, Hamburg, 5 Oct 1722, *D-MGs*

Cloris und Thyrsis (schäferspiel, 3, trans. Gazal), Hamburg, 26 April 1719, *MGs*

Galatea vendicata (festa teatrale, 1, Pariati), 19 Nov 1719; rev. version, 1 Oct 1724

Alessandro in Sidone (tragicommedia, 5, Zeno and Pariati), carn. 1721, ov. in Williams (1983); rev. version (3), Brunswick, Aug 1726

La via del saggio (componimento da camera, 1, Pariati), 1 Oct 1721

Archelao, re di Cappadocia (tragicommedia, 5, Pariati), carn. 1722

Pallade trionfante (festa teatrale, 1), 19 Nov 1722; ov. in Williams (1983)

Creso (tragicommedia, 5, Pariati), carn. 1723

Il trionfo della fama (serenata, 1, F. Fozio), Prague, 4 Nov 1723; ov. in Williams (1983)

Penelope (tragicommedia, 3, Pariati), carn. 1724

Meleagro (festa teatrale, 1, Pariati), 19 Nov 1724

Griselda (dm, 3, Zeno), carn. 1725; with Eringhetta, Donchilone (int, 3)

Il contrasto della bellezza e del tempo (componimento da camera, 1, G.C. Pasquini), 15 Oct 1725

Isicratea (festa teatrale, 1, Pasquini), 19 Nov 1726

Issipile (dm, 3, P. Metastasio), carn. 1723, ov. in Williams (1983); rev. as Sieg der Kindlichen Liebe (Wendt), Hamburg, 20 Feb 1737, *MGs*

Arias: principal sources *A-Wgm*, *Wn*, *D-Dl*, *MEIr*

ORATORIOS

MSS in A-Wn and first performed in Vienna, unless otherwise stated

Il Gioseffo, 1706, pt 1, strings of pt 2 and lib extant

Il martirio di S Lorenzo (D. Filippeschi), 1710, *A-Wgm*; revived 23 March 1724

La colpa originale (Pariati), 1718; revived 1725

Dio sul Sinai (G. Giardini), 1719

Mosè preservato, 1720

Naaman (Zeno), 1721
Il David persequitato da Saul (A. di Avanzo), 1723
David (Zeno), 30 March 1724
L'osservanza della divina legge nel martirio de' Maccabei (A. Lucchini), 1732; revived 13 March 1736
Gioseffo, che interpreta i sogni (G. Neri), 23 Feb 1736
Il martiro della madre de' Maccabei (AM. Lucchini), Brno, San Michel' Arcangelo de' Padri Predicatore, 1736, lost
Sant'Elena al Calvario (A.M. Lucchini), Brno, Chiesa Parchiale S. Giacomo, 1736, lost
Contributor to pasticcio oratorios: I trionfi di Giosuè (G.P. Berzini), Florence, Compagnia di S Marco, 1703, lost, lib, *I-Fn*, and as Giosuè in Gabaon, Florence, Compagnia di San Sebastiano, ?1710, lost; L'onestà combattuta di Sara ossia Sara in Egitto (D. Cavanese), Florence, Compagnia di S Marco, 1708, lost, lib, *D-Hs*

CANTATAS

L'Istro (Zeno), S, 2 ob, str, tpt, timp, bc, Aug 1719, *D-Dl*
Cantata allegorica (Pariati), S, str, bc, 1720, *A-Wn*
Nasce con flausti auspici, S, str, bc, 1726, *D-MEIr*
Volate o lucciolette, S, str, bc, 1726, *MEIr*
Cantata a due, voci, Clizia e Psiche, S, A, ob, vn, va, bc; Clori nemica ed Irene, 2S, ob, vn, va, bc; Con più luci, S, chalumeau, vn, lute, bc; Fra questi colli, 2S, ob, vn, bc; Fugga l'ombra tenebrosa (C. Savallia), S, vn, ob, bc; Gira per queste (S. Stampiglia), S, ob, vn, bc; La beltà che il core (C. Stella), S, chalumeau, vn, lute, bc; Lidia, e Tirsi, 2S, ob, vn, bc; Lontananza dell'amato (Savallia), S, chalumeau, fl, ob, vn, lute, bc; O nasca, ò muora, S, fl, vn, bc; Porta la face l'arco (Stampiglia), S, ob, vn, bc; Ride il prato e fra l'erbe, S, vn, lute, fl, bc; Vaghi angelletti che d'amor, S, chalumeau, vn, lute, bc: all *Wn*; Fra queste umbrose piante, S, vn, ob, fl, chalumeau, bass chalumeau, bc, *D-DS*; Innamoramento, S, bc, *GB-CM*; Lidia già mi vedesti, S, ob, vn, violetta, bn, tiorba, cembalo, *D-Bsb*; Mia bella Clori, S, bc, *US-NH*; Per tacer il mio tormento, S, A, bc, *S-Uu*; Il Rosignolo, S, bc, *GB-Lbl*
Many other cants., mostly only with bc; principal sources *A-Wgm*, *Wn*, *D-Bsb*, *MEIr*, *Müu*, *SHs*

OTHER SACRED

Alma Redemptoris mater, T, str, org, *A-Wn*
Hymni sacri per tutto l'anno, 4vv, org, *D-Dl*
Mass, with int and grad, 4vv, orch, *I-Fc*
Missa assump. BVM, 4vv, orch, org, *D-Bsb*
Missa con Trombe, 4vv, orch, org, *Dl*
Missa Sancti Pauli, S, A, T, B, 4vv, str, viola da gamba, bn, org, *A-Ws*; as Missa mirabilium Dei, *D-Dl*
Missa SS Petri et Pauli, S, A, T, B, 4vv, str, trbn, tpt, timp, bn, vc, org, *A-Ws*
Motetto de SS Angelis, S, A, T, B, 4vv, str, tpt, timp, vc, org, *H*
Motetto per ogni festivita, 4vv, str, tpt, timp, vc, org, *LA*
Offs: Languet anima mea, S, vn, vc, org; *H*, rev., with addl ob, by J.S. Bach, *D-Bsb*, ed. in Stuttgarter Bach-Ausgaben, ser. C, suppl. (1980); Aria de venerabili, B, vn, va, vc, org, *A-H*
Pie Jesu, T, str, org, *D-Dl*
Te Deum, 4vv, str, *HE*; Te Deum, 10vv, orch, *Wgm*
Sacred works attributed to Conti in *I-Mcap* are by Francesco Conti of Novara (*d* 1730) or another Francesco Conti (*d* Vigevano, 1822)

INSTRUMENTAL

Allegro Fuga, f, str, *D-Bsb*
Consort of Musick, London, 1707, lost
Fugue, f, 2 vn, va, bc, *Bsb*
Sinfonia, 2 vn, bc, *A-H*
Sinfonia, 2 vn, va obbl, bc, *H*
Sinfonia à 4, 2 vn, va, bc, *A-Wn* [ov. to Pallade trionfante]
Sinfonia in A, 2 vn, va, 2 ob, bn, bc, *D-Dl*; in Williams (1983)
Sonata al mandolino solo e basso, *CZ-CSSR*
Sonata, 2 vn, va, bc, *A-H*

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HERMINE W. WILLIAMS

Conti, Giacomo [Jacques] (*b* Milan, 24 May 1754; *d* Vienna, 24 Jan 1805). Italian violinist and composer. He is known to have played in a concert in Zürich in 1786, after which he may have moved to Vienna (his op.1 was published there by Artaria in 1788). In 1790, according to Gerber, he was in the service of the Russian court in St Petersburg; either at the same time or subsequently he was a member of Prince Potyomkin's retinue but in 1791, at Potyomkin's death, he left Russia. From 1793 he led the orchestra of the Italian opera in Vienna and was severely criticized, since the decline of the opera was blamed on him. From 1797 he was also a member of the Hofkapelle. He is described by Karl van Beethoven in 1802 as *Geigenmeister* (presumably violin teacher) to Count Moritz von Fries, to whom Conti dedicated his three violin duos op.9 (1797). Conti's compositions for violin make considerable technical demands but are little more than agreeable entertainment pieces.

WORKS

all printed works published in Vienna

Vn concs.: no.1, op.4 (1790); no.2, op.5 (1790); no.3 (1791), ?lost
Chbr: 12 sonatas, vn, b, 6 [op.1] (1788), 6 as op.2 (1790); 9 vn duos, 3 as op.6 (1791; Paris, n.d.), 3 as op.9 (1797), 3 as op.10 (1801); Solo, G, vn, b, op.8 (*c*1797); 2 trios, 2 vn, b, *CH-Bu*; 1 sinfonia, 4 insts, org, formerly *A-Wgm*, now lost
Va pure in malora ... nell'opera La pastorella nobile del Sigr. Guglielmi, S, B, kbd (1786)
Doubtful: other duets, trios and concs. in *CH-Bu*, *CZ-CHRm*, *RUS-Mk*, *S-Skma*

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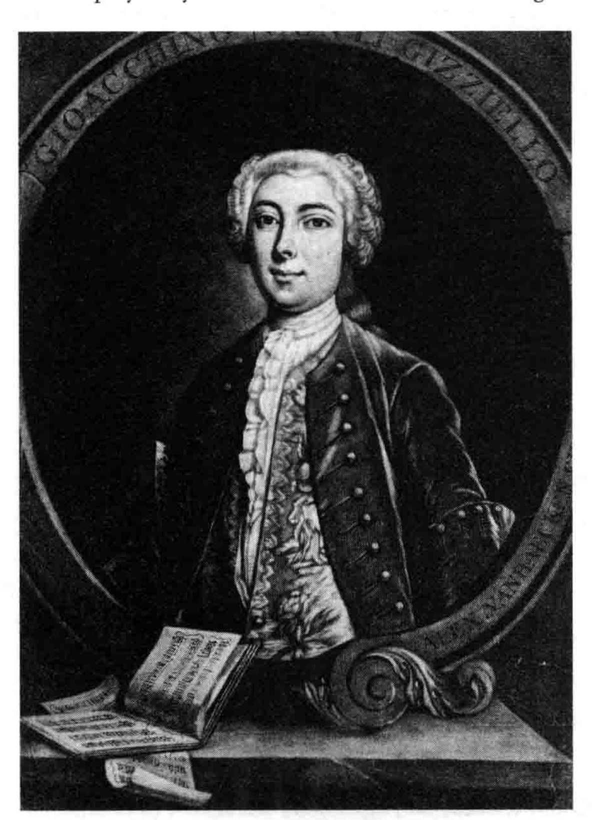
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THEOPHIL ANTONICEK

Conti, Gioacchino ['Egizziello', 'Gizziello'] (*b* Arpino, 28 Feb 1714; *d* Rome, 25 Oct 1761). Italian soprano castrato, probably the son of Nicola Conti. His nicknames

derived from Domenico Gizzi, who taught him singing. His début at Rome in Vinci's *Artaserse* (1730) was a spectacular success. He sang at Naples in operas by Vinci (1732–3), and in Vienna (1734), Genoa, Venice (1735, two operas, including Leo's *La clemenza di Tito*) and other Italian cities. In 1736 he was engaged by Handel for London and made his Covent Garden début in a revival of *Ariodante* on 5 May; a week later he created the role of Meleager in *Atalanta*. The press reported that he 'met with an uncommon Reception'; the poet Gray admired him 'excessively' in every respect except the shape of his mouth, which 'when open, made an exact square'. According to Jennens, Handel considered him 'a rising genius'. The next season, Conti appeared in Handel's new operas *Arminio* (as Sigismond), *Giustino* (Anastasius) and *Berenice* (Alessandro) and in several revivals. He also sang in Handel's oratorio *Esther* (with several new arias) and probably in *Il trionfo del tempo*, and was to have taken part in a revival of *Deborah* which was cancelled.

Conti sang in Rome in 1738, 1741–3 and later, at Padua in 1739 in Lampugnani's *Didone abbandonata*, and in 1742 in Florence, where he made a great impression but was taken seriously ill. He may have gone to Lisbon in 1743. He sang at the S Carlo, Naples, in 1746 in Duni's *Catone in Utica* and Jommelli's *Eumene*. In 1747 the theatre engaged both Conti and his rival Caffarelli; the rivalry caused much excitement. He was often heard at Venice, in operas by Jommelli, Hasse and Pescetti (1746–7, 1749–50), and appeared at Lucca (1749) and Padua (1751, in Galuppi's *Artaserse*). From 1752 to 1755 he was employed by the Lisbon court theatre and sang in many operas, most of them by Perez; he is said to have narrowly escaped with his life from the Lisbon earthquake (1755), and 'was impressed with such a religious turn by the tremendous calamity, that he retreated to a monastery, where he ended his days' (Burney), but not before he had imparted much sage and practical counsel to Guadagni. His retirement may, however, have been due to ill-health.



Gioacchino Conti: mezzotint by Alexander van Aken after Charles Lucy, 1736

Conti was one of the greatest of 18th-century singers. He was an exceptionally high soprano with a compass of at least two octaves (*c′* to *c‴*) and the only castrato for whom Handel wrote a top C. The four parts Handel composed for him indicate brilliance, flexibility and unusual powers of pathetic and graceful expression. In character Conti was the antithesis of Caffarelli, being as gentle as the latter was overbearing.

WINTON DEAN

Conti, Ignazio Maria (*b* ?Florence, 16 July ?1699; *d* Vienna, 28 March 1759). Italian theorbist and composer, son of FRANCESCO BARTOLOMEO CONTI. From 24 November 1719 until his death Ignazio served the Habsburg court as a theorbist, holding the title *Hofscholar*, an apprentice position that carried a very small stipend. Five days prior to receiving the title, he may have performed in his father's *festa teatrale Galatea vendicata*. The final aria has solo parts for mandolin and theorbo, perhaps designed to be played by father and son respectively and thereby providing a unique way for Francesco to introduce Ignazio to the court. Apparently Ignazio's musical talents did not equal those of his father, for he never received a major court appointment.

Ignazio began to compose for the imperial court soon after illness caused his father to curtail his duties in 1726. Beginning in 1727 with *Dialogo tra l'Aurora ed il Sole*, a serenata dedicated to Maria Theresia, he composed operas, oratorios, cantatas, *a cappella* masses and other sacred works. Eight of his major dramatic compositions were settings of librettos by G.C. Pasquini, a tutor of the Habsburg archduchesses from 1726 until his appointment as court poet in 1733. Although Conti's music was written primarily for performance in Vienna, inventories of manuscripts and theatre productions for other cities and courts show that performances of his music were not confined to the imperial city. The quality of his works must have impressed J.J. Fux for in 1739 he tried, without success, to secure for him the position of court composer. Discouraged, Conti stopped composing, and spent the next 20 years fulfilling his duties as *Hofscholar*. Had it not been for the illustrious careers of his father and stepmothers, he may never have had an opportunity to compose for the Habsburgs, and it is unlikely that any notice would have been paid to his music centuries after his death. It is ironic, then, that one of the few occasions in his life when he attracted public notice was for a scandalous event and not for his musicianship: in 1730 he insulted and assaulted a Sicilian cleric, Steffano Bertoni, for which he was convicted by an ecclesiastical tribunal and confined to Spielberg prison from June 1730 until the end of January 1731.

Some confusion over the attribution of works to either Francesco or Ignazio has arisen from the use of the diminutive form of the family name, Contini. It is not the case that this form was reserved only for Ignazio (as suggested in *EitnerQ*); 'Contini' was used from time to time to refer to both father and son by copyists and

archivists. Extant materials also show that both father and son signed their name Contini.

WORKS

SECULAR DRAMATIC

MSS in A-Wn unless otherwise stated; only works with librettos by Pasquini are known to have been performed in Vienna

Dialogo tra l'Aurora ed il Sole (serenata, G.C. Pasquini), 15 Oct 1727
Pieria (festa teatrale, Pasquini), 1728
Clelia (festa teatrale, Pasquini), 19 Nov 1733
Pastorale (festa da camera, Pasquini), 1734
La liberalità di Numa Pompilio (servizio da camera, Pasquini), 1 Oct 1735
La fortuna annichilata della prudenza (festa da camera, Pasquini), 15 Oct 1735
Dafne in Alloro (serenata)
Cants., S, str, *B-Bc*, *D-MEIr*

ORATORIOS

all MSS in A-Wn; all performed at the court chapel, Vienna

La destruzione d'Hai (Bosellini), 1728
Mosè nell'Egitto (L. de Villati), 1729
Ezechia (A.M. Luchini), 1733
La Debbora (F. Manzoni), 1734
Il figliuolo prodigo (Pasquini), 1735
Il giusto afflitto nella persona di Giobbe (Pasquini), 1736
La colpa originale (P. Pariati), 1739

OTHER SACRED

[2] Messe, 4vv, Vienna, 1727, 1734, *A-Wn*
[4] Messe, supra 'Sperabo in te', 'Adjuva me', 'Exaudi me', 'Judica me': *D-Bsb*
Quattro messe a capella, *I-Fc*
4 masses, 4–6vv, *D-Mbs*
Offs: In mandatis tuis, 3vv, orch; Meditabor in mandatis tuis, 5vv, bc: *Bsb*

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For further bibliography *see* CONTI, FRANCESCO BARTOLOMEO.

HERMINE W. WILLIAMS

Conti, Lorenzo (*b* ?Florence, *c*1680; *d* ?Florence, *c*1740). Italian priest and church musician. He is not related to other musicians of the same name. He was *cappellano di onore* to Cardinal Francesco Maria de' Medici from at least 1708 and a chaplain at the church of S Lorenzo in Florence. From 1710 to 1736 he directed most of the oratorio performances, usually several each year, at the company of S Marco and for its subsidiary, the Ospizio del Melani. His oratorios were also frequently heard at the Compagnia di S Jacopo del Nicchio of which he was a member. At his death he left all his masses, psalms and motets to the convent of S Marco, his oratorios with orchestral accompaniment to the Oratorians of S Firenze, his oratorios 'without violins' to the nuns of S Domenico, and his celebration cantatas to Bartolomeo Felici, presumably his pupil. None of Conti's music has been located.

WORKS

Orats, all perf. Florence, only pubd libs extant: Mosè bambino (P.A. Ginori), 1703; the same as Mosè, 1704, and Faraone re d'Egitta, 1705; S Clotilde (G.B. Taron), 1705: Il convito di Baldassare (Ginori), 1705; Lot (Ginori), 1705; Il ratto di Dina (Ginori), 1707; Repudio della Regina Vasti (Ginori), 1707; L'Umiltà trionfante in S Odoardo re d'Inghilterra, 1707; at least one aria in Sara in Egitto (D. Canavese), 1708; S Maria Maddalena de pazzi, 1710; Il mondo abbattuto nel trionfo della religione (G.P. Berzini), 1710; Sisara (Ginori), 1710; Natività di nostro Signor Gesù Cristo (Ginori), 1711; La fuga di S Teresa (E. Manfredi), 1718; Nabucco (Ginori), 1724; La povertà fortunata (Ginori), 1725; Esaltazione di Esther (Ginori), 1734; Ritorna di Noemi alla patria (Ginori), 1736

Numerous sacred works, occasional cants., lost

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J.W. Hill: 'Oratory Music in Florence, III: the Confraternities from 1655 to 1785', *AcM*, lviii (1986), 127–77

JOHN WALTER HILL

Conti, Nicola [Niccolò] (*fl* Naples, 1733–54). Italian organist and composer. He studied, according to Villarosa (*Memorie dei compositori*, 1840), with Durante and was later *maestro di musica* of 'many Neapolitan churches'. On 14 December 1733 he was admitted to the Neapolitan royal chapel as an organist. In 1737, on the death of the *maestro di cappella* Francesco Mancini, he asked for promotion but this was not granted. Although he wrote several operas, he composed mainly sacred music; his works were still sufficiently admired at the end of the century for a quintet to be incorporated into the pasticcio *L'ape musicale, ossia Il poeta impresario* (L. da Ponte; Trieste, 1792) and for Reichardt to praise the serious fervour expressed in his arias. It is uncertain whether he was the singer Nicolò Conti who sang in Brescia in 1747 and at the Teatro S Samuele in Venice in 1749; he may have been the father of the soprano Gioacchino Conti, who sang the role of Apollo in *La Dafne*.

His opera scores are lost, but his serious style may be studied in the oratorios. These works are impressive, particularly in their harmonic treatment and in their tonal control. Arias are in full da capo form and show Conti's predilection for concertato effects with contrasts in scoring, contrapuntal texture, dynamics, melodic style and key. He used much accompanied recitative and unexpected modal alterations were a favourite device. Expressive markings of tempos and dynamics are uncommonly thorough for the time. He was less skilful in his handling of declamation than of harmony; melismas often appear on emotionally neutral words, indicating the stereotyping of the practice. *Attalo re di Bitinia*, performed in Naples in spring 1751 and sometimes ascribed to Nicola, was by Giuseppe Conti.

WORKS

OPERAS

performed in Naples, unless otherwise stated

L'Ippolita (ob, G.A. Federico), Fiorentini, spr. 1733
Cajo Marzio Coriolano (os, P. Pariati), S Bartolomeo, carn. 1734, rev. of J.A. Hasse, Carlotta e Pantaleone (int)
La Dafne (componimento drammatico), Palazzo Carafe, 1747 [for the wedding of Gennaro Maria Carafa, Prince of Roccella, and Teresa Carafa]
Berenice (os, B. Vitturi), Rome, Capranica, 3 Dec 1743
L'Olindo [most of Acts 1 and 2] (ob, A. Palomba), Fiorentini, spr. 1753; rest, incl. sinfonia, by M. Capranica
Arias in *D-Dl*, *F-Pn*, *GB-Lbl*, *Lkc*, *I-Gl*, *Mc*; Duet, *Mc*

OTHER VOCAL

In lode del glorioso patriarca San Francesco di Paola (L.C. Fularco), Naples, Casa Rinaldi, 1732
La Passione di Gesù Cristo (orat), 1739, *I-Nf*
Isacco (orat), 1741, *Nc*, *Nf*
La Passione di Gesù Cristo Signore Nostro (orat, P. Metastasio), Florence, Oratorio di S Filippo Neri, 1743
La morte di Abel (orat, Metastasio), Naples, Oratorio di Napoli, 1748
L'Endimione (cant., Metastasio), Naples, 26 July 1752
Partenope consolata (cant., D. Volpe), Naples, Palazzo Reale, March 1754
Per la festività del SS Natale (Metastasio), Naples, 1755
Rut nel campo di Booz (N. Recco), Naples, S Maria Regina Coeli Monastery, 1759
La madre dei Maccabei (orat), *Nf*

Cant. in honour of S Giuseppe, frags. in *GB-Lbl*
3 Lamentazioni, 10 Lezioni, *I-Nf*; motets, *GB-Lbl*, *I-Nf*; Ky, Gl, *Bc*; Responsorio di S Angelo di Padova, 5vv, insts, *Nc*

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Contilli, Gino (*b* Rome, 18 April 1907; *d* Genoa, 4 April 1978). Italian composer. He studied first with Dobici at the Conservatorio di S Cecilia in Rome, receiving the diploma in composition in 1933, and then with Respighi and Pizzetti. From 1942 to 1966 he taught composition at the Corelli Institute, Messina and from 1944 he was also its director; in 1966 he became director of the Paganini Conservatory in Genoa. For a period he contributed music criticism to the Rassegna Nazionale. Until 1943 Contilli wrote works strongly marked by neo-classicism, as was usual at the time in Italy. Subsequently he was one of the first Italian composers, with Dallapiccola, Malipiero and Togni, to adopt a dodecaphonic technique. However, he avoided the most extreme sides of Viennese Expressionism and did not strictly follow serial organization. On the contrary he interpolated tonal harmonic suggestions into his richly contrapuntal textures. True to Italian tradition, the expressive, lyrical quality of his vocal writing gave to his music breadth and continuity; this held even in his last works, which add novel timbres and a Berg-like expressivity.

WORKS
(*selective list*)

Opera: Saul, 1939
Orch: Preludio e toccata, 1933; Conc., 1935; Introduzione, aria e finale, 1935; 2 movimenti, 1935; Ouverture eroica, 1936; Sinfonia italiana, 1938; Conc., 1940; Introduzione e tema variato, 1946; Espressioni sinfoniche, 1958; Preludi, 1966
Vocal: Salmo 13, 5 vv, orch, 1932; Ninna nanna (U. Betti), chorus, 7 wind, 1934; 4 Choruses, 1947; Frammenti lirici, 1v, 12 insts, 1948; Divertimento, 1v, 4 insts, 1948; 2 liriche di Quasimodo, 1v, pf, 1948; Canti d'amore, 1v, 4 insts, 1949; Canti di morte, 1v, 3 insts, 1949; 2 canti di poeti negri, 1v, pf, 1950; 2 canti de fanciulle, 1v, str qt, 1951; 3 cori sacri, chorus, 1951; In Lunam (cant., Leopardi), S, chorus, 8 insts, 1953–7; Offerta musicale (M. Buonarroti), S, cl, pf qt, 1958; 3 Motets, chorus, 1963; Immagini sonore (L. Calogero), S, 11 insts, 1964; Variazione e notturni (P. Verlaine), S, orch, 1976; 16 liriche, chorus
Inst: Toccata, pf, 1932; Fantasia, vn, pf, 1934; Sonatina, vn, pf, 1936; Adagio e allegro, 9 insts, 1937; Invenzione, fl, 1946–50; 8 studietti dodecafonici, pf, 1950; 4 pezzi, pf, 1951; Suite, str, perc, pf, 1952
Principal publisher: Suvini Zerboni

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PIERO SANTI

Continental fingering. The FINGERING of keyboard music with figures 1 to 5 for each hand, 1 standing for the thumb, a system in general use throughout the world today. The term was used in Britain in the 19th century in contrast to so-called ENGLISH FINGERING (not, however, exclusively English), which provided for four fingers (marked 1 to 4) and a thumb (marked +). □

Contini, Domenico Filippo (*fl* 1669–87). Italian librettist. He was an abbot, and from 1676 to 1685 was patronized by the Colonna, Barberini and Orsini families. His most successful work was Alessandro Scarlatti's early opera *Gli equivoci nel sembiante*, which is known to have received 14 productions between 1679 and 1716. Like Contini's four other librettos, it is a pastoral comedy with four rustic characters. The men are portrayed by tenors (not castratos) in Scarlatti's music. It shuns both machines and choruses, and has only one setting ('the woods'), making it eminently suitable for a chamber production. Although its plot is conventional, in that an intricate web of intrigue arises from misunderstandings, its text is free from exaggerated similes and other 'Baroque' devices.

Contini's *La donna ancora è fedele*, produced in five cities between 1676 and 1698, is set within two pastoral villas near Frascati. Its three men are portrayed by two tenors and a bass in Pasquini's score. Contini's only librettos which may have received their premières outside Rome are those for P.F. Corsi's *In amor vince chi fugge* (1669, Ancona) and Bernardo Pasquini's oratorio *Il martirio dei Santi Vito, Modesto e Crescenzia* (1687, Modena).

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LOWELL LINDGREN

Contino, Giovanni (*b* Brescia, *c*1513; *d* Mantua, March 1574). Italian composer and priest. According to Guerrini he attended the choir school attached to Brescia Cathedral where he was probably taught by Battista Lancini and, more importantly, G.M. Lanfranco (whose *Scintille di musica* was published in Brescia in 1533). As a young man, probably in 1539–40, Contino entered the household of Bishop (later Cardinal) Cristoforo Madruzzo, thanks to the influence of Nicolò Secco. In 1551, as a result of the death of his father, Contino returned to Brescia where he had been offered a five-year contract as *maestro di cappella* at the cathedral; this was renewed for a further five years when it expired in October or November 1556. In 1561 Contino moved to the Gonzaga court in Mantua where he served for a short period as *maestro di cappella* at the Basilica di S Barbara. In 1565 he once again returned to his former post in Brescia, from which he was removed two years later due to his negligence in instructing the choristers. Nevertheless, he remained in Brescia with a benefice at the church of S Ambrogio and continued to be paid by the cathedral until the end of 1568 when, according to a document bearing his signature, he was 55. His successor as *maestro* in Brescia was not appointed until 1569. In 1573 Contino returned to Mantua as a dean of S Barbara, and he remained there until his death in the following year.

Contino's earliest published work (in 1549[31]) comes from his period in Madruzzo's employment, and is the only one of his madrigals in the *note nere* style. Thereafter, his madrigal writing settled into an unremarkable mid-century manner. Imitation, often rhythmic rather than melodic, is deployed at the beginning of most major

phrases, and the use of text-expressive figures and chromatic inflection is restrained. Contino's only surviving book of madrigals is dedicated to Barbara Calini, a member of a prominent Brescian family, one of a number with which he had professional and personal contacts (some of which date from his years in the service of Madruzzo). One piece, *Poi che'n voi sola* is addressed to Calini, and the book opens with a setting of a text by Bartolomeo Arnigo, one of the founders of the Brescian Accademia degli Occulti. According to the book's dedication, Contino also dedicated another book to Calini: one of the two lost books of four-voice madrigals. 12 unica in the Aschaffenburg organ book (Aschaffenburg, Stadt- und Stiftsarchiv MS 4783, *c*1584) were almost certainly intabulated from one or both of these missing volumes.

Notwithstanding the false impression given by the loss of these two books as well as a second volume of five-voice madrigals, the major part of Contino's output was for the church. From 1545, when the first session of the Council of Trent opened, Contino's role as *maestro di cappella* to Madruzzo took on a more public and ceremonial aspect. The dedication to the Cardinal of Contino's 1561 book of masses makes it clear that its contents were written while Contino was in Madruzzo's service. Although the repertory performed by Madruzzo's cappella (strengthened or even replaced by six papal singers sent from Rome) is not known, it is likely that at least some of these masses were composed for performance during the Council. Three of the masses are cantus-firmus compositions based on plainsongs, a somewhat old-fashioned procedure by this date; another two are parody works on motets by Josquin and Willaert. Equally official in character, and also from the same period, are a number of motets, scattered throughout the three volumes of *Modulationum*, composed for politico-religious occasions in Trent. *Texebat viridem Cloris*, for example, was written to celebrate either Madruzzo's nomination to the cardinalate in 1542 or the arrival of the red hat in Trent in 1545. Similarly, *Pange Thalia modos* was composed for the visit to Trent of Robert de Croy, Bishop of Cambrai, in 1546, while the text of *Austriae stirpis* refers to the marriage of Francesco Gonzaga, Duke of Mantua, to Katharina von Hapsburg, and was probably written to mark the bride's entry into Trent on the way to Mantua. Other pieces in these books, such as *Sanctorum martyrum*, written in honour of Faustina and Jovita, patron saints of Brescia, are clearly from his time in that city. In general, Contino's motets are written in a discrete imitative style; as in the masses, cantus-firmus techniques are common and, as in the madrigals, response to textual imagery is both restrained and rare.

The *Missae cum quinque vocibus*, dedicated to Antonio Londonio, a high-ranking official in Milan with an interest in music, and published in the same city, are nonetheless fruits of Contino's Brescian years. Three of these masses are paraphrase compositions based on the polyphonic sections of alternatim masses which he had previously written for S Barbara. These, which remained unpublished at the time, are in turn elaborations of chants from the basilica's own rite as preserved in its manuscript Kyriale (*I-MAad*). The collections of hymns, introits and Lamentations, all three of which were also, like the masses and motets, published in 1560–61, seem to be Brescian works; the hymns and Lamentations are dedicated to the canons of the Cathedral and were evidently composed for use there, while the introits are dedicated to Domenico Bollani who was elected bishop of the city in March 1559.

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Edition: Monumenti musicali italiani, ed. O. Beretta and R. Vettori (Milan, 1975–), xiii, xiv, xvi, xviii, xx [C]

SACRED

Introitus et haleluia qui in festis solennibus . . . cantantur . . . 5vv (Venice, 1560)
Modulationum, 5vv, liber primus (Venice, 1560); ed. in SCMot, xxv (1994)
Modulationum, 5vv, liber secundus (Venice, 1560)
Modulationum, 6vv, liber primus (Venice, 1560)
Missarum, liber primus . . . quarum nomina Veni Sancte Spiritus, De beata virgine, Benedicta es celorum regina, Illuminare Hierusalem, Congratulamini mihi, Benedicam dominum, 4vv (Venice, 1561); C xviii
Threni Jeremiae cum reliquis and Hebdomadae Sanctae Officium pertinentibus, 5vv (Venice, 1561)
Hymni per totum annum (Venice, 1561), inc.
Magnificat . . . liber primus, 5vv (Ferrara, 1571)
Missae, . . . quorum nomina videlicet De beata virgine, Te Deum laudamus, octavi toni, tertij toni, Pro defunctis, liber primus, 5vv (Milan, 1573); C xx
5 masses, 5vv, in *I-Mc*, C xiv; 1 mass, 5vv, in 1592[1]; motets in *MOe*, *B-Br*, *PL-WRu*

SECULAR

Il primo libro de' madrigali, 5vv (Venice, 1560); C xiii
Madrigals in 1549[31], 1557[23], 1557[25], 1561[15], 1562[5], 1562[6], 1566[3], 1566[23], 1569[20], 1570[15], 1585[19], 1589[12]; some ed. in C xvi
2 books of madrigals, 4vv and 1 book of madrigals, 5vv; lost

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IAIN FENLON

Continuo [basso continuo] (It.). Continuo playing in varying ensembles was an art practised by players of chordal instruments throughout Europe for roughly two centuries after about 1600. The instruments used included keyboard (organ, harpsichord), plucked string (chitarrone/theorbo, lute, guitar, harp) and bowed string (*lirone*, bass viol, violoncello). The continuo was fundamental to music in the 17th and 18th centuries to such an extent that its characteristic manner of notation, the FIGURED BASS (It. *basso numerato*; Fr. *basse chiffrée*; Ger. *bezifferter Bass*), also became the basis for teaching composition and analysis and has remained in use for theoretical purposes

throughout the 19th and 20th centuries (*see also* GENERALBASS and THOROUGHBASS).
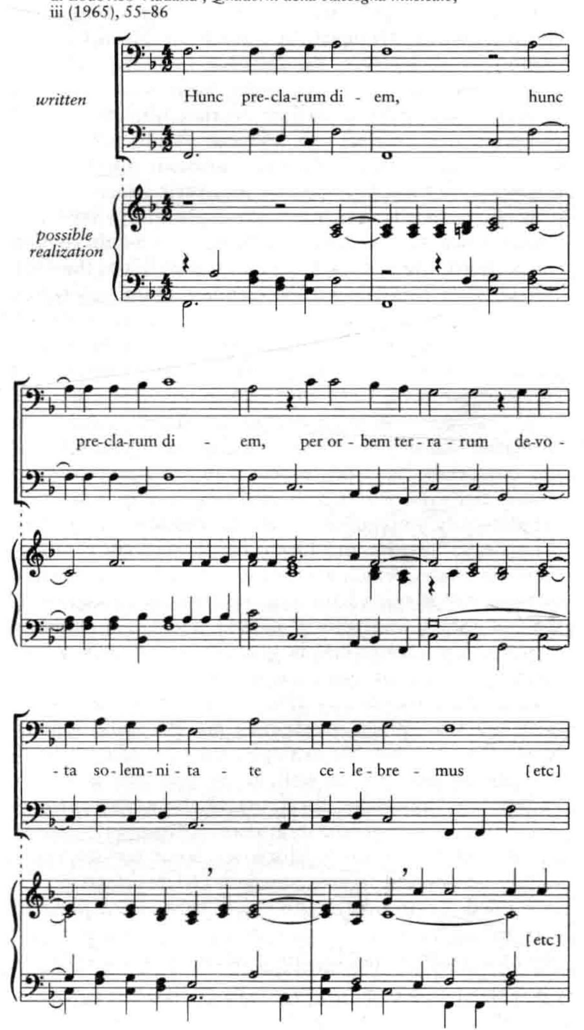
1. Definition. 2. Origins. 3. Development. 4. Instruments. 5. Playing techniques: (i) Keyboard instruments (ii) Plucked–string instruments (iii) Bowed–string instruments.

1. DEFINITION. A basso continuo (through bass or thoroughbass; Fr. *basse continue*; Ger. *Generalbass*) is an instrumental bass line which runs throughout a piece, over which the player improvises ('realizes') a chordal accompaniment. The bass may be figured, with accidentals and numerals ('figures') placed over or under it to indicate the harmonies required. Continuo realization is essentially an improvised art, and much remains undocumented and ambiguous; most figured-bass methods were published to teach the elements of harmony rather than the art of accompaniment. Performance issues include not only where and when the various instruments played, but also the manner of realization: types of arpeggiation and imitation; the placing of cadences; the doubling of the upper part(s); the addition of dissonances; and the ornamentation or simplification of the written bass. The practice of continuo playing was originally closely associated with the growth of recitative (and hence opera and oratorio) and with certain kinds of solo music both vocal (monodies) and instrumental (early violin sonatas, etc.). No player may treat a continuo bass line as an opportunity for unbounded extemporization. The fact that the part is not fully written out, as an obbligato part would be, indicates its secondary nature: the function of the continuo is to accompany. While following this general principle, styles of accompaniment differed widely at different times and places. (*See also* IMPROVISATION, §II.)

'Basso continuo' was one of several terms used by Italian composers from about 1600 onwards, either as a label or as a reference term for the organ part of an ensemble work. That it became the term most used may be due to the fact that it was coined by one of the first major exponents of the practice, Lodovico Viadana, whose *Cento concerti ecclesiastici ... con il basso continuo* (Venice, 1602) became widely known: Viadana was later credited with the 'invention' of continuo (or figured bass) playing. 'Continuo' ('continuous') itself may in turn reflect its character in Viadana's *Concerti* – not an organ bass part culled from the vocal bass (as were others of the period) but an independent part running through the whole composition, without the rests characteristic of a vocal line.

2. ORIGINS. The origins and early history of the basso continuo may conveniently be divided into two separate though related categories, depending on whether the music performed with this technique was sacred or secular. As the organ part in concerted church music, the basso continuo took the form of an 'abbreviated full score': the organist played the lowest-sounding note at any given point, together with its harmony. This practice began long before the earliest figured basses appeared in print in 1600. The first unfigured bass parts for the organ to be printed were apparently those in Placido Falconio's *Introitus et Alleluia per omnes festivitates* (Venice, 1575), but there are others in manuscript that may be older. Manuscript sources of the late 16th century often provided some kind of organ part and whether this was a bass (Croce, *Motetti*, 1594), a partial score (Victoria, *Missae*, 1600: three- or four-part chords), a full score (Valente, *Versi*, 1580) or a complete *intavolatura* with divisions was not necessarily significant; nor in most cases, one imagines, did the composer supply it. Unfigured basses seem to have been used most often in polychoral music, presumably because of the inconvenience of accompanying works in a large number of parts from score, but also because such large-scale, vertically conceived works tend to be more straightforward contrapuntally and harmonically. The bass line might be extracted from several vocal basses, as it is in Striggio's 40-part motet *Ecce beatum lucem* (surviving parts 1587, first performance probably Florence 1561), and include whatever vocal or instrumental part happened to be lowest (*see* BASSO SEGUENTE). Some secular part-music was likewise provided with an accompaniment for harpsichord, lute, etc., playing exactly what the voices sang, perhaps with an added part to fill out the texture and harmony (Felice Anerio, *Canzonette*, 1586). Very likely the popularity of organ basses about 1600 was due to publishers rather than composers. As such it may reflect practical needs: to help organists in smaller churches to hold their choirs to pitch; to replace instruments originally specified by the composer for performance in his own cathedral, court chapel, etc; occasionally, perhaps, to replace the choir completely; or (perhaps most significant) to replace one or more singers in an ensemble. It could well be that Viadana (1602) intended the organist to add imitative parts to his vocal *Concerti* in the way that other voices in a choral work would have done (ex.1).

Imitative 'points' were recommended by many theorists, and Praetorius, who was acquainted with the work of all the important early Italian writers, quoted a preface by B. Strozzi in which figured basses were praised since they actually enabled organists to 'perform Palestrina's motets ... in such a way that it seemed to listeners as if the pieces were written in full tablature'. Palestrina himself evidently authorized an organ bass for his six-part motet *Dum complerentur* in 1585, and by at least 1600 in Madrid and 1608 in Venice, works of Victoria and Palestrina were being published with organ basses, for example Palestrina's *Motettorum quinque vocibus ... addita parte infima pro pulsatoris organi comoditate*. Viadana justified his bass part on the grounds that it was less troublesome to write out than a full *intavolatura*; Agazzari (and hence Praetorius) added two further reasons: that it suited the new recitative style (or possibly its notation) and that organists would be spared large collections of transcriptions. Whether composers desired performers to play background chords or worked-out contrapuntal lines of a quasi-vocal nature, they employed various means of showing the harmonies (Banchieri, 1609/*R*). Some composers printed a single bass line, some a double (one for each choir – Croce, *Motetti*, 1594 [*partitura*]). Often they added a few sharps and flats above the bass (Banchieri, *Concerti ecclesiastici*, 1595); less often, but increasingly from about 1610, they inserted figures as well. Some composers gave organists not only their bass line but also one voice above (soprano, Banchieri, 1595); and most included bar-lines (*spartite*) in their parts, a help to the ensemble (as Banchieri noted in his *Cartella musicale*, 3/1614). Although the volumes of music written at the turn of the century were in a less contrapuntally organized style than that of Palestrina, it is clear that, for sacred music, continuo playing has roots not only in the organ basses of the late 16th century but in the more general



Ex.1 from C. Gallico: 'L'arte dei "Cento concerti ecclesiastici" di Lodovico Viadana', *Quaderni della Rassegna musicale*, iii (1965), 55–86
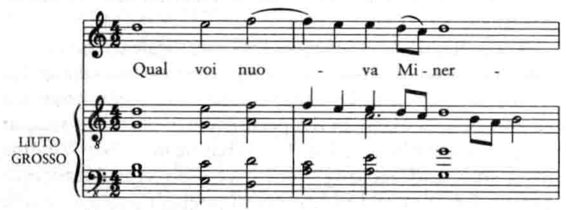
practice of organ accompaniment in elaborate polyphonic music, particularly in Italy north of Rome. Moreover, even when the continuo as a publisher's or composer's notational device was well established, theorists often advised organists to write out their own worked-out parts (Viadana, 1602) even for relatively simple hymns (Kittel's edition of Schütz's *Gesänge*, 1657).

Between 1600 and 1640 many Italian and German composers prefaced their works with hints on how to play the figured, semi-figured or unfigured basses they provided, the Germans being largely influenced by the Frankfurt editions of Viadana's *Concerti* (1609–13). The most pretentious German musicians, or at any rate the most pretentious court chapels, were the most Italianate. Composers in England, France (sacred and secular monodies only from about 1640), Spain, Austria and elsewhere also imitated the Italians. Not all German musicians adopted the technique enthusiastically. As late as 1648 Schütz evidently gave a continuo part for his *Geistliche Chormusik* only at the request of its publisher; and Praetorius, despite his copious references to theorists and his own wide experience, did little more for continuo playing than disseminate existing information on Italian practices.
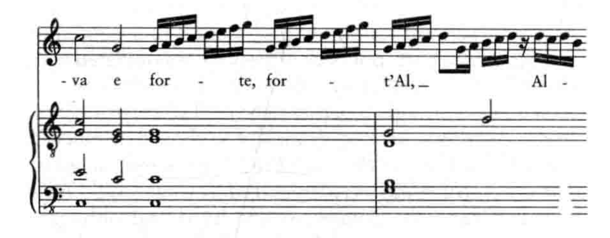
Though earlier continuo parts were neither published nor described in print at the time, the practice of playing continuo may well be older for secular music than for sacred – particularly in the performance of Italian secular song. Castiglione wrote in 1528 that he liked best 'singing to a lute and reciting' (*per recitare*); Antonfrancesco Doni's *Dialogo* of 1544 refers to poems recited to music played by *lira* or *viuola*. In neither case is it clear to what the authors, who were amateur musicians, referred, although there was certainly no question of a figured or unfigured bass part. But both writers were associated with Florence where secular entertainments (on such occasions as weddings) brought together rich vocal and instrumental forces, organized around groups of keyboard or plucked instruments. Even at the end of the 15th century it seems that the instruments were organized in what would later be called continuo groups on one hand and obbligato groups on the other. One Medici wedding (1565) had a tableau for Amor and Psyche in which the music 'was played by a consort of four harpsichords of large compass, two lutes, two violins, two trombones, two tenor recorders, one transverse flute and a *cornetto muto*'. Choosing colours from such potential was one of the composer's duties, as is clear from Monteverdi's letters, in which he wrote of using a chitarrone and harp for pastoral figures (1615) and the unsuitability of citterns, harps and harpsichords for sea-music (1616), etc. From at least 1597, the published accompaniments to such works as Peri's operas, Caccini's songs and Cavalieri's sacred dramas were simply bass lines, but figured more systematically than those for contemporary sacred music. As such they allowed one or more instruments to play the chords according to their individual technique and, no doubt, according to the rubato of the singer. A written-out accompaniment would therefore not have been traditional for groupings of instruments long known in secular entertainments, nor suitable for the several instruments reading the part (*lira doppia*, harpsichord and chitarrone in Cavalieri's *Rappresentatione*, 1600), and was too rigid in metre or rhythm for performance with a solo singer. The expressiveness of the vocal line was, after all, foremost in operatic monody and recitative.
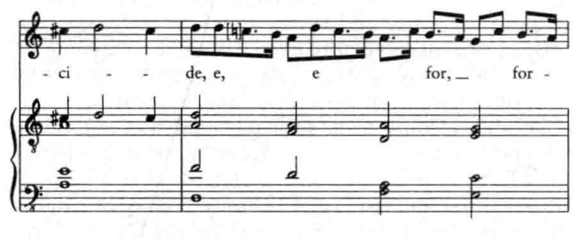
Exactly how continuo players realized their basses in such secular music is not known. Extant written-out accompaniments are simple, leaving the voice free in its bravura passages (ex.2). But theorists such as Agazzari (1607), who divided instruments of accompaniment into chordal ones ('instruments of foundation') and ornamenting ones ('instruments of ornamentation': see §4 below), suggested many kinds of decoration for the 'ornamental' continuo instruments, and contemporary sources of English consort music, written out in full for all instruments, may suggest some of the 'mille belles variétés et une vitesse de main incroyable' heard from Italian lute players by André Maugars. By definition Hume's lyra viol parts (ex.3) are not basso continuo parts, but nor were many contributions made by continuo instruments in early opera. Hume wrote out the parts, but good players could have improvised them. According to Agazzari, lute, theorbo and harp players seem to have suited their style to circumstances. If they were accompanying only a few voices they provided simpler supporting chords than if they were in a larger ensemble, improvising above an
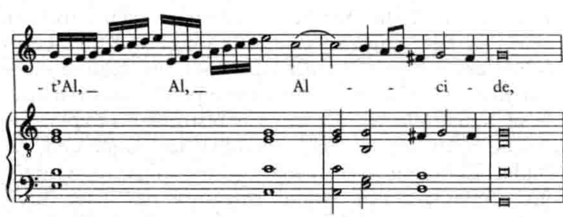
Ex.2 from A. Archilei or E. de' Cavalieri: *Intermedii*, Florence, 1589



[2 chitarroni also accompanied the voice]
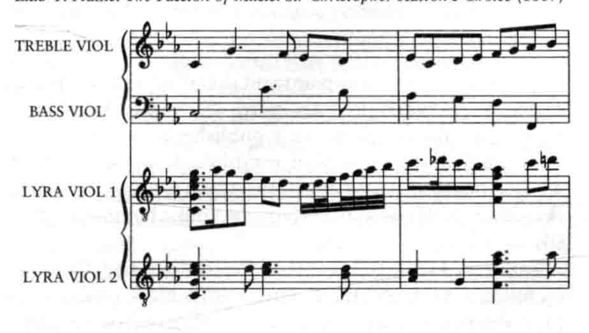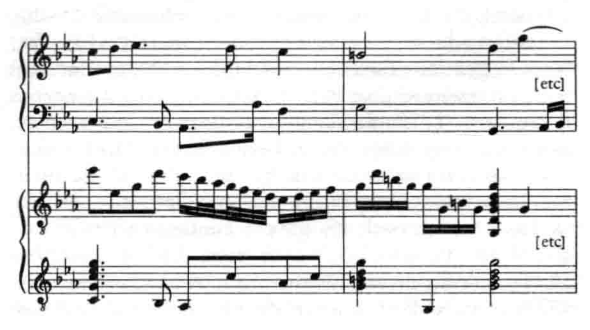






organ or harpsichord. In slow-moving music the 'ornamental' instruments, and even those playing the basic harmonies, could be more adventurous. Schütz suggested that the organist or string player should add passage-work when the singer holds or repeats a note (*Historia der Auferstehung*, 1623), and Agazzari (*Del sonare sopra 'l basso*, 1607, 2/1608) distinguished between those playing with 'invention and variety, now with gentle strokes and repercussions, now with generous passage-work' and those with 'facility of hand but little learning' who play endless and unmusical runs. Exactly how he conceived the one as different from the other can now only be conjectured.

3. Development. In some counterpoint treatises from the 16th century intervals were designated with numbers; it was thus only a short step to use these numbers to indicate chords above a bass. Most of the signs or figures that appear above early basses are sharps or flats; digits were added sparingly, mostly 6s and 4s to clarify particularly ambiguous passages. Both Cavalieri and Monteverdi (*Orfeo*, published in 1609) were careful to specify such progressions as 3–4–4–3, though their scores are mostly without figures. But it is doubtful if any basses of the whole figured bass era were figured completely from the theoretical point of view, save in a few treatises. In 17th-century Italy few composers figured them even adequately, and there are many ambiguities, especially in music by major figures like Monteverdi. The examples of continuo songs arranged for voices and strings by the composers themselves, for instance Cavalli or Purcell, reveal how distant in some cases their intentions were from what they implied by their figuring. But on the whole players could assume that in most music, particularly sacred music within a narrow harmonic spectrum by Carissimi, Schütz, Charpentier and their lesser contemporaries, certain bass notes would imply certain harmonic progressions: for example, C♯ rising to D would require a 6-3 chord. Many theory books until well into the 18th century deal mainly with the standard situations which players learnt as formulae (*see* Regola dell'ottava). Thus both the sacred and the secular compositions of good composers offer the player of today two distinct kinds of problem. First, that certain situations (notably cadences) demand progressions so standard that the composer did not trouble to specify them; second, that the composer has sometimes required the soloist to 'contradict' the implied harmonies, giving rise to a harmonically ambiguous situation. Monteverdi's *Vespro della Beata Vergine* and *Orfeo* bristle with examples of these problems, which are not always solved in modern editions. On the one hand, assumed cadences (especially the 4–3 progression) may be missed, and on the other the continuo instruments may be given harmonies reconciling the bass to the vocal line instead of vying with it.
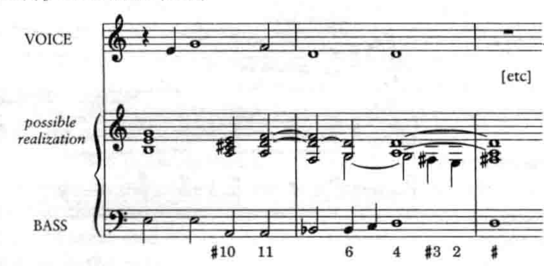
Early continuo parts differ in some particulars from later practice. When accidentals are the only 'figures' above the bass line, for example, they are often used to indicate ♭6 and ♯6 as well as ♭3 and ♯3, and here ambiguities may arise, for some of the early typefaces (especially Venetian) did not always distinguish clearly enough between ♭ and 6. Moreover, some secular scores supply compound figures above 9 (10 being an octave and a 3rd, 11 an octave and a 4th, etc.), a practice that may reflect the special requirements of lutes and chitarroni. Such compound figures indicate the actual pitch of

Ex.3 T. Hume: *The Passion of Music: Sir Christopher Hatton's Choice* (1607)
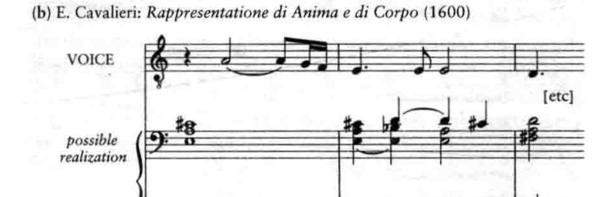




Ex.4(a) J. Peri: *Euridice* (1600)



(b) E. Cavalieri: *Rappresentatione di Anima e di Corpo* (1600)



the note required, not merely its harmonic position. Peri used figures up to 11 (*Euridice*, 1600), Cavalieri up to 18 (*Rappresentatione*, 1600), and Caccini up to 14 (*Nuove musiche*, 1601/2/*R*). In 1626 J. Staden wrote that 'figures 9 to 14 are rare, as they should be', and it was not a practice that became widespread, despite its useful precision (ex.4).

The facility with which a player might learn to recognize the harmonies required in a given situation without 'understanding' the reasons for them seems to have led many composers and theorists to warn against figured bass playing. In fact, however, this ability is not easy to acquire, and the theorists' objections should not be taken too literally; they must often have been motivated by a kind of guild-master's suspicion of new techniques. Thus Banchieri (1609/*R*) distinguished between figured bass players and those who had mastered score-reading and improvisation, but (except in the simplest, slowest choral music) the former is unlikely to have shown no elements of the latter. As Niedt (1700–21) implied in his fables of ignorant village musicians, German organists continued to be brought up on tablature and its realized harmonies, and this system was easier than one with unrealized harmonies. Roger North wrote of the comparison between figured basses and written-out parts:

> the old masters would not allow the liberty of playing from a thro-base figured, as harpsichords of late have universally practised, but they formed the organ part express; because the holding out the sound required exact concord, else the consort would suffer; or perhaps the organists had not then the skill as since, for now they desire only figures.

He went on to recommend that an organist should play from score, not for the better understanding of the harmonic theory of a piece but rather so that he could then extemporize more practically, 'embellishing his play' and putting 'somewhat more airey' into his realization. On the other hand, earlier sources like the Batten Organbook (*GB-Ob*, *c*1630), containing English anthems in short score, give unfigured bass lines which are found realized in other sources with an invention not easily reconcilable with standard continuo principles.

Basically, early continuo style implied simple harmonies, at least in sacred music. Fergusio (*Motetti*, 1612) considered that not all chords need be played by the organist, but only those necessary to help the singer, while Werckmeister (1698) implied that figures often served merely as a kind of warning – that a bass figuring requiring both a 4th and 5th warns the player that what the voice is singing cannot be accompanied by a common chord.

It can be assumed that by about 1675 most Italian organists were accompanying from bass lines, albeit sparsely figured ones. The continuo came early into Germany through close links between some German courts and Italy. It was an essential ingredient of the new concertato style which was taken up with enthusiasm by a number of Lutheran courts such as Dresden and in the principal churches of larger urban centres such as Danzig. Spain had close political links with Italy, and although there are no Spanish discussions of the continuo before the late 17th century, the practice of supporting polyphony with a *basso seguente* on the organ had been adopted by the early years of the century. At the same time, large accompanying groups of guitars, harps, lutes and theorbos were employed in secular festivities, as in equivalent Italian events, and Spanish players could build on a tradition of accompanied song reaching back to Mudarra's songs with vihuela (1546).

England and France, with their own strong native traditions, proved less immediately receptive. The earliest publication with continuo by an English composer is a collection of two- and three-voice motets by Peter Philips (*Gemmulae sacrae*, 1613). But this was published in Antwerp, in the area of the Spanish Netherlands where other, similar publications appeared around this time. The earliest example of an English 'thorough basse' is probably that for Tallis's 40-part motet *Spem in alium*, which seems to have been written in response to Striggio's, possibly in 1571. But accompaniment on the organ from unfigured or figured basses remained unusual for some decades into the 17th century, although a few printed collections of domestic sacred music have continuo parts for organ (Martin Peerson's *Mottects*, 1630 and William Child's *First Set of Psalmes*, 1639). Organ parts for consort music were initially (in the 1620s and 30s) either an unfigured bass, or a bass and cantus part; otherwise they were more or less fully written out almost up to the time of the Restoration, and only in the 1660s did thoroughbass parts become common. English lute songs, on the other hand, began to move from fully written-out tablature accompaniments to thoroughbass after the publication in London of the Italian theorbist Angelo Notari's *Prime musiche nuove* (1613), though the basses of English songs up to around 1670 were rarely figured.
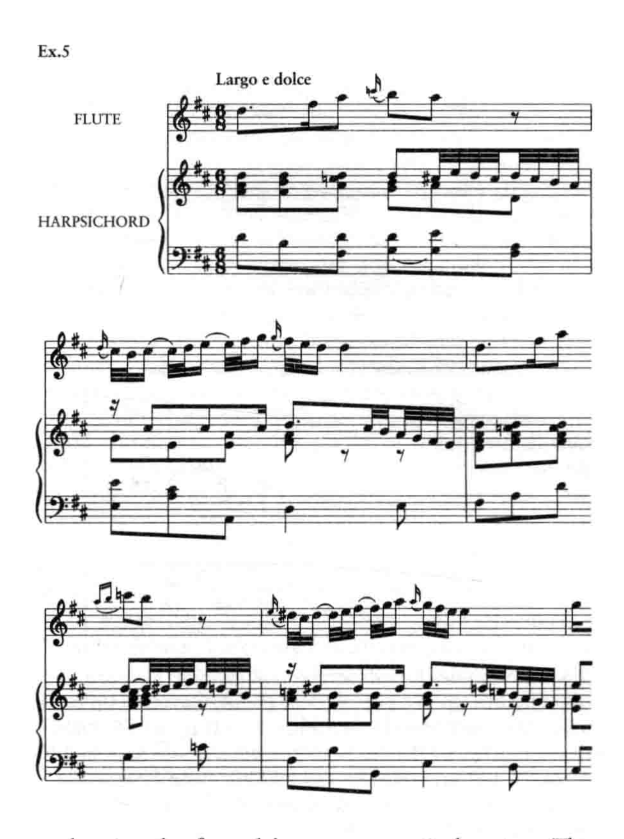
The French were yet slower to take up the practice, in spite of the artistically successful visit by Caccini and his family to the French court in 1604–5. Some adumbrations of continuo practice may been seen in airs of the court musicians Pierre Guédron (*Troisième livre*, 1617), where the lute is used to support a dramatic dialogue, and Antoine Boësset, whose *VII Livre* (1630) includes a five-part air with a 'basse continue pour les instruments'. But these are rare moments, and the *air de cour* of the first half of the century typically had a fully written-out lute part in tablature. Only with the sudden popularity of the theorbo for accompanying the voice in the 1660s did the *basse continue* become normal for airs and dialogues.

The concertato manner was quicker to influence composers of sacred music for the royal chapel such as Thomas Gobert, an admirer of Monteverdi, whose *Antiennes récitatives* (lost) were perhaps the first French use of the continuo. French musicians had ample opportunity to admire the latest Italian fashions in the 1640s when Cardinal Mazarin was importing great numbers of Italian singers and instrumentalists for his operatic enterprises. But the first Parisian publication with continuo was by the Dutch diplomat and connoisseur Constantijn Huygens (*Pathodia sacra et profana*, 1647), and it was not until Henry Du Mont's *Cantica sacra* (1652) that one was provided by a professional composer resident in Paris.

A great variety and richness of continuo instrumentation prevailed throughout the 17th century. Nonetheless, certain repertories tended to have standard groupings, such as harpsichord and cello for Italian cantatas from the 1690s, and organ and theorbo or archlute – a combination recommended much earlier by Monteverdi (letter, 1611) – for Corelli's sonatas and Kuhnau's cantatas. An English visitor to the Venetian opera in 1714 commented on the 'lutes, theorbos and harpsichords which accompany the voices with marvellous exactness'. This not only describes a specific instrumental combination but confirms the fact that the opera composer was still throwing the weight of the accompaniment on to the continuo group. In ensembles with many instruments (operas, concerted church music) the keyboard player had light improvisatory duties, and the harmonies became sparse, to judge by Rousseau's reports of the Italian opera in Paris (1753). But the sources suggest that practices in chamber music were different, as might be expected, particularly in solo sonatas and cantatas. While continuo players were adding a few thin chords to *opera buffa*, they were concocting rich, complex and extravagant harpsichord or organ parts in their performances of Italian solo cantatas.

The rise of the obbligato sonata – one for solo instrument in which the harpsichordist's right hand has a solo line as important as the soloist's – is a particularly interesting development. The best examples are among the earliest, those of J.S. Bach for violin, bass viol or flute, but the idea was widespread by about 1750 in all centres of *galant* music. Most such sonatas contain stretches of unfigured bass; only in other spheres, like organ trio sonatas, did composers (even Bach) consistently rely on three obbligato melodic parts. Conversely, even the most *galant* sonatas in this tradition (for example those by Georg Benda, *Sammlung vermischter Clavier- und Gesangstücke*, 1780–87) give to the harpsichord right hand complete themes, answering the soloist in the dominant, in fact behaving in traditional fugal style. The written-out accompaniment in the Largo of Bach's Flute Sonata in B minor (BWV1030, ex.5) appears to lead without a break to the complete, unfigured accompaniments of Classical piano and violin sonatas, for example those by Mozart; but they belong to different traditions. Bach sometimes wrote a kind of worked-out continuo part – note, for example, how the right hand plays something more lively as the soloist rests, a technique advocated by countless theorists – whereas Mozart composed pieces rather like piano sonatas with obbligato violin (*see* ACCOMPANIED KEYBOARD MUSIC).

Two developments in the early decades of the 18th century brought in trends which were ultimately to



undermine the figured bass as a practical system. The first, in reaction to the ever increasing sophistication of harmony which was leading to ever more complicated figurings, was Rameau's formulation of the fundamental bass (1722), an attempt to reduce the growing complexities of chord formation to a logical system. This ushered in decades of argument in which this theoretical concept was held in opposition to the figured bass as a means of understanding composition (*see* GENERALBASS). The second was the new light and graceful style introduced after 1710 by Neapolitan opera composers such as Leo, Porpora and Vinci. Clear textures and harmony based on the primary triads joined with the symmetrical phrase groupings of dance music to form a *galant* style that was cultivated initially in vocal music, but rapidly infected the instrumental genres of sonata and concerto. From the 1730s the presence of a chordal continuo in ensemble music became less a matter of course, as had long been the case in ensemble dance music. Some works dispensed with keyboard accompaniment altogether (Mattheson, *Das neu-eröffnete Orchestre*, Hamburg, 1713), and others neglected to give the keyboard a figured bass part (certain French string chamber music, *c*1735). If a figured bass part were provided, some composers directed the keyboardist to play TASTO SOLO for long stretches (e.g. Handel's organ part for *Alexander's Feast*, 1736), or else theorists offered that advice in their treatises (Avison, 1752). Several later German theorists (Daube, 1756; Petri, 1767) objected to the provision of a basso continuo in trios and quartets, and, indeed, by 1750 the participation of a keyboard continuo was exceptional in smaller chamber groups; it played no part in Haydn's string quartets, and we should not assume that figured bass parts in string quartets of about 1770 by Vanhal and others necessarily imply keyboard accompaniment. On

the other hand, bass lines with figures, or such directions as *col basso* in the opening ritornellos of Mozart's piano concertos, appear from contemporary accounts to direct the soloist-director to accompany the ensemble with chords based on the bass line of the keyboard part, perhaps simply to hold the ensemble together.

While it is possible that a *col basso* direction in a score is simply an indication to the copyist to include the bass line in the piano part, the balance of evidence suggests that Mozart and his pupils played continuo accompaniments in the tuttis when performing with full orchestra. The symphonies, on the other hand, demonstrate the disappearance of the continuo as orchestration became more sophisticated. The earlier ones have the traditional composite part for all the bass instruments, including harpsichord or organ *colla parte*. Later ones separate this into its elements (bassoons with separate obbligato parts, cellos and basses *divisi* at least part of the time in most movements), so moving on from the old idea of the common *basso continuo* and making keyboard accompaniment dispensable. Beethoven provided a figured bass part for the tuttis of all his piano concertos (with the exception of the middle movement of no.4). Not only did he expect it played, but he treated it more fully than did either Haydn or Mozart. Playing in tuttis was a form of direction practised also by Hummel, and probably by Mendelssohn and Chopin as well, but by the mid-1830s both soloists and leader were relinquishing control to the baton conductor.

In the larger chamber or concert halls in Europe during two centuries there was of course no consistent practice regarding the direction of the music. Sometimes the continuo player functioned as director; sometimes there was a more specialized conductor, who did nothing else. In many cases the first violinist directed irrespective of whether or not he was a virtuoso soloist (C.P.E. Bach referred to this practice); in such cases the continuo player filled in the harmonies. In other music, both sacred and secular, a *maestro di cappella* led the group and would not have degraded himself by playing a keyboard instrument. Haydn at Eszterháza (from 1766) probably directed from the violin (otherwise the 'Farewell' symphony would have to end with a keyboard solo), but composers at London concerts about 1790–1800 directed from the piano, playing from the bass throughout, as Haydn is reported to have done in his London symphonies.

The places where direction from the keyboard and the chordal continuo lasted longest were the theatre and the church. Mozart speaks of directing operas from the keyboard ('Dirigiren beim Clavier'), and Rossini and his contemporaries 'presided at the pianoforte', on which they presumably accompanied the recitatives. Although *recitativo semplice* ceased to play a part in serious opera after the 1820s, it continued in use in revivals of *opere buffe* through the 1850s and 60s (Donizetti's *Il campanello*, 1835, is the last of his operas to use it). The figured-bass treatises published in Vienna by Albrechtsberger and others point to the continued practical use of the continuo in church music. Bruckner's early masses still call for organ continuo, and the figured organ part for his Requiem (1849) reflects the traditional concept of the continuo group set against obbligato string and wind parts. For works such as oratorios to be performed in the concert hall there was a tendency to write out organ parts, including those for revivals of 18th-century choral works (as Mendelssohn did for Handel's *Solomon*, *Israel in Egypt* and *Joshua*, and Brahms did for *Saul*). It is not clear when this began, but in most countries it was established by 1820 or perhaps earlier; as soon, that is, as a composer could assume that the organist would use a published organ reduction (for example in English oratorios from about 1750). For works performed in church (motets, etc.) the continuo tended to be realized by the organist.

4. Instruments. From the beginning of the continuo period, the organ was specified or understood as the instrument for church music, many parts from 1600 to 1800 being labelled 'basso per l'organo' or simply 'organo'. In some countries, organs were forbidden during Lent (or at least during Holy Week); hence the payments for harpsichord in S Marco, Venice, for Palm Sunday Passions (1656, etc.), and title-pages of such works as Francesco Milleville's *Pompe funebri ... delli matutini la sera nella settimana santa ... co'l basso continuo per lò clavicembalo, tiorba ò simil'instromento* (Venice, 1624). Many 17th- and 18th-century organs in Italy were provided with a harpsichord manual for use in Holy Week. In German court chapels, some organs had a set or more of harpsichord strings, and the organist may have used these for accompanying recitative. Certainly in the extra-liturgical oratorios, Passion stories, etc., the evangelist might be accompanied by 'a large or small organ, or also a harpsichord, lute or pandora, according to his choice' (Schütz, *Historia der Auferstehung*, 1623) or according to what was available. Some larger German churches (like the Thomaskirche, Leipzig, *c*1680–1780) kept a harpsichord, probably in the organ gallery at the west end. Pictorial evidence suggests that lutes sometimes played with the organ in church, at least on larger occasions (as in John Weldon's *Divine Harmony*, 1716) and perhaps often in the more aristocratic churches (in the English Chapel Royal after the Restoration two theorbos were sometimes used as part of an accompanying group with the organ). Evidence suggests that from at least the 1550s many larger Spanish churches had one or even two harps for use during services. The harp never lost its popularity in Spain during these two centuries, and skill in accompaniment was at least as highly prized as solo playing. In church music there are generally separate parts for harp and organ, the harp(s) playing in all items, the organ only in tuttis. Harpists were evidently expected to play florid, prepared accompaniments since they were all permanent members of the establishment, well paid and with plenty of time for preparation.

Exactly how the organ was played changed from period to period and area to area. The lesser *organo pleno* of the highly standardized single-manual Italian organ, being specially suitable for continuo purposes, must have contributed to the popularity of continuo. Stops were drawn discreetly; both Viadana (1602) and Gasparini (1708) recommended that full choral passages be accompanied by large chords, played by hands and feet, rather than by the drawing of extra stops. Registrations implied in contemporary organ tutors (Costanzo Antegnati, *L'arte organica*, Venice, 1608; Banchieri) vary, as they do in Monteverdi's *Vespro della Beata Vergine*, from Principale (Open Diapason alone) to 8.4.2 Principals and so to *organo pleno* (full Diapason chorus, no reeds, but 16′ in bigger churches). German theorists seem always to have allowed greater variety, as did their instruments

themselves. Praetorius (2/1619) advised the organist to prepare two manuals, one louder than the other, and to play the bright registrations in a more lively manner than the quiet. Recitative should ideally be accompanied by a quiet Gedackt or 8′ Stopped Diapason (Schütz, *Historia der Auferstehung*, 1623) and pedals can be colourfully registered (for example 8′ Posaune, 8′ Oktave and 5$^{1}/_{3}$′ Quinte) when several instruments are accompanying concerted music (Samber, 1704–7). German theorists also began to be more specific about pedals, Samber advising 16′ ranks in tutti passages, and later writers such as Mattheson (1731), C.P.E. Bach (1753–62) and Adlung (2/1783) assuming that the pedal played the bass part unless it was too difficult for the feet, in which case it was played on a manual with a 16′ stop. It is characteristic of the period when continuo traditions began to decay that some later writers (Schröter, 1772) should suggest that the organ could take over obbligato solo lines in the style of contemporary flute sonatas, while others advocated thick combinations of 8′ and 4′ stops (Bédos de Celles, *L'art du facteur d'orgues*, 1766–78).

Organs were sometimes to be heard playing continuo in places other than churches, notably in 17th-century Italy, where the organ was used in the continuo of instrumental chamber music much more than the harpsichord or other instruments. Positive organs based on 8′ or 4′ principals, regals, table organs and claviorgans (a combination of table organ and harpsichord) were much more common than one might expect, and the specification of organ continuo by no means necessarily implies *da chiesa* use. The organ was also favoured in English and German consorts, in the oratorios of the mid- and late 18th century (London, Paris, Vienna) and – more exceptionally – in the sumptuous opera productions of the 17th century (*see* ORGAN, §V). Little *organi di legno* (small single-manual organs of a rank or two of closed and open pipes) are specified by such composers as Monteverdi (*Orfeo*, 1607) and such theorists as Barcotto (*c*1640), while Mace (1676) continued to think the organ the most suitable instrument for consort music, except when the piece is 'airy, jocund, lively and spruce' in which case he thought harpsichord better. Many German sources give the impression of the organ (full-sized or positive) as being unrivalled for keyboard continuo playing, and its style certainly influenced the realization of figured basses in the piano tutors of the late 18th century – rather as if idiomatic harpsichord continuo had been completely bypassed by many German performers between 1600 and 1800.

In his discussion of the rich array of instruments of accompaniment in early 17th-century Italy Agazzari (1607) explained that his instrumental categories depended on whether or not an instrument was capable of playing the bass. Foundation instruments such as organ and harpsichord were capable of playing the bass line and also chords above, accompanying as it were 'on the bass'. Some ornamentation instruments, such as the violin and the spinet, were too high in pitch to play the bass line (the early 17th-century *spinetta* was at 4′ or quint pitch); some, such as the *lirone*, cittern and guitar, were incapable of playing 'perfect harmony' because their re-entrant tuning put many triads into 6-4 position. These accompanied 'over the bass'. Some instruments, such as the lute, theorbo and harp could take either role. Melodic bass line instruments were used to make good deficiencies: a trombone (played quietly) could supply the bass for a 4′ *organetto*, and Praetorius (1618) recommended a bassoon for this purpose.

The chitarrone, which first appeared at the Florentine *intermedi* of 1589, was the prime instrument for accompanying monodic song, its quasi-antique name alluding to the kithara, the instrument of Apollo. Other instruments mentioned in publications include the harpsichord, lute, guitar (from the 1620s) and double harp. On the whole, a single instrument was considered sufficient, and melodic bass instruments such as the bass viol or violone were not used in this repertory. Around 1600 the term *tiorba* began to be used for the chitarrone (Cavalieri); the earlier term fell out of use by the 1640s. Melodic bass instruments were more usual in stage works (Monteverdi's *Combattimento* (1624) uses a *contrabasso da gamba* along with the harpsichord throughout) and became particularly important with the development of the cello from the 1680s. The rise of the latter encouraged elaborate obbligato bass lines in opera and cantata arias in which the new generation of virtuosos such as Francesco Alborea ('Franciscello') could shine. But the combination of harpsichord and cello was not common in Italy before the last decade of the 17th century.

The archlute, a normal-sized lute with extra bass courses, was more agile than the larger theorbo, though with a less sonorous bass. Both were used not only for chordal accompaniment, but also as purely bass line instruments. The combination of two violins with chitarrone/theorbo was favoured for dance music and chamber sonatas, where the plucked string was preferred to other bass instruments such as the bassoon as giving 'spirit' to the violins (Francesco Turini, *Madrigali, libro III*, 1629). Much ensemble dance music in the 17th century did not involve any chordal continuo. After about 1635 these extended lutes became principally bass line instruments in Italy. The theorbo continued to be used in conjunction with the organ in the graver style of church music. But the archlute, like the cello, came to the fore in the 1680s with the introduction of silver-wound strings which increased the strength of its bass notes without impairing its agility. The best known manifestations of this new and brilliant use are Corelli's church sonatas op.1 and op.3 (Rome, 1681, 1689) where the archlute is an alternative to the violone (in this case a cello with the part demanding considerable agility in the upper range). Multiple plucked string instruments were used in the continuo of large concerto orchestras at the end of the century, with several harpsichords, theorbos and harps in the tutti, but just one harpsichord or theorbo in the concertino group (print of Bernardo Pasquini's *Applausus musicale*, in C. Schoor, *Festa celebrata in Roma*, 1687; Georg Muffat, *Ausserlesene Instrumental-Music*, 1701).

Of other bass line instruments, the bass viol fell from favour in Italy before 1650, although some members of the family such as the six-string contrabass with *A′* or *G′* of the lowest string (playing sometimes at 8′, sometimes at 16′ pitch) were among the instruments that went under the general heading of violone. This term on its own usually meant an instrument at 8′ pitch in Italy, with the 16′ four-string *contrabasso* tuned in 4ths appearing in larger orchestral groupings in the later part of the century. A continuo group of two harpsichords, sometimes with theorbo, or harpsichord supported by cello and double bass (documented in numerous theatre illustrations

and plans), crystallized for opera after 1700. Many sonata title-pages until well into the 18th century specified harpsichord or violone/cello as alternatives rather than in combination, in which case the cello may have played a partially chordal continuo. It is not clear precisely how this worked in practice since the evidence for chordal continuo on the cello dates from the later 18th century. Given the very full and dissonant Italian style of harpsichord accompaniment, the difference in sound between these alternatives would have been very marked.

In the early 17th century a dulcian was used as the bass of a wind or brass group. Because of its agility it developed a virtuoso solo repertory, making it a possible alternative to the theorbo as a bass line instrument (Cavalli, *Musiche sacre*, 1656). Late in the century the refined French bassoon was exported all over Europe, used for solos or as the bass of a trio with two oboes. It became a standard component of the bass line with the cello and double bass in the early Classical orchestra (Haydn, letter, 1768). The trombone is rarely mentioned in publications after about 1650; after the decline of its natural consort partner, the cornett, it was used in Rome and in some German centres as the bass of a trumpet ensemble.

Much of German practice closely mirrored that of Italy. Early in the 17th century Praetorius made the main Italian writings on the new monodic and concertato styles available in German, and many German composers were trained in Italy. Not only the Catholic south, which naturally looked to Italy, but many of the Lutheran courts of the centre and north, notably the Dresden of Schütz, looked to Venetian models, and after mid-century to Carissimi's Rome. Fewer courts (notably Hanover and its dependencies, and Schwerin) looked to France, though there was a general tendency to look to that country for dance music. The German wish to absorb and combine the best features of both styles is summed up in the careers, music and writings of Froberger and Georg Muffat.

In north German church music the harpsichord was sometimes used with the organ as an additional part in tuttis (as continuo parts in the Düben collection (*S-Uu*) imply), and even occasionally alone. More common as a second accompanying instrument was the lute or theorbo, usually with the organ rather than alone, and playing throughout, not just with the ripieno. The largest centres naturally had the most elaborate instrumentations. In the Dresden of Heinichen and Zelenka (*c*1710–30) the (Catholic) court chapel employed a continuo group of two or more cellos, bassoons, violoni and theorbos, though the theorbos fell out of use in the 1730s after the arrival of Hasse. The harpsichord was used only in works in the modern style in Holy Week (Lamentations, oratorios, passions) when the organ was silent. Less extravagantly funded centres used more modest resources: Bach in Leipzig regularly used one or two cellos and occasionally a violone to reinforce the continuo line, while his eldest son, Wilhelm Friedemann, in Halle used organ alone for most of the continuo line in his church cantatas. The evidences for the use of the harpsichord in Bach's church music can be argued in various ways, but he would not have been going against traditional German practice in using it occasionally either in conjunction with or separately from the organ. He himself directed the funeral music for the Queen and Electress Christiane Eberhardine from the harpsichord (1727).

The violone at 16′ pitch was used at times: Praetorius called for it in *Polyhymnia* (1619); one was bought by the Marienkirche, Lübeck, in 1672; and it was particularly recommended by M.H. Fuhrmann (*Musicalischer-Trichter*, 1706) to give weight to ensembles in large buildings. As in Italy, the bassoon appeared from the early stages, for example in Schütz's *Psalmen Davids* (1619). Later it was used in *stile antico* choral fugues to double the vocal bass when oboes doubled the upper voices. In the 18th century it was used for the continuo in many movements without other reeds being present, and also occasionally in *recitativo semplice*. Fuhrmann regretted the disappearance of the old 16′ *bombardone* (bass shawm) and its replacement by the bassoon at 8′ pitch. The earliest instance of a double bassoon being specified in a work is Georg Österreich's *Actus funebris* (1702), reinforcing the possibility that the *bassono grosso* for which Bach provided a part in the *St John Passion* was at 16′ pitch.

In England strong native traditions of lute and viol playing influenced the continuo. The theorbo, introduced in the second decade of the 17th century, remained an important accompanying instrument until well into the 18th. It was mentioned until about 1730, but after 1700 it was overshadowed by the more fashionable archlute. As in France, the lute fell out of use towards the end of the 17th century, its place as a popular accompanying instrument being taken by the guitar. A specifically English instrument for song accompaniment was the bass viol. A number of Elizabethan and Jacobean prints include accompaniments for bass viol alone, some elaborately chordal and in tablature, some just a bass line (Robert Jones, *Second Booke of Songs and Ayres*, 1601). The airs of Corkine's *Second Book* (1612) look like continuo songs with melody and bass line, but some were to be sung to the viol alone. Later prints often give lute or viol as alternatives: John Playford's *Select Musicall Ayres* (1652), for example, are 'to sing to the Theorbo, Lute, or Basse Violl'. Those less skilled could simply play the bass line, but Playford's *Musick's Recreation on the Lyra Viol* (1652) and Simpson's *The Division-Violist* (1659) show that chordal and even contrapuntal techniques were widely used, perhaps by skilled players even in accompaniment. The harpsichord was rarely mentioned for song accompaniment before the Restoration. Its use for accompaniment was probably introduced by foreign musicians brought to England by the later Stuarts: Pepys heard G.B. Draghi sing to the harpsichord in 1667, but this was not common before 1680. Chamber organs were standard in consort music, and no doubt accompanied in other contexts although not usually specified. Parts began to be expressed as continuo lines, rather than being written out, from the 1650s.

Keyboard instruments hardly figured in early 17th-century court masques, in which chordal accompaniments were played, as in the French *ballet de cour*, by large numbers of lutes. Theatrical works after the Restoration continued to be influenced by French practice, by then that of Lully, with a chordal continuo group accompanying the voices; dances and symphonies were played by the string group alone, without continuo. After 1700 fashion swung decisively in favour of Italian opera, with its standard complement of one or two harpsichords to accompany the *recitativo semplice*, and a continuous bowed bass of cello and probably double bass. A fairly typical example would have been the group of cello, two harpsichords and archlute that P.-J. Fougereux heard

accompanying the recitative in a Handel production of 1728. Handel also used the harp (*Esther, Saul, Alexander Balus*), and it became very fashionable for song accompaniment in both England and France in the later 18th century. A harpsichord continued to appear in London orchestral lists up to 1791, after which the pianoforte took its place.

The practice of the continuo did not become common in France until after 1650 and at first was associated with church music (Du Mont, *Cantica sacra*, 1652), which was more open to Italian influence than secular vocal music. The main instrument was naturally the organ, but works of M.-A. Charpentier, for example, occasionally also called for harpsichord or theorbo. The theorbo, which must have been known in France from early in the century through visiting Italian musicians and French musicians returning from England, came suddenly into fashion around 1660, apparently thanks to the lutenist and viol player Nicolas Hotman. Its first recorded use by Lully is in the *Ballet d'Alcidiane* (1658). Bénigne de Bacilly, in the standard vocal tutor of the era (1668), wrote that neither harpsichord nor bass viol had the theorbo's grace in accompanying the voice. He also noted that at that time the harp had fallen out of use in France: Lully used it exclusively for *entrées* of Spanish character, in conjunction with guitars (*Les muses*, 1666). The vogue for Italian sonatas and cantatas that began in the 1690s brought with it the standard combination of keyboard and string bass (Brossard, 1703; François Couperin, *Leçons de tenébres*, 1713–17), with either the cello or bass viol preferred depending on how much one adhered to the Italian faction. Some cantata arias (for example by Clérambault) are completely Italianate in form and style, but require the seven-string bass viol on the virtuoso bass line, an example of the union of French and Italian elements sought by composers of the generation of Couperin. After about 1720 the Italian influence predominated, including the typical Italian combination of violin and cello (as an alternative to the harpsichord) favoured by French violinists such as J.-B. Anet and J.P. Guignon.

French ensemble dance music written for violin-family instruments in the early 17th century seems not to have involved any chordal instruments, judging by the many surviving contracts for groups of musicians. But lavish court entertainments, on the other hand, frequently used massed instruments of all sorts, particularly lutes. In his stage works Lully divided the orchestra into two components, each with a clear function: the *petit choeur* accompanied the vocal airs and ensembles, linking them into a seamless sequence; the *grand choeur* played the overture, symphonies and dances. The *grand choeur* (in five parts, notionally played by 24 violin-family instruments, sometimes doubled by woodwind, though listings and accounts vary) had no chordal continuo and the bass line was unfigured. There is no exact description of the *petit choeur* of Lully's time, but a list for the Académie Royale de Musique in 1704 gives two solo violins, harpsichord, two theorbos, two bass viols and three bass violins; another for 1712–13 adds two transverse flutes and has one less each of bass viol and bass violin. A double bass was added, probably to the *grand choeur* only, around 1700 and was used initially for representations of storms and subterranean rumblings, as popularised by the storm in Marais' *Alcione* (1706). Theorbos had disappeared by 1733, and the bass violin by 1750. The remaining chordal instrument, the harpsichord, was gradually less used during Rameau's career and by the time of Gluck's Paris operas in the mid-1770s was no longer listed in the orchestra.

5. Playing techniques.

(i) Keyboard instruments. Precisely what the gravicembalo players contributed to the solo and ensemble pieces of the 1589 Florentine *intermedi* will never be known; nor is it at all certain how much composers or copyists expected contemporary church organists to add for the performance of an English anthem or a Spanish motet. Such organists did not in principle contribute an indispensable part to the harmony or texture of the piece. But the first set of rules for continuo players (Viadana's *Concerti*, 1602) accompanied a volume of music in which the continuo part was indeed indispensable for the completion of the work. The famous set of twelve rules is therefore particularly instructive. A short paraphrase of their conjectured meaning is:

(1) Concertos of this type are to be sung tastefully, discreetly, elegantly;

(2) the organ part must be played simply, especially the left hand; the right may add appropriate decoration ('passaggio') but not so much as to confuse or cover the singer;

(3) the organist should first look through the piece to be sung;

(4) the leading note should not be doubled at a cadence except in unison with the singer;

(5) when a concerto begins fugally, the subject and its answer should be doubled on the organ;

(6) no fully written-out score is provided since most players will find an organ bass easier; you may however write out your own score which, to tell the truth, is better;

(7) when accompanying the chorus, increase the number of parts played by manual and pedal, not the number of drawn organ stops;

(8) accidentals are placed carefully and the organist must observe them [this probably refers to the placing of sharps and flats in the staff, a 3rd or 6th above the bass, to imply the precise note affected; but Viadana's printer was not sufficiently accurate];

(9) the organ part need not avoid consecutive 5ths and octaves, though the voices should;

(10) the effect of these pieces will never be good without organ or keyboard ('manacordo') since the harmony will not make sense;

(11) falsettists make a better effect in these concertos than [boy] trebles;

(12) the organist should accompany in an appropriate tessitura, neither high if there are the usual four parts, nor low if the vocal part is high.

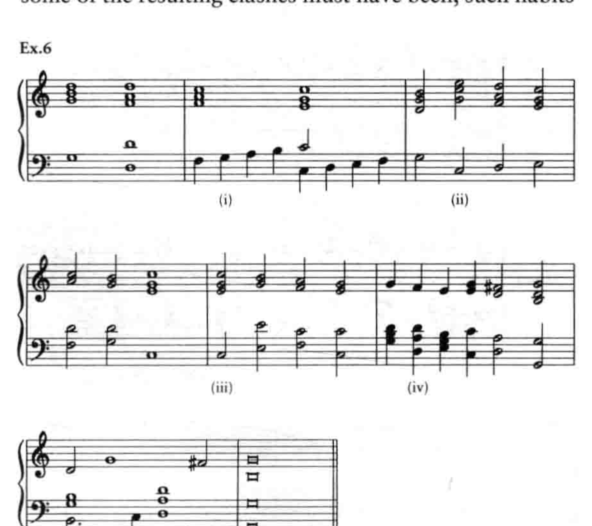
Such rules do not inform the organist what to play, and the choice remains wide, from simple block chords to thinner, more contrapuntal textures (see ex.1). Generally speaking, however, the style of the realization depends on the function of the continuo instrument. Did it play alone? Was the music sacred or secular? Did it fill in the harmony or add colour? In some motets for few voices by Viadana and his contemporaries in Italy and elsewhere (such as Praetorius) the organ supplies the lines that might be expected to belong to other voices; in lute songs and monodies, the lute or chitarrone gives a harmonic background (ex.2); in instrumental or vocal consorts, the bowed or plucked string instruments supplying Agazzari's so-called ornamentation did so in ways suggested by the nature and technique of the instrument concerned (ex.3); in ensembles of several choirs, contrast of technique and timbre between continuo instruments is required; and so on. When Roger North, speaking of broken consorts in the middle of the 17th century, wrote:

But I must allow that the attendance of instruments of the *arpeggio* kind, which rattle plentifully, as harpsichords, archlutes and above all the pandora, give a fullness as well as elegance to the sound and thereby attract an attention. It is to my knowledge within the memory of man, that in the celebrated consorts divers of the pandoras were used...

the function of the extra continuo instruments in such an ensemble is clear, and hence what they play is implied. A harpsichord adding an ornamental part to a consort should play differently from one alone accompanying a voice, whatever the style or period of music concerned.
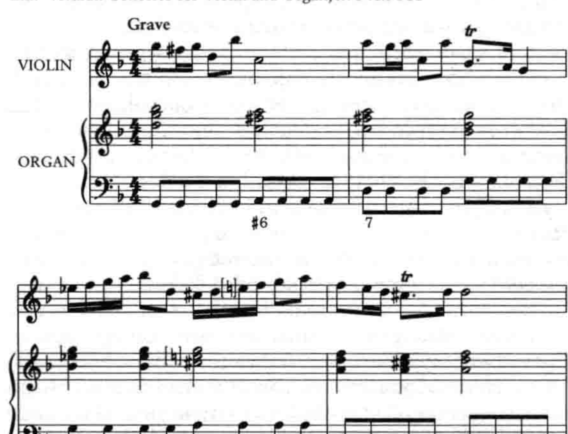
Theorists necessarily concentrated on correct harmony, and their examples are only too frequently explications of harmony rather than idiomatic realizations for a particular instrument. But straightforward harmonizations are often found to suit a particular style (like Schütz's recitative), or a particular instrument (such as a small organ or fortepiano), or a particular function (for example the piano directing the tutti of a Mozart concerto). Thus when Agazzari realized a bass line in a simple chordal manner, organists should appreciate that it suits very well church music of the period, with or without other accompaniment, especially in Italy and Germany (ex.6). Such interpretation naturally served as an obvious model for theorists writing either predominantly for organ (Praetorius, Werckmeister, etc.) or more theoretically, for no particular instrument (Locke, Blow, etc.). Four parts, especially with a gap between the hands, could also serve to accompany a violin solo, for example in the violin sonatas of the 1620s or the later fully-fledged concertos (ex.7). Even if the copyist did not intend this as a literal accompaniment, it would suit the organ with an 8′ Principale registration. On an Italian harpsichord, it would be better to put the right hand down an octave. A more inventive organ style is hinted at by certain Italian authors such as Penna (1672) who liked the organist to 'accompany the dissonances with their consonances' (to play suspensions and resolutions together). Severe though some of the resulting clashes must have been, such habits

Ex.6



Agazzari's notes:
(i) Passing-notes below held chords.
(ii) Contrary motion.
(iii) When the bass line leaps, keep the right hand smooth by playing adjacent chords.
(iv) Not passing-notes: harmonize each with a chord above.

Ex.7 Vivaldi: Concerto for Violin and Organ, RV 541/P 311



were also suggested by Roger North when he talked of 'mixing' the chords, playing 'together continually such sounds as a descanter would scarce allow of'. The effects were reserved for fuller ensembles and are in practice often justified by the very simplicity of the harmony in so much vocal music of the 17th century.

Where music-making was still under the influence of Italian arias and cantatas (e.g. English publications *c*1790) or retained old styles and forms (Protestant and Catholic Germany), continuo can be assumed to have been played in the old manner, though somewhat simplified. Such simplification might have taken the form of elementary harmonies, following the voice discreetly in arias. Only occasionally did a treatise suggest an idiomatic organ style, less extravagant than the harpsichord's (e.g. Penna, 1672); the first to deal with the subtleties of harpsichord accompaniment was probably Saint-Lambert's *Nouveau traité* of 1707, a book soon followed by similar ones by Gasparini (1708), Heinichen (1711) and their imitators.

Judging from the practice of Georg Muffat (*c*1699), organ accompaniment in the South German/Italian tradition in the later 17th century encompassed a variety of textures: three parts (two in the right hand); four parts (two in each hand); and a variable full texture of four and more parts (two or more parts in each hand). These probably relate to Agazzari's instruction to thin or fill out the texture according to the number of voices being accompanied. By 1730 four-part harmonies (with three parts in the right hand) were given as the realizations of figured-bass lines in all theory books except, occasionally, one written by an Italian: Manfredini's (1775) gave five. A large collection of realized continuo parts from the circle of C.P.E. Bach (*D-Bsb* Mus.ms.theor.348) uses this four-part texture for works from Corelli's *Sonate a tre* op.1 (1681) to trios by J.G. Graun (*c*1760), including the *St John Passion* of J.S. Bach and overtures of Handel. This is a student work, but may be seen in the light of Daube's (1756) description of three playing styles: 1) simple, with closely connected right hand chords and all chord factors present; 2) natural, which adjusts this strict manner to be more melodious and like a composition; and 3) complex ('die künstliche oder zusammengesetzte'), similar to the elaborated ('manierlich') accompaniment given by Heinichen (1728), or the concertante patterns of Mattheson's *Exemplarische Organisten-Probe* (1719).

Daube noted that J.S. Bach excelled at the third style. The simple style was the common teaching method of the 18th century, from which one could branch out into idiomatic organ or harpsichord accompaniment. In practice good professional harpsichordists probably played, as Quantz (1752) recommended, a nuanced accompaniment with texture varied to enhance the musical effect of the moment. This is probably what Daube had in mind for his natural style, a style which according to Löhlein (1765) was only for those with experience of composition and the sensitivity to do it properly. Löhlein also tells us that by his time the complex manner had gone out of fashion.
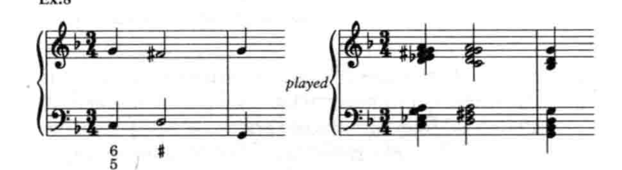
Four-part texture has remained the most usual in the academic teaching of harmony, and most sources explain the rudiments of harmony rather than the subtleties of harpsichord accompaniment. Nevertheless, four-part harmonies were useful in several respects: they suited the new piano better than did the older harpsichord arpeggios; they matched the traditional four-part layout of sacred vocal music; and they suited the nature of the *galant* styles in which an elaborate melody required simple chords below.

From a study of the small treatises by Penna, A. Scarlatti, Pasquini, Gasparini, Geminiani, Pasquali, Antoniotto, Manfredini and several anonymous authors, it is possible to build up a picture of the mature Italian harpsichord continuo style. In the large orchestra described by Agazzari and Praetorius the harpsichord and spinet divided the foundation and ornamental functions, both subsequently taken by the harpsichord. If it were alone accompanying ('maintaining the harmony', in Roger North's phrase), the harpsichord would need to be played in a restrained manner, except perhaps when the voice or solo instruments were silent. North distinguished between the two functions of the harpsichord when he wrote:

> For an accompanying part which is to maintain the harmony, to trill, and upon the low notes whereon it most leans, unless it be upon a little *ritornello* or solo, is senseless and destructive to the musick. But that is the fault of our English masters who, accompanying a voice, will clatter trills at the bottom to make one wild...

By 1711 and 1728 Heinichen and those he influenced in north and central Germany (Mattheson, Kellner, Daube) were issuing extended models or written-out examples for harpsichord players to show where and how ornaments could be added to the realized harmonies, how to improvise melodies and imitations and how to 'break' chords. According to Geminiani (1756–7), the art of accompanying on the harpsichord 'chiefly consists in rendering the Sounds of the Harpsichord lasting, for frequent interruptions of the Sound are inconsistent with true melody'. Such approaches contrast strangely with, for instance, contemporary French chamber music, in which the harpsichord was often given an almost effetely discreet part to play. The influences behind the advice of Geminiani and Heinichen were the Italian theorists and players of about 1700, musicians used to little Italian harpsichords with two 8′ registers requiring rich harmonies and constant repercussion, ornamentation and the like if they were to sustain their sound usefully for a singer. A good example of the Italian approach is to be seen in the frequent explanations of harpsichord acciaccaturas, familiar from the solo sonatas of Domenico Scarlatti but once equally familiar in harpsichord continuo playing. According to the anonymous *Regole piu necessarie et universali per accompagniare il basso continuo* (MS, 1720, *I-Rli*, Mus P15), the simplest progressions could be treated with these little crushed notes (ex.8), as

Ex.8
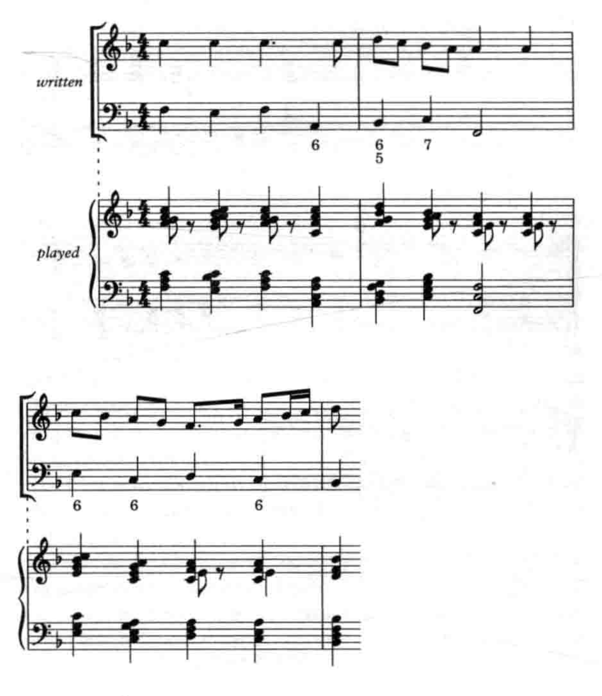


could whole arias (ex.9). Gasparini and others wrote of such acciaccaturas as if they were best suited to recitatives, as they surely are; but it is clear from many sources that they were more generally a part of the 'mature Italian style'. For example, Geminiani (*A Treatise of Good Taste*, 1749) wrote of the player that:

> In accompanying grave Movements, he should make use of Acciaccaturas, for these rightly placed, have a wonderful Effect. No performer ... should flatter himself that he is able to accompany well till he is Master of this delicate and admirable secret which has been in use above a hundred years.
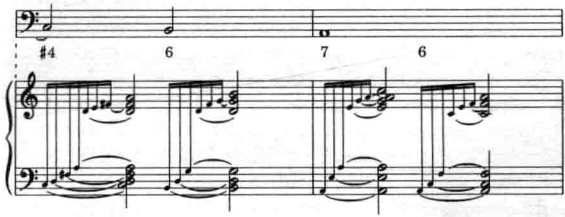
This attribute that would disqualify it in the most up-to-date circles of Paris and Berlin. But as important are the suggestions from French theorists that in many contexts chords were realized very richly; that they were fancifully arpeggiated with little crushed notes slipped in, and that the bass was sometimes doubled in order to take advantage of the new rich sonorities from low notes added shortly before to French harpsichords (ex.10).
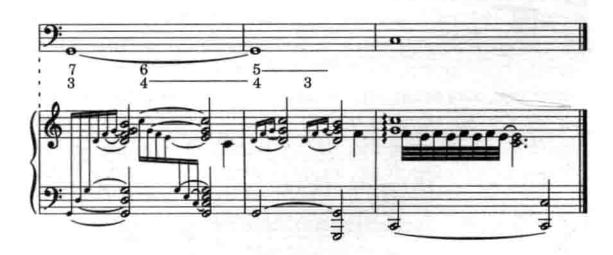
The Italians and those they influenced obviously knew two distinct styles of continuo playing on the harpsichord: one very rich, the other simple. The one was filled with acciaccaturas and obviously led some players to distort the composer's original bass line, as in Antoniotto's version of a passage from one of Corelli's violin sonatas (op.5 no.1; ex.11). One can understand Le Cerf's complaint in 1704 that 'usually all that is heard in Italian
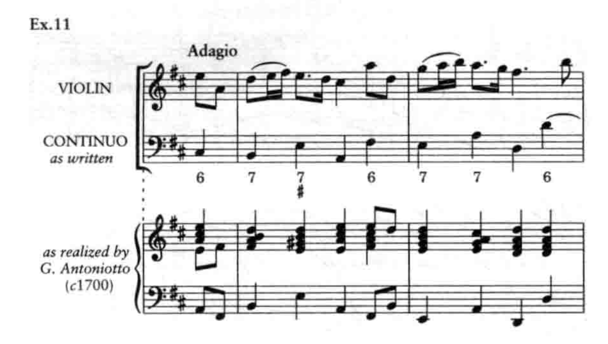
Ex.9
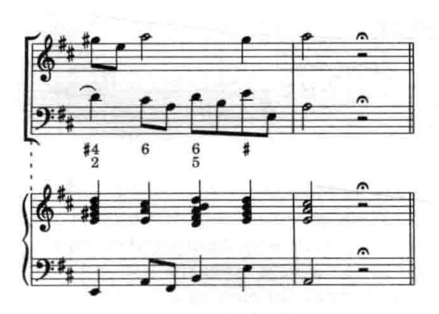


Ex.10 from J. H. d'Anglebert (1689); realized according to his ornament table







Ex.11
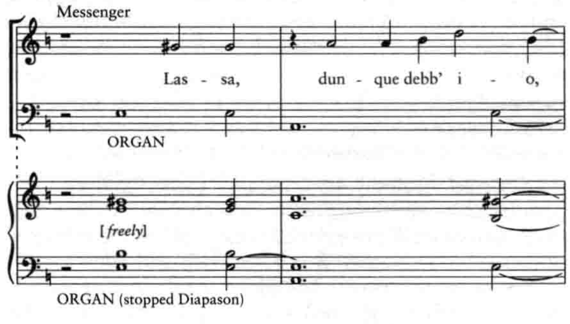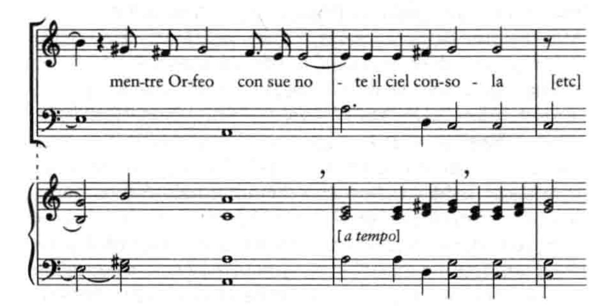


music is a continuo accompaniment varied without respite, the manner of decorating the chords often taking the form of arpeggios and figurations'. The second was that employed in the quick *recitativo semplice* of the new light operas – short, simple chords below a parlando vocal line, much admired by Rousseau in the middle of the century. Rousseau reported hearing only the bass played in such music, without chords, but Rameau (1760) recommended quick arpeggios. Rousseau's distinction between the French and Italian styles raises the question of the accompaniment of recitative. Certain areas of this difficult subject will always remain obscure – for instance, how keyboard players accompanied recitative in the operas of Monteverdi, Lully and Rossini. The music by such composers as Schütz and Handel is less open to conjecture, since in both cases the performing tradition to which it belongs is better understood. In practice, however, the finer points of style in recitative playing amount to knowing how richly to play and whether to spread and repeat the chords, how quickly to play them, and when to leave the voice unsupported. The recitatives in Monteverdi's *Orfeo* include some of the most confident and well-developed progressions in 17th-century harmony; their very inventiveness and beauty demand simple chords from the organ and harpsichord. It is also clear from the vocal style that there should be a distinction between the sections accompanied by organ and those by harpsichord. A suggested realization requiring both approaches is given as ex.12.

Lully's harmony is on the whole much simpler than Monteverdi's, and this may imply a greater freedom for the player. However, French sources are so scanty that all we know is that by 1660 the French had learnt how to

Ex.12







adapt the rich, broken-chord, low-tessitura harmonies of Baroque lute music to the harpsichord; this style of *basse continue* was demonstrated by D'Anglebert (1689). At the other end of the scale, evidence for accompanying Rossini's recitative is also scanty but probably because chords were played so plainly and quickly as to require no special explanation. When Gasparini wrote (1708) of recitative that 'the more its dissonances can be played full and doubled, the better will be the effect', he was referring neither to the old aristocratic operas nor to the new *opera buffa*, but to the standard cantata and *opera seria* style. Yet as late writers (C.P.E. Bach, Pasquali, Löhlein, Kollmann, Türk) saw, the changing mood of recitative was one of its chief features, and the player had to help to distinguish between a text 'common, tender or passionate' and one full of anger or abrupt surprise (Pasquali, 1757; ex.13).

Some of the problems facing the conscientious continuo player are highlighted by the work of J.S. Bach, himself a fine performer and one open to a vast range of influences. The written evidence concerning Bach's own playing is contradictory and must be understood as representing him in different roles. Contemporaries spoke of his invention. Mizler von Kolof (*Musikalische Bibliothek*, i/4–6, 1738) wrote that:

> Anyone who wants to have the right idea about what refinement in continuo-playing and very good accompaniment mean need only trouble himself to hear our Kapellmeister Bach here who plays every continuo to a solo in such a way that it might be thought an obbligato piece with the right-hand part composed previously.

J.F. Daube (1756) reported that:

> A lifeless piece was inspirited by his very skilful accompaniment. He could bring in imitations with his right or left hand so cleverly, or introduce a counter-subject so unexpectedly, that listeners could not believe that it had not been very carefully pre-composed. He did not nevertheless neglect his duty of supporting the harmony ...

In a letter to Forkel (*c*1774) C.P.E. Bach wrote:

> Above a thinly figured continuo part set in front of him, and knowing that the composer would not object, [he converted trios] into complete quartets, astonishing the composer ...
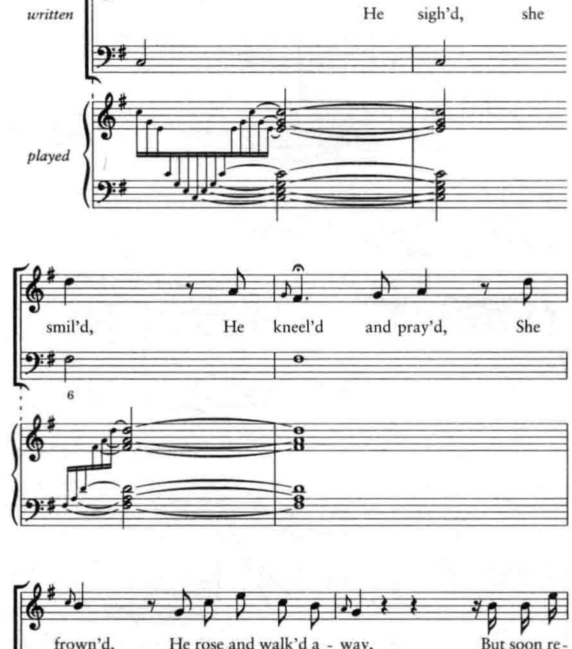
These concern performances of chamber music, apparently instrumental. J.C. Kittel (*Der angehende praktische Organist*, 1801–8) commented on his style in church music:
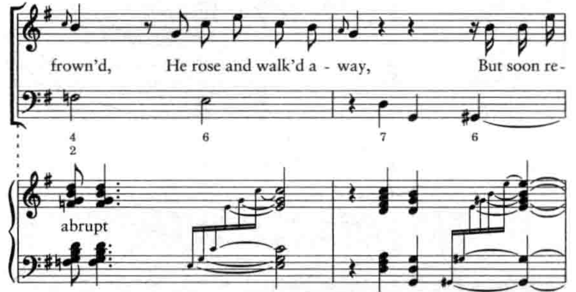
> One always had to be prepared to see Bach's hands and fingers suddenly mingle with the hands and fingers of the keyboard-player and ... fill out the accompaniment with masses of harmony ...

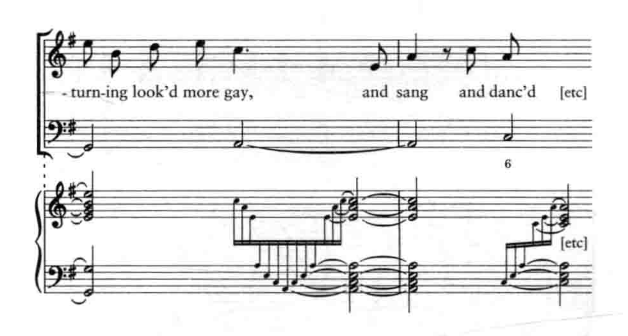
– a description, surely, of a rehearsal rather than a public performance. The obbligato harpsichord part for one aria from *Amore traditore* (BWV203) exemplifies the remarks of these commentators. It is a very rich and extravagant accompaniment written in a manner theoretically possible to improvise but in fact more complex than the obviously Italianate figurations in (for example) Handel's cantata *Ah! Che pur troppo è vero*; it goes well beyond the later techniques of the composers of obbligato works.

But both the written evidence and the keyboard accompaniments in the works for flute (BWV1030–32), violin (BWV1014–19) and voice (BWV203) compare strangely with the evidence of Bach the figured bass pedagogue – the teacher who dictated plain directions in the *Clavierbüchlein* for Anna Magdalena Bach (1725), borrowed the grammarian rules from Niedt's *Musicalische Handleitung* (1700–17; copied *c*1738), taught his pupils strict four-part thoroughbass (according to Forkel)

Ex.13 N. Pasquali: from *Thorough-bass made Easy* (1757)







and, it seems, had one of his pupils (H.N. Gerber) realize the harmonies of a violin sonata by Albinoni in the plainest texture of four-part chords. Another of his pupils, Kirnberger, harmonized the bass from the trio from the *Musical Offering* in the same simple way (*c*1781).
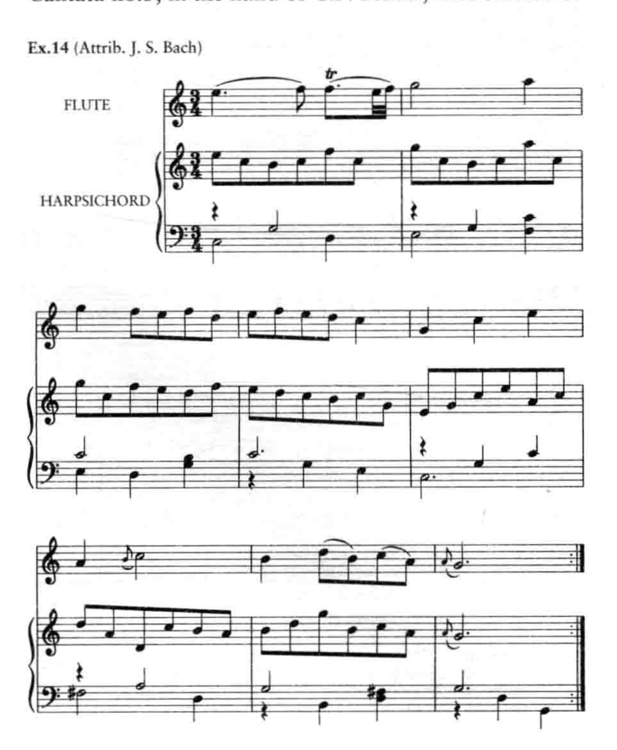
Such distinctions between Bach the skilful performer and Bach the careful teacher must reflect the case of many a composer from Viadana to Albrechtsberger; they must also reflect to some extent the difference expected of a player realizing a continuo accompaniment in theatre or chamber music and the organist playing harmonies in church. But even in Bach's chamber music there are not many opportunities for extravagant style. The kinds of composition that C.P.E. Bach reported him as 'improving'

were perhaps the meagre *galanteries* of the 1740s, or at least second-rate music that not only admitted of an extra new part but very likely required it for interest. In his own violin sonatas, for example, Bach left the player very little scope for any extemporization – a few simple chords here and there, contrasting with the worked-out obbligato lines.

The secular cantatas call for a more extravagant style in the recitatives, as well as a harpsichord on which to play them. Players would do well to distinguish in this way between the sacred and secular versions of those cantatas known in both forms. Such works as the flute sonatas with figured bass (BWV1033–5; 1033 is of dubious authenticity) are as Italianate in form as they are in detail (for example the Corellian influence in the first movement of BWV1035), and a harpsichord realization should perhaps reflect this in the richness of its parts, the generally low positions of the hands, the arpeggios, acciaccaturas, etc. Other movements in the chamber works, like the fourth of BWV1033, are more French, hinting at the thin textures that were to become popular, requiring the pretty treble tone of a good French harpsichord (ex.14). In these pieces the harpsichordist alternates between obbligato solos for right hand and simple three- or four-part chords for the stretches of figured bass; and these two functions were to become common in the sonatas of the Berlin school. Often the figures need not be realized but are there, as in Corelli, only to show the implied harmony.

There are several problems in accompanying Bach's church music, and the solutions appear to be controversial, or at least may apply only to one or another period in his output. The possible role of the harpsichord has already been mentioned. If the organ, with a cello for recitatives and a double bass for choruses, is the usual instrument for the continuo in the cantatas and passions, what did it play? The extant harmonization of part of an aria from Cantata no.3, in the hand of C.F. Penzel, who studied at the Thomasschule (1749–56), follows the familiar pattern of three-part chords for the right hand on every main beat. But even here, if the aria is conceived as a lively, rather tortured piece, too many chords are supplied: the harmonization seems merely to demonstrate progressions for young players. Nevertheless, the mass of theoretical evidence suggests that four-part chords are correct in such continuo parts; moreover they should be played legato, with notes common to two consecutive chords held over, the whole forming a quiet support on, for example, an 8′ Diapason stop. In a Bach aria with obbligato instrument, the organist can add little in the way of interesting imitations; in one without an obbligato instrument, the bass line usually contains the theme, in which case the organist's right hand should not detract from the melody being played by a more melodic instrument (that is, the cello). If the introductory bars are a bass line against which the theme of the aria fits contrapuntally (as often happens in Handel), it is tempting to bring in the aria theme against it; but composers rarely gave such opportunities to the harpsichordist. In any case, the whole tradition of arias without obbligato instruments, whether Italian and secular or German and sacred, was against counter-melodies from the organ once the voice had begun.
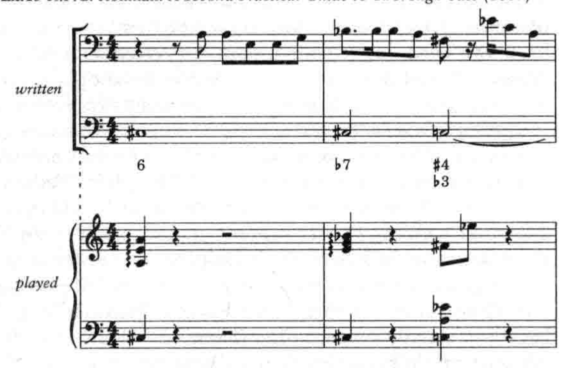
Ex.14 (Attrib. J. S. Bach)
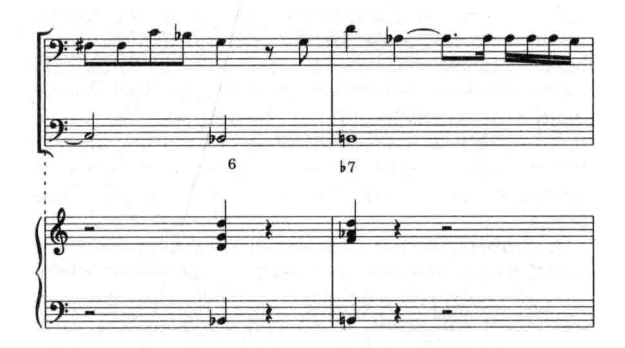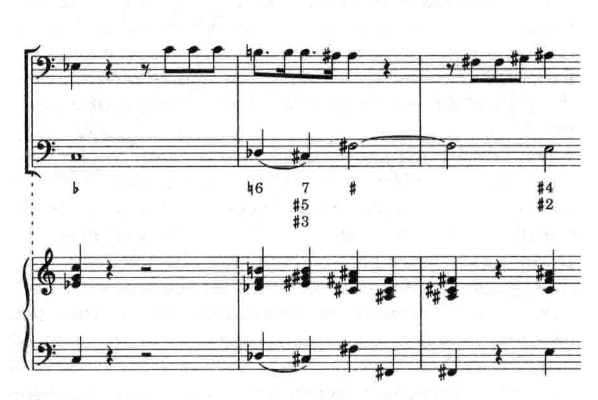


A further problem concerns the figuring, for if an organist takes the trouble to realize all the figures of the bass of a Bach aria a doubling of the voice or obbligato instrument will result. Much evidence from both early and late figured bass theorists suggests that doubling the voice was not frowned upon, but in the case of Bach's continuo parts it is not clear why they are so copiously figured. The composer himself rarely figured or wrote out the part, and it may be that the organist or one of Bach's pupils figured them for reference from the composer's full score. Perhaps the figures helped the organist to play the harmonies complete, or to know what to leave out, or were useful only in rehearsal. Or perhaps they were added merely to indicate what the upper parts were playing. Doubling the voice part is sometimes effective for a few passages in an aria, although many singers dislike it; but it is seldom necessary to help singers in recitative by touching their next note, though this was advised by such theorists as D.G. Türk.

A third problem in performing Bach's church music concerns German recitative accompanied by organ. Türk, a typical organist brought up in the central German tradition, writing in 1787, thought it a special requirement of organists that they play the chords in recitative short, however they were notated; and some theorists writing about the harpsichord said the same (ex.15). This leaves the singer quite free and allows the words to be heard distinctly. Evidence suggests that the practice became increasingly common during the 18th century; some authors recommended that players lift their hands if the sound of the organ became irksome during a long note (Heinichen, 1711; Mattheson, 1731) and some issued firm directives that the organist should usually play chords short (C.P.E. Bach, 1762; Petri, 1767). Nevertheless it is not clear where in J.S. Bach's work recitatives are to be played in this fashion, nor whether the bass line itself should also be cut short. Petri, Schröter, G.P. Telemann and C.P.E. Bach suggested that the bass should be held by the keyboard (perhaps also by the cello) but Türk and others did not. Like Handel in his secular Italian cantatas,

Ex.15 A.F.C. Kollman: *A Second Practical Guide to Thorough-bass* (1807)
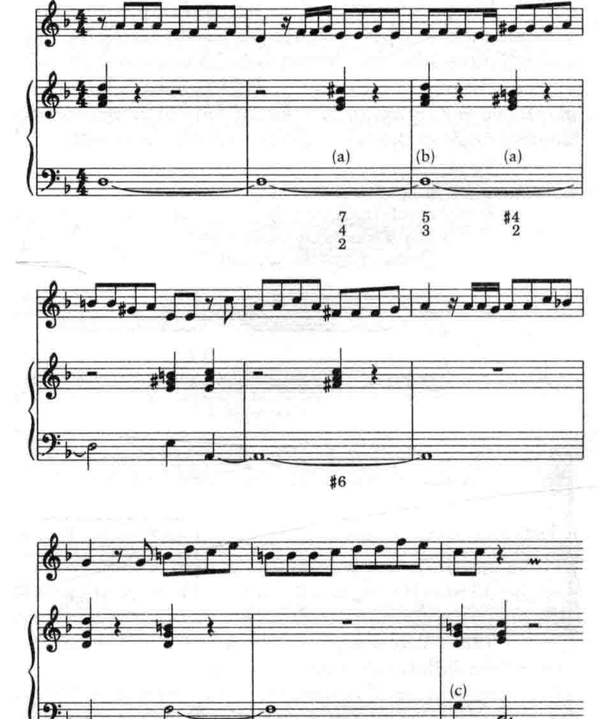






J.S. Bach frequently varied recitatives within a work by writing long held notes at some points, short notes (with rests) at others; surely, therefore, the composer did not expect chords in all recitatives to be shortened uniformly. The practice may have become established in the 1730s, judging by the detached bass notes written in the parts for the revival of the *St Matthew Passion* in about 1736; or perhaps the notation merely confirms what had long been customary in practice. In the recitative of Peri, Monteverdi or Schütz, sustained organ tone brings out the contrast between simple triadic harmonies and the quicker, more lyrical line of the soloist; but late Protestant cantatas demand different treatment, as does late *opera buffa* recitative. Despite their differences, church cantatas and *opere buffe* require short chords in recitative for the same reason: the texts of both need maximum clarity, whether biblical or mannered *buffa* patter. For this reason even Schütz in his last oratorios considered there need be no accompaniment at all for his quasi-plainsong recitatives. Close attention to style could well lead the conscientious player today to think there may have been a distinction intended between recitatives dealing with meditative, pious texts (Bach's chorale cantatas, the cycles of 1723–5, etc.) and those directly quoting biblical narrative (the Passions, the *Christmas Oratorio* and *Ascension Oratorio*, etc.): in the former, perhaps, the chords were held, in the latter played short.

A fourth problem in Bach's sacred music concerns the manner in which perfect cadences at the ends of phrases or sections are intended to be performed. Most players find it as difficult to follow the singer as to find the correct chords; but players should never delay the bass line while under the stress of sight-reading, pursuing a fast singer, inventing suitable figurations below an obbligato instrument, etc. In the recitatives of chamber cantatas, players should let the singer finish the vocal cadence before playing the instrumental one (G.P. Telemann, 1733–4). But Heinichen (1728) wrote that, in the opera house, the harpsichordist's delayed cadence may hold up the action; and he is supported by Telemann, who specified differences between recitative in chamber cantata and in opera (ex.16). In bar 4 of ex.16 there is no sign to delay the cadence, and harmonically no delay is needed even though use of the conventional vocal appoggiatura results in a temporary clash. But in bar 9, as in many passages in J.S. Bach's church cantata recitative, not delaying the cadence results in a harmonic clash with the final vocal phrase. That this did not trouble composers, however, is quite clear from arioso recitatives where the accompaniment is

Ex.16 Telemann: *Singe-, Spiel- und Generalbass-spielen auf der Orgel* (1733)



Telemann's notes:
(a) Do not restrike bass when a discord.
(b) Restrike bass for resolution.
(c) In cantatas, wait and play the cadence after the singer; in operas do not wait.

written out (ex.17) and further examples are found in other genres, such as Handel's operas and oratorios. The tonic–dominant clash at such cadences is often inaudible in quick operatic recitative, with a non-sustaining harpsichord in a large theatre; but not in slower church recitative accompanied by organ. However, such clashes agree closely with the Italian-English 'mingled harmonies' of the late 17th century and could well lead one to suppose that the problem is again chronological – the later the recitative, in theatre, chamber or church (in that order), the more likely it is that the composer expected the final perfect cadence to be delayed until the voice had finished. Bach's Leipzig cantatas occur at a period in which practices seem to have been changing in an important respect for continuo players. The practice of telescoping cadences began to be abandoned by Neapolitan opera composers in the 1720s, and by 1755 it had practically ceased. Not even in a single genre by one composer, therefore, can a blanket solution be applied.

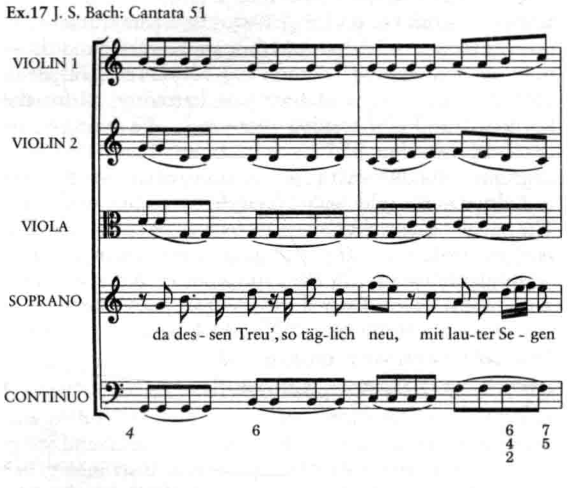
(ii) Plucked-string instruments. Much of the instruction given in writings and tutors is concerned with the elements of harmony and applies generally to continuo playing. Agazzari (1607) tells us that a knowledge of counterpoint in such matters as dissonance treatment and where to put major or minor 3rds or 6ths has to be taken for granted. Bianciardi's *Breve regola* (1607) for playing from an unfigured bass was designed for 'every kind of instrument'. Most of Delair's tutor for accompaniment on the harpsichord and theorbo (1690) concerns the basics of notation and figuring common to both instruments.
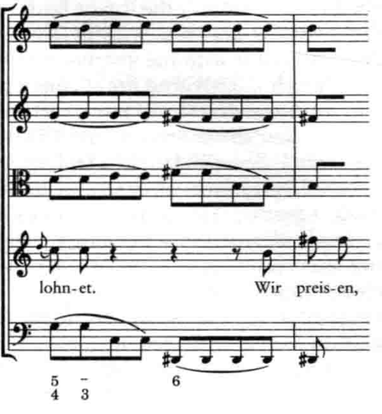
The novelty of early 17th-century Italian monody and its basis in a lively interaction of music and literature produced detailed information about the style and technique of accompaniment of that period. As well as verbal prescriptions, there are also many accompaniments for monodic song with a part for chitarrone/theorbo realized in tablature. According to Agazzari (1606, 1607), the lute, harp, theorbo and harpsichord when playing as foundation instruments should concentrate on supporting the voice with full and sonorous harmony; they should play loudly or softly according to the number and quality of the voices, the place and the work; and they should not spoil the singer's *passaggi* or expression of emotion by restriking the strings too often. When playing as instruments of ornamentation they can exploit their individual character. To the lute belongs a ravishing inventiveness and variety, with soft and loud, slow and fast effects, and imitations in different registers, all embellished with *groppi*, *trilli* and *accenti*. In the consort the theorbist should play full, gentle chords, restriking them and running lightly over the diapason courses – which are the particular glory of this instrument, and when the singer pauses put in little right-hand ornaments (*trilli*, *accenti muti*).

No doubt the experience and subtlety required for good monody accompaniment explains why there are so many tablature realizations for lute or chitarrone in manuscript. They are of variable quality; most useful as guides are the printed realizations by Flamminio Corradi (1616), J.H. Kapsberger (*Libro I di villanelle*, 1610, *Libro III di villanelle*, 1619) and Bellerofonte Castaldi (1622). From these some general conclusions may be drawn: the accompaniment was in the tenor range, below the voice, though it often doubled the vocal part; the bass line was played completely and the bass note repeated when the chord changed on a tied note (an instruction given by Giulio Caccini); unfigured 4–3 suspensions and passing notes were routinely added at cadences, but the dominant 7th chord was sparingly used, seemingly for special expressive effect (Monteverdi associated it with the pain of love); accompaniments were simple, with an almost total lack of motivic figuration and counterpoint, and wholly subservient to the voice; variety of chording was cultivated, from two to five parts, with sparing use of breaking and repeating chords; there was no particular concern for the contrapuntal rule banning parallel 5ths and octaves (Vincenzo Galilei, *Dialogo della musica antica*, 1581, had particularly attacked this rule as belonging to the convoluted counterpoint which monody aimed to supplant with natural declamation).

A feeling for French theorbo style can be acquired from the solo works of Robert de Visée and others. There are unmeasured preludes in elaborate STYLE BRISÉ, but the dance music is simple in texture, generally melody and bass with subtle accentuation by means of a discreet and variable addition of chords. The most useful tutors are by Delair (1690) and François Campion (1716, 1730). Delair addressed the problem of inversions created by the re-entrant tuning by directing that the bass note always be played first in a chord or put into the lowest octave of the instrument, a practice used in all theorbo repertories. The problem that chord factors do not come out in regular order in a spread can be solved by irregular fingering

Ex.17 J. S. Bach: Cantata 51





patterns. Guitar strum technique was sometimes used in solo music for lute and theorbo (*tirer et rabattre*) and no doubt was also used as appropriate in accompaniment: Visée was a virtuoso of both instruments, and Campion recommended aspiring theorbists to start with the guitar.

In England in the earlier 17th century the change from fully worked tablature accompaniments for lute or theorbo to thoroughbass was gradual, with both systems existing side by side for several decades; thus there are many models for style. For the later part of the century the most important discussion is Mace's chapter on theorbo accompaniment (1676). Mace listed many different handshapes (positions) for chords. He also dealt with ways 'to Amplifie your Play' by breaking chords at cadences; some of his 21 examples are in the French *style brisé* while some are more elaborate. He also gave examples for decorating bass scale passages by breaking the chords (ex.18). These appear in the abstract, without a part to accompany, and they are more elaborate than existing tablature accompaniments. However there are arrangements for harpsichord of vocal pieces by Purcell which use a *style brisé*, arpeggiated texture in the accompaniment.

The guitar became very popular in Italy from the 1620s, particularly for song accompaniment, where it was often paired with the harpsichord. Its primary technique was strumming (BATTUTO; typical guitar dances such as the chaconne and the folia are based on strum patterns), but plucking (PUNTEADO, pizzicato) in imitation of lute technique was added by G.P. Foscarini in his first three

Ex.18

written

played

books (*c*1630). Guitar tutors commonly give scales with handshapes for chords on each degree. The most sophisticated version of this is Nicola Matteis's 'Universal Scale' showing how to construct chords on each degree of the chromatic scale (1682), and the principle culminated in Campion's formulation of the *règle de l'octave* in 1716 (*see* REGOLA DELL'OTTAVA). Matteis's tutor is the most useful since he goes well beyond information for beginners, covering style and interpretation as well as technique and providing copious examples of realization. The guitar again became popular in Italy, France and England early in the 19th century, particularly through the works of Ferdinando Carulli, which included *L'harmonie appliquée à la guitarre* (*c*1825). For further information, *see* GUITAR, §4.

For the harp, Agazzari (1607) gave the best description for the Monteverdi era. As a foundation instrument it played as the lute, theorbo and harpsichord; as an ornamentation instrument the *arpa doppia* (double-strung harp), being as good in its upper as in its lower register (unlike the chitarrone, for example, which is at its best in its lower), used its entire range, with sweet plucked notes, responses between the hands, *trilli* etc., and the player aimed at good counterpoint. This matches closely the style of the *arpa doppia* part of 'Possente spirto' in Monteverdi's *Orfeo*. Some 13 of 220 monodic song publications between 1601 and 1635 mentioned the harp, as opposed to over 100 that mention the chitarrone. A number of 18th-century Spanish tutors dealt with the harp, notably Torres (2/1736) who cited a number of harpsichord examples of spread chords with dissonant additions from Gasparini (1708). Elsewhere, tutors purporting to deal with harp accompaniment, such as those of Honoré Garnier (1767) and P.-J. Meyer (2/1772), dealt only with the basics of four-part harmony, as for the keyboard, and said nothing about style. We must assume that harp continuo had much in common with keyboard continuo, though with some similarities to theorbo technique in flexible voicing and the spreading of chords. The one definitely characteristic technique of the late 18th century was, naturally enough, arpeggiation in song accompaniments (as in the very popular 'Nel cor più mi non sento' from Paisiello's *L'amor contrastato*, also known as *La Molinara*, 1788) which became a cliché of 19th-century drawing-room ballads.

(iii) Bowed-string instruments. The LIRONE originated as a low-pitch version of the *lira da braccio*, and so was essentially a chord-playing instrument. Caccini and Striggio played it without a supporting bass instrument, but according to Praetorius it did not play the top or bottom parts and so needed a discant and bass with it. This is presumably why Agazzari put it with the instruments of ornamentation, even though improvising florid counterpoint was not part of its nature. Its 9 to 14 strings on the fingerboard, with two to four drone strings, and almost flat bridge, together with a cleverly designed re-entrant tuning, meant that it could play four- or five-part chords across the fingerboard. Agazzari (1606) said that, like all viols, it should be played clearly and sonorously, using the whole bow, and that care should be taken that the parts follow the rules of counterpoint.

The 16th-century fashion for the *lira da braccio* was probably the inspiration for chordal accompaniment on the viol. The first printed example, in tablature, is in Ganassi dal Fontego's *Lettione seconda* (1543) where the

instrument plays mainly two-part chords with an occasional three-part one at cadences. It was no doubt the successive waves of Italian viol players employed by the English court who brought the technique to England, where it attained its greatest flowering. Early 17th-century manuscript and printed tablature accompaniments such as those by Tobias Hume (1605) are much more sophisticated than Ganassi's, with variety in chording and some *style brisé* effects, and provide models for the continuo realization of contemporary thoroughbass parts. A problem with the viol is that chords of more than two notes have to be spread (this is probably why the Italians developed the *lirone*), which may impede the rhythm. Simpson (*The Division-Violist*, 1659) and Mace (1676) recommended emphasizing the lowest note; Mace also recommended exploiting the continuing resonance of open strings in the bass to sustain the harmony. Simpson often included extended chordal passages in his divisions, but Mace, in demonstrating how a viol can accompany itself, used a *brisé* texture (as do his theorbo examples), more so than one would normally expect in a continuo accompaniment.

In France there are references to chordal continuo playing in prefaces to solo viol publications (Machy, 1685; Marais, 1689, 1701), but few technical details, even though chordal viol playing reached a very high level there. In two chapters on accompaniment in his *Traité* (1687) Jean Rousseau discussed how to finger chords to make them more resonant. Chords should mostly be played with generous bow strokes, and smoothly connected like an organ, though some movements are 'beaucoup marquez'; ornaments in the solo part should be imitated in the bass if the same motive appears there. In Germany, a collection of arias by Jakob Kremberg (*Musicalische Gemüths-Ergötzung*, 1689) gives melody and figured bass, and also tablature for four fretted instruments including the bass viol. The tablature versions are really for solo performance, intabulating the melody and bass, the latter often transposed up for playability, with fuller chords on main beats. Chordal playing was an important part of a distinguished German viol tradition which lasted into the second half of the 18th century, the best-known continuo example being the written-out accompaniment in the recitative 'Mein Jesus schweigt' in the J.S. Bach's *St Matthew Passion*. It may have been for a German violist in Rome that Handel wrote chordal continuo parts in the cantata *Tra le fiamme* (probably 1707) and the oratorio *La Resurrezione* (1708). In numbers involving the viol he provided a few bars of fully written out three- or four-part chords or arpeggiated texture at the opening and continued the part as a figured bass.

Considering how frequently the cello is prescribed as an alternative to the harpsichord in sonatas, there is surprisingly little contemporary instruction for it. The earliest tutor (Corrette, 1741) gave fingerings for chords and exercises for arpeggiating chords, but said nothing specific about chordal continuo playing. Corrette did, however, refer to the practice of playing division elaborations of the bass line, for which there is much evidence. The fullest 18th-century description was given by J.B. Baumgartner who devoted four chapters of his *Instructions de musique* (1774) to accompaniment, covering recitative, cadences, standard progressions, etc. Chords in recitative were played short ('avec un coup sec'), in from two to four parts, and with the bass frequently put down an octave to allow a four-note chord. Standard progressions were in two parts, the added part being constructed from 3rds, 4ths or 6ths above the bass, with fuller chords at cadences. There is evidence for harmonic additions of this sort in the bass parts of sonatas by Tartini and Boccherini. The practice of chordal accompaniment in recitative was discussed in many 19th-century tutors starting with the *Méthode* compiled by Pierre Baillot and others (1804). It long survived in *opera buffa* and was used (according to Bernard Shaw) for a performance of Federico and Luigi Ricci's *Crispino e la comare* in London as late as 1891.

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PETER WILLIAMS, DAVID LEDBETTER

Contius [Cuncius, Cuntius, Kuntze], **Christoph** (*b* Wernigerode, *c*1676; *d* Halle, 8 Nov 1722). German organ builder. He lived and worked in Halberstadt, and after 1716 in Halle. His most significant work was the building of the organ for the Liebfrauenkirche, Halle (1713–16; three manuals, Pedal, 65 stops), which had the distinction of being played by Bach, Johann Kuhnau and Christian Friedrich Rolle. His contemporaries drew attention to its various special stops, such as the 8′ Rackett, the 4′ Blockflöte and the 4′ Nachthorn, as well as the fact that it could be retuned to concert pitch. However, Bach, Kuhnau and Rolle criticized its low wind pressure and the poor alloy of which the pipes were made. Only the front of this organ has been preserved. Other organs by Contius include Tharshengen (1706), Wernigerode (1706; rebuilding), Abbenrode (1708; extant), the Ulrichskirche, Halle (1716; addition of *Brustwerk*), St Georg, Glaucha, near Halle (1718–20; rebuilt in 1755 by his son Heinrich Andreas), and St Paul, Halberstadt (1721). He was described by T.H.G. Trost as a 'renowned' master.

His son Heinrich Andreas (*d* after 1782) was also an organ builder. He was a pupil of Christian Joachim of Halle, and began working independently in about 1740. From 1748 he was an inspector of organs in Halle and he later held an organ builder's privilege in that city. He was recommended as an able organ builder by both J.S. and W.F. Bach. In 1763 he moved to the Baltic, and in 1783 to Riga. In general he built in a solid style, showing no tendency towards experimentation, and his organs are considerably uniform in terms of size. He maintained the classical structural specification, with no Tierces among the mixture stops, and used almost no mutation stops. His organ fronts frequently depict angels playing kettledrums and trumpets. His work includes organs for St Bartholomaeus, Giebichstein, near Halle (1743), Dieskau (1749–50), Merseburg Cathedral (1759; repairs), St Jacobi, Riga (1760), St Petersburg (1761), the Moritzkirche, Halle (1766; rebuilding), and Reval (now Tallinn) (1768–71). His most significant achievement was to introduce the central German organ-building tradition to the Baltic area.

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FELIX FRIEDRICH

Contojo d'Arti e d'Industria. *See* KUNST- UND INDUSTRIE-COMPTOIR.

Contra. An abbreviation for CONTRATENOR.

Contra-. (1) A prefix meaning 'against', as in *contrapunctus* and contratenor.

(2) A prefix meaning 'lower octave', probably derived from the early practice of indicating the notes below the great octave (*C* to *B*) by dashes written underneath (C̱, Ḏ, Ḛ etc, i.e. *C′*, *D′*, *E′*): the dashes are in the opposite position to those used for the higher octaves (c̄, d̄, ē, etc.). Hence the contra-octave is the one below the great octave and instruments with that range are described as contrabass instruments, for example, contrabass clarinet (It. *clarinetto contrabasso* or *contra-clarone*), contrabassoon (It. *contrafagotto*), contrabass tuba and so on.

(3) On the organ the prefix 'contra-' signifies 16′ pitch on the manuals and 32′ pitch on the pedals (*see* ORGAN STOP).

Contrabajo (Sp.). *See* DOUBLE BASS.

Contrabass clarinet. A member of the clarinet family (*see* CLARINET, §II, 1) pitched two octaves below the soprano clarinet in B♭ (or one below the B♭ BASS CLARINET) or an octave below the alto clarinet (in E♭). The B♭ variety is sometimes called 'pedal clarinet'.

Contrabasso (i) (It.). A modifier signifying an instrument that plays in the contrabass range, such as the contrabass clarinet (*clarinetto contrabasso* or *contra-clarone*).

Contrabasso (ii). The largest member of the violin family, i.e. the DOUBLE BASS.

Contrabasso (iii). Name given to specially trained Russian bass singers whose range extends downwards to as far as *F′*.

Contrabassoon. *See* DOUBLE BASSOON.

Contradanza (It., Sp.). *See* CONTREDANSE.

Contrafactum (from medieval Lat. *contrafacere*: 'to imitate', 'counterfeit', 'forge'). In vocal music, the substitution of one text for another without substantial change to the music.

1. Before 1450. 2. After 1450.
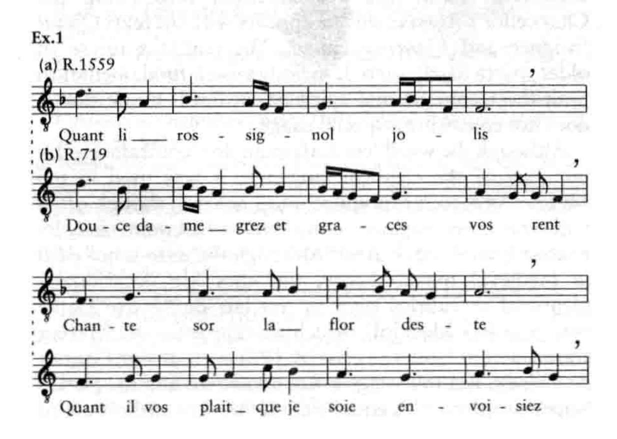
1. BEFORE 1450. The term is most commonly applied to the practice of composing new poems to older melodies, particularly in the secular monophonic repertory of the 12th and 13th centuries. But it is found equally in the plainchant repertory, where the texts of new feasts, for example, were routinely adapted to older melodies. Many sequence and hymn melodies too were retexted numerous times. Contrafacta are also found in medieval polyphony. A number of 13th-century motets, for example, survive with both Latin and French texts; thus Philip the Chancellor's *Agmina milicie* appears with the texts *Quant froidure* and *L'autr'er cuidai*. The constant re-use of older, particularly sacred, melodies is so fundamental to both the technique and spirit of medieval music that it does not constitute a special usage.

Although the word 'contrafactum' (or 'contrafacere') is not part of the classical language, it was used in the Middle Ages to mean imitation in general, though often with the more negative connotation of counterfeit, its nearest English equivalent. Although the term is not used in medieval music theory, melodies are occasionally identified in rubrics such as 'un lais de Nostre Dame contre le Lai Markiol', which accompanies the Marian contrafactum *Flours ne glais* (R.192) attributed to Gautier de Coincy. But this usage is not consistent and the phrase 'super cantilenam' is equally common. The earliest use of

the term contrafactum in the modern sense is in the 15th-century German Pfulligen manuscript, where it is restricted to the textual adaptation of secular melodies for sacred use.

As the term is used in the modern sense, no precise limits have been observed in the designation of a song or composition as a contrafactum. There is no general agreement as to whether the term should be restricted to sacred adaptations of secular melodies, or the degree of correspondence necessary before a contrafactum becomes a free adaptation, or when conscious adaption becomes coincidental similarity. In the strictest sense, a contrafactum would not only employ the melody, rhymes and metric scheme of the model, but would also be in some sense an adaptation of the meaning of the original poem. Gautier de Coincy's *Amours dont sui espris* (R.1546) is a case of this kind: it not only employs the melody of Blondel de Nesle's *Amours dont sui espris* (R.1545), but also retains the first line of the poem. Here there can be no doubt about the intention of the author of the contrafactum, but this is the exception rather than the rule. More common is the contrafactum which employs an older melody, but whose verbal text leaves room for doubt about the intentions of its author. In such a case it is impossible to know whether a contrafactum is a conscious and deliberate imitation of a known model or simply the casual re-use of a well-known melody or common melodic type. Gennrich called this type the 'regular contrafactum', and from here it is a short step to what he called the 'irregular contrafactum': the newly composed song adopts certain features of an older song, without imitating every detail of its melodic or metrical structure. An extreme example is shown in ex.1, containing the first two lines of two songs in entirely different metres, of which the second (*Douce dame*) is derived indirectly from the first (see Falck, 1967).

The scarcity of authentic melodies for German Minnesang has led scholars to supply melodies from trouvère or troubadour songs when the German poems can be shown to be contrafacta from French or Provençal models. That this method may be appropriate is suggested by Walther von der Vogelweide's *Allerêrst lebe ich mir werde*, for which the surviving melody is closely related to that of Jaufre Rudel's *Lanquan li jorn son lonc en may*. Such methods must be used with care, however, since songs may employ identical rhyme and metrical schemes without necessarily having the same melody. Indeed there are several medieval poems with three different melodies.



A number of melodies enjoyed great popularity in the Middle Ages. Each of the melodies in ex.1, for instance, has a Latin contrafactum, and the first (*Quant li rossignol*) also has one in French. The sequence *Letabundus* inspired countless sacred and secular contrafacta, and the melody of Bernart de Ventadorn's *Quan vei la lauzeta mover* was used for a number of new songs in Latin, German and French. The melody to Blondel's *Amours dont sui espris*, mentioned above, was also used for three Latin conductus, two of them set polyphonically (*Purgator criminum*, *Procurans odium* and *Suspirat spiritus*).

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2. After 1450. In the 15th and 16th centuries contrafactum often involved substitution of a sacred text for a secular one; only rarely did the reverse take place. The following examples illustrate varieties of contrafacta in this period. French chansons were sometimes given sacred Latin texts in 15th-century German sources (e.g. Busnoys' *Quant ce vendra* becomes *Gaude mater*). Some English songs of the 15th century were twice transformed, first into French, then Latin (e.g. Walter Frye's *So ys emprentid* appears in continental sources as *Soyez aprantiz* and *Pour une suis* and as *Sancta Maria succurre*). Josquin's chanson *Plusieurs regretz* appears in 16th-century German sources as both *O Virgo genitrix* and *Sana me Domine*. Transformations of secular music into sacred continued throughout the 16th century (e.g. Lassus's *Mon coeur se recommande à vous* becomes the *chanson spirituelle* to the words *Mon coeur se rend à toy, Seigneur*). An opposite example, of a secular text replacing a sacred one, is Senfl's lied *Wohlauf, wohlauf*, which is musically identical with the motet *Ave ancilla Trinitatis* by Senfl's teacher Isaac.

Pieces composed for specific occasions sometimes had their texts altered to fit new circumstances: for example, Festa's *Quis dabit oculis*, lamenting the death of Anne of Brittany (1514), was transformed by Senfl into a funeral piece for the Emperor Maximilian I (*d* 1519) by substitution of a few words. Similarly, texts of motets were changed, sometimes drastically, to make them suitable for different liturgical occasions (examples in manuscript *I-TVd* 29). A more complex example, approaching recomposition, is Isaac's lament for Lorenzo de' Medici on a text by Poliziano, *Quis dabit capiti meo aquam* (1492). Most of the music is identical with portions of Isaac's *Missa 'Salva nos'*, but these passages are ordered differently and incorporate a new section based on an ostinato, refocussing and intensifying the effect of the borrowed music.

Contrafacta are specially common among Italian *laude* from the 15th century to the 17th. Many *laude* borrow their music from frottolas (e.g. Tromboncino's *Eterno mio signor*, derived from his frottola *Quando fia mai*). An important collection of works of this type is Giovanni Razzi's *Libro primo delle laudi spirituali* (Venice, 1563), which contains music taken from carnival songs of Lorenzo de' Medici's time.

The Protestant reformers, eager to provide appropriate music for their devotions, drew on both popular and courtly secular music as well as older sacred music, altering texts as needed. The Genevan Psalter borrows heavily from popular chanson melodies, while many Lutheran chorales derive their music from traditional sacred melodies and secular songs (e.g. Isaac's *Innsbruck* becomes *O Welt ich muss dich lassen*). Sacred texts of Catholic flavour were changed to suit the Lutheran viewpoint: La Rue's *Ave regina caelorum* becomes *Ave apertor caelorum* in Rhau's *Symphoniae iucundae* (Wittenberg, 1538). The Counter-Reformation responded with such examples as a *Te Deum laudamus* transformed into *Te Lutherum damnamus* (Maistre Jhan). The English church occasionally used contrafacta; among the earliest is an anthem derived from Taverner's famous 'In Nomine': *In trouble and adversity*, attributed to Thomas Caustun (1565). Throughout the later 16th century and the early 17th Latin motets were 'English'd' to render them suitable as anthems.

Contrafacta continued to be made in the early 17th century, in spite of the increasing union of words and music characteristic of the *seconda prattica*. Monteverdi, for example, transformed his *Lamento d'Arianna* into *Il pianto della Madonna*, and a number of his madrigals were 'spiritualized' by Aquilino Coppini, who supplied sacred Latin texts carefully matching the affect of the original words and music (1607–8). Later in the 17th century and throughout the 18th contrafactum tended to merge with parody (*see* PARODY (i)), the generic term describing adaptation of pre-existing music to new texts. It is often difficult to separate contrafacta from the manifold degrees of recomposition that occur in such genres as *opéra-comique*, ballad opera, church cantata and oratorio: Bach's and Handel's self-parodies are perhaps the most notable examples.

Contrafacta virtually disappeared in 19th- and 20th-century art music. This can be attributed to the premium placed on originality and the belief in the uniqueness of the individual work of art that has prevailed since the 19th century.

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ROBERT FALCK (1), MARTIN PICKER (2)

Contrafagotto (It.). *See* DOUBLE BASSOON.

Contralto (It.; Fr. *alto*; Ger. *Alt*). A voice normally written for within the range *g* to *e''*, which may be extended at either end, particularly in solo writing.

1. The term. 2. Before 1800. 3. 19th century. 4. 20th century.

1. THE TERM. In modern English usage the term denotes the lowest of the three principal female voices, the others being soprano and mezzo-soprano; but when the term was first used it would have denoted a male singer, originally a FALSETTO singer, later a CASTRATO. The

various attempts (e.g. Brossard, 1703; Walther, 1732; *Grove5*) at an etymological understanding of 'contralto' directly through its roots, *contra* ('against') and *alto* ('high') – thus, one part written against another high part – are misconceived. The word originated in the early 16th century as 'contr'alto', a local abbreviation of the late 15th-century CONTRATENOR ALTUS. Throughout the 16th century, however, the form 'contralto' was used only rarely, (*See* ALTO (I)) being the common term. In the 17th century, as castratos became more numerous in Italy, authors sometimes sought to create distinctions. 'Alti naturali' was used to designate falsettists, while Andrea Adami (a castrato soprano) used the word 'contralto' in his *Osservazioni* (1711) to refer to the castratos Stefano Landi (*d* 1639) and Mario Savioni (*d* 1685), members of the papal choir. Burney, however, made no such distinction, and used 'contralto' for both castratos and women. In later English usage, when castratos were no longer on the musical scene, 'contralto' came to refer always to a woman, as distinct from a male alto (a boy alto, or a falsettist).

The term 'contralto' is usually limited to solo singing; in choral music 'alto' is preferred for boys, falsettists or women, or any combination of these.

2. BEFORE 1800. Until the 19th century, the only two terms commonly used for treble voices were 'soprano' and 'contralto'; most roles then identified as for contralto are today sung by mezzo-sopranos. The term 'mezzo-soprano' was established only in the 19th century following the upper extension of the soprano's range, so that many earlier roles written for soprano can also be sung by today's mezzo-sopranos. The identification of roles and singers as either contralto or mezzo-soprano may thus depend on whether contemporary or modern standards are considered, and there remains a great deal of terminological confusion.

In 17th-century opera, the contralto voice was often used for the representation of old women. As early as Monteverdi's *L'incoronazione di Poppea* (1643) the most haunting lyrical music in the score, the lullaby 'Oblivion soave', is assigned not to a soprano but to Poppaea's nurse, the contralto Arnalta (range *a* to *a'*. In Cesti's *Orontea* (1656), the old woman contralto Aristea (range *e* to *g'*) makes advances towards a young man soprano (the situation being made the more ridiculous in that the 'youth' is in fact a woman in disguise). The comic element in the portrayal of a low-voiced, amorous old woman was often increased by assigning the part to a high tenor *en travesti*: the roles of Arnalta and of Alcesta in Cavalli's *Erismena* alternated in performance between alto and tenor (*see* TRAVESTY). The contralto in the operas of Alessandro Scarlatti emerged as the constant companion of the comic bass, and the celebrated Santa Marchesini (not to be confused with Maria Antonia Marchesini, one of Handel's singers) built her career on this type of role; Scarlatti composed several for her, including Dorilla in *Tigrane* (1715) who flirts with the comic bass Orcone and whose comic function is stressed by her silly asides to the audience. These roles are often written in such a restricted range that classification by voice type is difficult: Dorilla's range extends only from *c'* to *d''*; it is listed for mezzo-soprano in the modern edition (1983). A similar role in Scarlatti's *Marco Attilio Regolo* (1719) for the maid Eurilla is listed in the modern edition (1975) for contralto, though closely equivalent in range (*b* to *c''*).

In the 18th century, librettists and composers came better to appreciate the dramatic potential of the deep female voice. In the 1720s Handel created many sympathetic roles for Anastasia Robinson, who at this stage of her career was singing in the range *b♭* to *e''*, including Zenobia (*Radamisto*, 1720) and Cornelia, Pompey's widow (*Giulio Cesare*, 1724). Classification of such roles remains difficult, however. Although Robinson is considered a contralto, her immediate successors in the same range are considered mezzo-sopranos, such as Francesca Bertolli and Maria Caterina Negri (both of whom often sang male roles). The leading male roles in Handel's operas, usually sung by castratos, were written in the same range (*a*–*e''*). Handel's *primo uomo* in the 1720s was the castrato Senesino, 'who was always regarded in England as a contralto' (Burney, *History*, iv, 1789, p.275). Quantz however referred to him as a mezzo-soprano. Neither castratos nor women played a significant role in choral music at this date: in the Anglican service, the alto parts would have been taken by boys or countertenors; in Lutheran cantatas, exclusively by boys.

The contralto voice was virtually unknown in France; the French *bas-dessus* was of mezzo-soprano rather than contralto pitch and quality. The contralto hardly appears in the operas of Gluck and indeed is rare throughout the Classical period; there is no true contralto role, in terms of range and weight, in any Mozart opera. In Italy, the one place where the contralto voice was and had been cultivated assiduously since the first third of the 17th century was in the *ospedali* (orphanages for girls) of Venice that specialized in music training for girls and young women who gave public performances. Goethe wrote of hearing the female musicians of the Mendicanti performing Ferdinando Bertoni's oratorio *Saul furens* in 1774: 'The women presented an oratorio from behind a grille in the church, which was filled with listeners; the music was beautiful, and the voices were magnificent. An alto sang the role of King Saul, the central figure in the libretto. I scarcely realized that such a voice existed'. (Baldauf-Berdes, 1993, p.242).

3. 19TH CENTURY. By the end of the 18th century, Italian composers were again using the low-lying female voice in comic roles. The contralto Josephina Grassini benefited from this trend at the beginning of her career, performing leading roles in comic operas by Paisiello and Salieri among others; she also took on serious dramatic roles. Napoleon, attending a gala performance in 1800 at La Scala in celebration of his victory at Marengo, remarked on 'the beauty of her stage appearance and the sublime accents of her voice'. When she sang the title roles in the London premières of Winter's *Il ratto di Proserpina* and *Zaire*, the *Daily Advertiser* noted that 'the lady's voice is of the counter-alto kind, and much deeper than we have hitherto been accustomed to in a female'.

Rossini continued the traditions of using contralto voices for women's roles in both comic and serious opera. The coloratura contralto roles of Cinderella in *La Cenerentola* (1817) and Rosina in *Il barbiere di Siviglia*

(original version, 1816) were both written for Geltrude Righetti, who had a powerful and rich-toned voice with a compass *f–b″*. For Marietta Marcolini, a 'prima donna contralto', Rossini created roles in five operas, including that of Isabella in *L'italiana in Algeri* (1813).

Of equal importance among female contralto roles in the early 19th century, given the decline of the castrato, were male roles written specifically for coloratura contralto voice, such as the title role in *Sigismondo* (1814) for Marcolini. The term PRIMO MUSICO rather than PRIMA DONNA or PRIMO UOMO for such singers made clear the association with the castrato. Adelaide Malanotte scored a triumph with the aria 'Di tanti palpiti' in the title role of *Tancredi* (1813). Benedetta Rosamunda Pisaroni created the role of Malcolm Graeme in *La donna del lago* (1819) and was an admired Arsace in *Semiramide* (1823). The Italian *musico* tradition ended in the 1840s with the rise of the leading tenor.

In the middle of the century, contraltos were particularly well served by Russian and French composers with both male and female roles. Anna Petrova, a Russian contralto who specialized in travesty roles, created two in Glinka's operas: Vanya in *A Life for the Tsar* (1836) and Ratmir in *Ruslan and Lyudmila* (1842). Marietta Alboni, who had a particularly flexible and powerful voice, studied Rossini's contralto roles with the composer; she sang Arsace at the opening of the Royal Italian Opera at Covent Garden (1847), and Meyerbeer transposed the role of Urbain in *Les Huguenots* from soprano to contralto for her. Meyerbeer also included a magnificent contralto role in *Le prophète*, Fidès, created in Paris in 1849 by Pauline Viardot, a singer greatly admired for her artistry and musicality by many composers, particularly Berlioz, who adapted Gluck's Orpheus for her to sing at the Opéra (1859).

The French tradition continued at the end of the century with Blanche Deschamps, a contralto with a rich and powerful voice who created the title role of Massenet's *Hérodiade* (1881), as well as the Mother in Charpentier's *Louise* (1900). She was the first Delilah at the Opéra; her immense repertory ranged from La Haine in Gluck's *Armide* to Fidès and Carmen. Massenet wrote dramatic roles for her in *Cendrillon* (1899) and *Chérubin* (1905).

The late Italian and German repertory for contralto is less rich. Ulrica (*Un ballo in maschera*), is exceptional among Verdi's operas, and in Wagner Erda in *Das Rheingold* and *Siegfried* is the single major role calling for a true contralto. Ernestine Schumann-Heink was the first Clytemnestra in Strauss's *Elektra* (1909) and was renowned as an interpreter of Wagner in both the mezzo-soprano and contralto range at Bayreuth, Covent Garden and the Metropolitan, where she took her farewell as Erda (*Siegfried*) in 1932 at the age of 70. Her American contemporary Louise Homer also excelled in Wagner roles and created the Witch in Humperdinck's *Königskinder* in 1910; she took her farewell as Azucena in 1929 at the age of 68.

The rich colouring of the contralto voice, particularly in the lower half of its range, has been used to expressive effect by several late Romantic and early 20th-century composers. In Brahms's *Alto Rhapsody* (1869) the solo voice is projected against a sombre background provided by orchestra and male voices. Mahler included an important solo contralto part in his Third Symphony and entrusted the voice with some of his most intense outpourings in *Das Lied von der Erde* (1907–9). The Angel in Elgar's *The Dream of Gerontius* (1900) is another part in which the warmth and fullness of the contralto voice is tellingly used. Among contraltos who have become identified with Elgar's music are Clara Butt, for whom Elgar wrote his *Sea Pictures*, Kathleen Ferrier and in her early days Janet Baker.

4. 20TH CENTURY. Contralto parts in 20th-century opera have tended to be restricted to character roles, such as Berg's: Margret in *Wozzeck* and the Theatrical Dresser/High-School Boy/Groom in *Lulu*. Strauss's in his later operas include the Widow Zimmerlein in *Die schweigsame Frau* and the major role of Clairon in *Capriccio* (more usually sung by a mezzo). Prokofiev, continuing the Russian tradition of writing contralto roles for younger characters, contributed Blanche in *The Gambler* and Princess Clarice in *The Love for Three Oranges*. Leokadja Begbick in *Der Aufstieg und Fall der Stadt Mahagonny* and Kabanicha in *Káťa Kabanová* are very effective contralto roles, also frequently sung by mezzos.

English and French works have offered a somewhat richer set of roles. Although in *Peter Grimes* the only contralto part is that of Auntie, hostess of The Boar, in Britten's next opera, *The Rape of Lucretia*, the title role was written for Ferrier. Tippett wrote a vocally very strong contralto role for Sosostris in *The Midsummer Marriage*, while Poulenc provided a dramatic opportunity for the contralto voice in Madame de Croissy in *Dialogues des Carmélites*, created at La Scala by Gianna Pederzini and in Paris by Denise Scharley. Menotti composed the title role of Madame Flora in *The Medium* for the contralto Claramae Turner, who sang Madame de Croissy in the American première of *Dialogues des Carmélites*.

Despite these strong contralto roles, there has been a notable movement in opera away from contralto towards mezzo-soprano. This may be related to an increasing preference for a light, pure sound, eschewing the chest register; compared to the soprano and mezzo-soprano repertory, little contemporary music has been written for the deep, rich contralto. Even with the revival of the coloratura contralto parts of Rossini, Donizetti and Bellini, by Marilyn Horne and others, such singers are usually described as mezzo-sopranos rather than contraltos: the Metropolitan Opera, for example, does not list contraltos on its register, classifying female singers as soprano or mezzo-soprano (Myers, 1996).

The apparent bias against the term contralto in opera is perhaps based partly on the stereotype of the contralto as an old woman, a stereotype also emphasized in popular music and in the works of Gilbert and Sullivan, where the contralto roles revert to the comic type common in the 17th century (in their relation to travesty-type roles: Stedman, 1970). It may also be based on the fact that many acknowledged contraltos of this century were known primarily as concert and oratorio singers. This applies to Butt and Ferrier; the American contralto Marian Anderson was also best known for her concert performances and for the singing of spirituals. Racial

prejudice kept her from the operatic stage until 1955, when she became the first black singer to perform at the Metropolitan, singing the role of Ulrica. The Canadian Maureen Forrester, although she has sung contralto roles from three centuries, including Handel's Cornelia, Mistress Quickly and Madame Flora, also concentrated on concert performances.

Butt's popular touring and the concerts of other popular contraltos, such as the American Kate Smith (famous for her rendition of 'God bless America' and 'K-K-K-Katy'), have also added, unjustly, to a bias against the contralto voice in serious opera. Nevertheless, in popular singing from folk and religious song to jazz and blues, the contralto voice has been cherished. The versatility of such singers can be indicated by naming only three: Ethel Waters, who moved from vaudeville and musical comedy to evangelical touring; Ella Fitzgerald, whose extraordinary voice reached down to *d* and who competed with jazz instrumentalists in her 'scat-singing' improvisations; and Marlene Dietrich, whose film roles made special use of her sultry and husky singing voice.

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OWEN JANDER, J.B. STEANE, ELIZABETH FORBES/ELLEN T. HARRIS (with GERALD WALDMAN)

Contrappunto (It.). *See* COUNTERPOINT.

Contrappunto rigoroso (It.). *See* STRICT COUNTERPOINT.

Contrapunctus (Lat., from *contra punctum*: 'against note'). A term first used in the 14th century in counterpoint treatises; before this the term 'discantus' had been used. Later, especially in German theoretical writings of the Baroque period, it was applied to a fugal movement or to counterpoint generally; the best-known examples are in J.S. Bach's *Art of Fugue*.

The term was used around 1330 to describe a note-against-note (*punctus contrapunctum*) compositional structure intended as the first step to producing a finished 'discantus' or upper voice. The earliest known treatises on 'counterpoint' are the anonymous *Volentibus introduci* (*c*1320), published by Coussemaker in two different versions, one falsely attributed to Philippe de Vitry (*CoussemakerS*, iii, 23–7) and the other to Johannes de Garlandia (iii, 12–13), and the *Quilibet affectans* (after 1340), published by Coussemaker (iii, 59–60*a*) as the first part of the *Ars contrapuncti secundum Johannem de Muris*. The former begins with a clear definition of counterpoint: 'If you wish to be introduced to the art of counterpoint, that is, note against note . . . ' ('Volentibus introduci in arte contrapunctus, id est notam contra notam . . . '). Another term used to define 'counterpoint', and one that shows its clear relationship to 'discant', is *fundamentum discantus* ('foundation of the discant'). This term appears in the *Cum notum sit* extension (later 14th century) of the *Quilibet affectans*; in the anonymous *Liber musicalium* (probably after 1340; attributed by Coussemaker to Vitry); and in the second treatise, attributable to Goscalch, of the Berkeley Manuscript (*US-BEm* 744, *c*1375; extract ed. in Sachs, 1974).

A typical 14th-century counterpoint treatise such as the *Volentibus introduci* included as a minimum: (1) a listing of permissible consonances, classified as perfect (unison, 4th, 5th, octave and compounds) or imperfect (3rd, 6th and compounds); (2) a description of the proper resolution of imperfect consonances to the nearest perfect consonance, normally by contrary motion; and (3) various rules of part-writing, especially a prohibition against parallel progressions of perfect consonances and a limitation on the number of parallel imperfect consonances.

Treatises on discant often begin with a similar section on the rules of counterpoint but then proceed to other matters that are necessary to transform that note-against-note framework into a finished discant. These include the ornamentation of the upper voice to fill in the structural points of the counterpoint, as well as other matters affecting that voice, such as the notation of rhythm (especially small values that pertain only to the upper voice and are not covered in standard mensuration treatises), proportions and modal considerations.

This separation of polyphonic theory into two topics, provided with separate terminology and discussed in separate treatises, clearly reflects the division of the compositional process into two stages, at least for the novice composer, at whom these treatises are directed. The implication is that one should compose by first laying out a structured framework of consonant progressions and then ornamenting the upper voice into its finished form.

Some counterpoint treatises were expanded into ones on discant, so that the material dealing with counterpoint forms the opening section of the more extended discussion of discant. The anonymous treatise *Ars contrapuncti secundum Johannem de Muris* is such a composite treatise: the first part, the *Quilibet affectans*, which appears separately in some sources, is a standard counterpoint treatise, and the title refers to that section alone. As published by Coussemaker, this treatise includes a later, additional section, the *Cum notum sit*, that expands the earlier work into a complete discant treatise. A revision of *Quilibet affectans* appears at the beginning of the second treatise of the Berkeley Manuscript, attributed to Goscalch; it is followed by different material, again devoted to discant.

In the early 15th century, the term 'contrapunctus' was expanded gradually to take on its modern meaning and, in the process, replaced the term 'discantus'. In his *Contrapunctus* (1412), Prosdocimus de Beldemandis distinguished between counterpoint in a 'strict' sense (*contrapunctus stricte sumptus*), which reflects the traditional note-against-note view, and counterpoint in a 'larger' sense (*contrapunctus large sumptus*), which reflects the expanded sense of the term. That the newer meaning is not entirely accepted is clear from Prosdocimus's definition: 'Counterpoint in a large sense, or taken

commonly, is the employment of several notes against a single note in a cantus [lower voice]. I do not intend to discuss that here, nor is it truly called counterpoint' ('Contrapunctus largo modo, sive communiter sumptus, est plurimarum notarum contra aliquam unicam solam notam in aliquo cantu positio, et de tali non intendo hic determinare, nec talis vere contrapunctus nominatur').

Later 15th-century theorists generally adopted the expanded meaning of the term, but the narrow sense continued to appear, especially in more detailed accounts. Ugolino of Orvieto, in his *Declaratio musice discipline* (1430–35; ed. in CSM, vii, 1959–62), distinguished between a *contrapunctus stricte seu proprie sumptus*, which he defined as 'placing a note against one note' ('uni notae contraponitur nota'), and *contrapunctus large sumptus*, defined as 'placing several [notes] against one note' ('uni notae plures contraponi videntur'). In his *Liber de arte contrapuncti* (1477; *CoussemakerS*, iv, 76–153; Eng. trans., MSD, v, 1961), Tinctoris still distinguished between a *contrapunctus simplex* (the strict, 'simple' sense) and a *contrapunctus diminutus* (the broader, 'diminished' or 'ornamented' sense). By the end of the 15th century, only the broader meaning survived.

See also COUNTERPOINT and POLYPHONY.

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OLIVER B. ELLSWORTH

Contrapuntal. Composed according to the rules, or techniques, of COUNTERPOINT. The term is sometimes used indiscriminately as equivalent to 'polyphonic', though it is properly restricted to the technical rather than the artistic aspects of part-writing, or used with reference to specific sections of a composition that is not wholly polyphonic.

Contrary motion (Ger. *Gegenbewegung*). In PART-WRITING, the simultaneous melodic movement of two parts in opposite directions.

Contratenor (Lat.: 'against the tenor'). The name given in the 14th and early 15th centuries to a polyphonic line composed in the same range as the TENOR. The practice of writing a part 'against the tenor' superseded the typical 13th-century process of adding parts above a tenor line. The first theoretical mention of the word 'contratenor' occurs in the treatise *In arte motetorum* (CS, iii, 88; 14th–15th century), and its earliest known appearance in a musical source is in a fragmentary motet manuscript of between 1315 and 1319 from the cloister of S Giorgio Maggiore, Venice (facs. in *Quadrivium*, ix (1968), table 1). The innovatory practice of adding a contratenor to a tenor is interestingly revealed in two motets (*Vos quid admiramini/Gratissima/Gaude gloriosa* and *Impudenter circuivi/Virtutibus laudabilis*) by Philippe de Vitry (1291–1361), which may be performed either with a conventional single-line tenor ('tenor solus') or with the same part ingeniously rewritten in the new manner as two lines, 'tenor' and 'contratenor'.

In late 14th- and early 15th-century works with borrowed tenors (motets, isorhythmic motets and tenor masses) the cantus firmus appears in long note values, while the added contratenor moves with rather more rhythmic flexibility, often assuming the chief responsibility for providing the harmonic foundation (e.g. Dunstaple's *Preco preheminencie*). In a typical three-voice chanson of the period the tenor and contratenor parts are both more active (though usually not as florid as the superius). The tenor, no longer *prius factus*, still shows signs of having been written at least bar by bar in advance of the contratenor in so far as it usually forms perfect intervals with the top voice (e.g. Du Fay's *Belle, veulliés moy retenir*).

The technique of conceiving a tenor part first and then adding another line, or lines, against it persisted after about 1450, when the contratenor split into two parts, the CONTRATENOR ALTUS and the *contratenor bassus*; it is still reflected in Pietro Aaron's instructions 'Del modo del comporre il controbasso, et controalto doppo il tenore et canto' (*Il Thoscanello de la musica*, 1523, bk 2, chap.21). In the generation of Josquin Des Prez, as composers began to stratify more clearly the ranges of voices in polyphony and, in particular, as they became interested in the art of imitative counterpoint, the term 'contratenor' and the compositional approach that went with it became obsolete. For further information see D. Hoffmann-Axthelm: 'Contratenor' (1973), *HMT*.

OWEN JANDER

Contratenor altus (Lat.: 'high [part] against the tenor'). A line in polyphony lying just above the tenor. In the 15th century, as music came to be written in four rather than only three voices, composers approached the addition of the fourth voice by an extension of earlier compositional procedure. The most common arrangement of three voices had been superius (or cantus), tenor and CONTRATENOR; in the new four-voice texture the composer used two contratenor parts, a *contratenor bassus* and a *contratenor altus*. The original method of writing these two voice parts is still evident in Pietro Aaron's *Il Thoscanello de la musica* (1523), where ten rules set out 'the method of composing the controbasso and the controalto, after the tenor and canto' (bk 2, chap.21). In Italy 'contratenorbassus' was abbreviated to 'bassus', 'controbasso' or 'basso'; 'contratenor altus' became 'altus', 'controalto', 'contr'alto', 'contralto' or 'alto'. In France the term became HAUTE-CONTRE. English usage was complicated because even in the late 16th century (by which time the word 'contratenor' had long been obsolete on the Continent) an alto part might also be called a meane, a contra, a counter or a COUNTERTENOR. Morley's *A Plaine and Easie Introduction* (1597), for example, discusses

four-part writing with the designations 'treble', 'counter', 'tenor' and 'bass'.

Whereas in the 15th century the *contratenor bassus* was distinctly the lowest of the four voices in range, the *contratenor altus* still shared the same range as the tenor, roughly *c* to *g′*. In the 16th and 17th centuries, as the *contratenor altus* assumed the verbal forms just cited, the range gradually became higher (sometimes as high as *f* to *c″*), depending on the type of singers employed. Singers who were able to perform in the range between the tenor and the top voice (superius, cantus, soprano) were of five types, and the particular choice varied not only from period to period, but from region to region – even from choir to choir, or, later, from one production of an opera to a later revival. The first type of alto-range singer was the man with an extremely high natural voice. Unusually high tenors of this sort have always been rare, and highly prized. Burney, for example, described one William Turner (1651–1740) as 'a counter-tenor singer, his voice settling to that pitch: a circumstance which so seldom happens *naturally* that if it be cultivated, the singer is sure of employment' (*History*, iii, pp.459f). The second type was the falsettist – a man with an ordinary tenor, baritone or even bass voice, who could readily sing FALSETTO in the alto range. Falsetto singing has been the most common source of alto voices in all-male choirs throughout the history of Western music. Because it was professionally advantageous for tenors to cultivate the uppermost ranges of their voices, they became adept in moving back and forth from falsetto to natural tone with little or no break; as a result it is sometimes impossible to determine whether certain singers were in fact basically falsettists or tenors with naturally high voices. A third type was the boy alto; most boys are sopranos, and boy altos with strong voices tend to be rare. Fourth, there was the CASTRATO with a low range, common only among Italian singers during the 17th and 18th centuries. Finally there was the female CONTRALTO, who arrived late in the history of choral music because of the church's opposition to the participation of women in ecclesiastical rites.

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Contrebasse (Fr.). *See* BASS (iii).

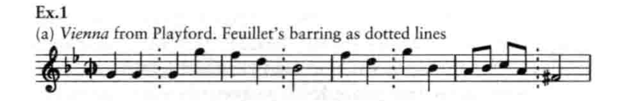
Contrebasse d'harmonie (Fr.). *See* OPHICLEIDE.

Contrebasson (Fr.). A DOUBLE BASSOON. *See* BASSOON, §9.
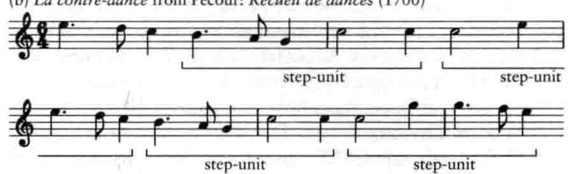
Contredanse (Fr.; Ger. *Contratanz*, *Kontretanz*; It., Sp. *contradanza*). The most popular French dance of the 18th century. Its development was stimulated by the English country dance introduced at the French court in the 1680s, as seen in André Lorin's two manuscripts on the country dance (*c*1686 and 1688) presented to Louis XIV. Its gaiety and the novelty of its democratically progressive pattern appealed to the younger generation, so that French dancing-masters were soon composing dances in the English style. They did not attempt to translate the English name but merely pronounced it in the French manner. English tunes were imported along with the dance form; according to the Swiss Béat de Muralt, 'Les airs sont d'une vivacité qui émeut l'âme'. Feuillet's *Recüeil de contredances* (Paris, 1706/*R*) contains many English dances: *Greensleeves* appears as *Les manches vertes* and *Christ Church Bells* as *Le carillon d'Oxfort*. Dance figures were sometimes altered, or the time pattern of the tune changed, as in ex.1*a*.

Ex.1

(a) *Vienna* from Playford. Feuillet's barring as dotted lines



(b) *La contre-dance* from Pécour: *Recüeil de dances* (1700)

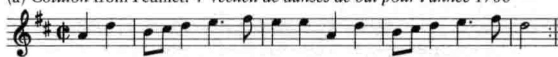


The 17th-century English country dance included dances in circle, square and longways formations. By the end of the century, the longways dance had become the preferred type and was adopted by the French. The ingenuity of English figure dancing was much admired: the figures were executed with any suitable steps familiar to the company or chosen by individual dancers. The choice of steps was therefore affected by fashion: Feuillet and Essex suggested the gavotte, *chassé*, *pas de bourée* and *petit saut*, while country-dance tunes were also set in minuet, courante and gigue rhythms. French taste tended towards regularity, whereas the English favoured variety and individuality. Thus Lorin indicated the steps for each figure of a dance, while Feuillet and English publications gave general advice, leaving the dancers scope to improvise. Another important element of French style was dancing across the bar, either throughout a dance by treating the first half-bar as an anacrusis or as a rhythmic contrast within the dance. This feature shows clearly in *La contre-dance*, a couple-dance by Pécour for theatre or ballroom to an *air* by Lully (ex.1*b*).

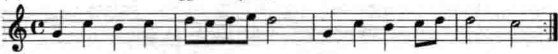
The native French dance *Le cotillon* (a square dance for two couples) was subsumed into the contredanse genre, and then returned to England as the cotillion in the early 18th century. The dance-tune appears in *The Beggar's Opera* (1728), where Macheath refers to it as 'the French tune that Mrs Slammekin was so fond of' (ex.2). Stage directions here call for 'A Dance a la ronde in the French Manner'.

Ex.2

(a) *Cotillon* from Feuillet: *4ᵉ recüeil de danses de bal pour l'année 1706*



(b) *Cotillon* from *The Beggar's Opera*, Air XXII
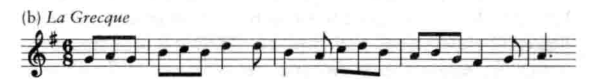


The contredanse (as a *cotillon* for four couples) reached its most highly developed form in the mid-18th century. An elaborate figure was danced nine times, each repetition preceded by a different introduction; this required a tune with two repeated sections: the first, of eight bars, for the introductions; the second, of eight bars or more, for the figure (see illustration). The tunes are in duple rhythm (2/4 or 6/8) and often begin at the half-bar (ex.3). Major

Ex.3 Contredanse rhythms *c*1750—70

(a) *La Suze*



(b) *La Grecque*



tonality predominates, though an alternative tune in the tonic minor often provides variety. The monotony of nine repetitions of the figure was sometimes relieved by the introduction of alternative figures in contrasting rhythms; this was called a 'potpourri'.
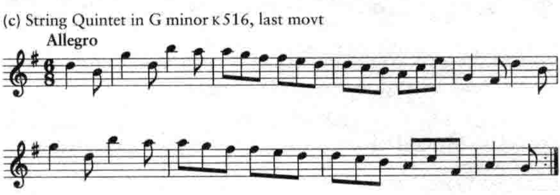
La Cuisse, in *Le repertoire des bals, ou Théorie pratique des contredanses* (Paris, 1762–5/*R*), explained that the French army's years in Germany had popularized movements with arms interlaced in the German style; consequently many figures at this time included such movements and were described as 'contredanses allemandes'. The name 'anglaise', originally denoting the longways progressive pattern, was now also used when the figure was danced mainly in two lines. The contredanse was soon the most popular dance in French urban society, at the expense of the minuet. Its popularity remained undiminished under Louis XVI and during the Revolution, but the figures became simpler and more stereotyped, until it was replaced by the quadrille. Mozart's contredanse rhythms make themselves felt in his serious music, and he was pleased to find tunes from *Le nozze di Figaro* used in the ballroom. The final movements of his string quintets provide good examples and may be compared with the music he wrote for actual dancing (ex.4). Many lively pieces in major keys and 2/4 or 6/8 metre written at this

Ex.4 Contredanse in Mozart

(a) K 123/73g
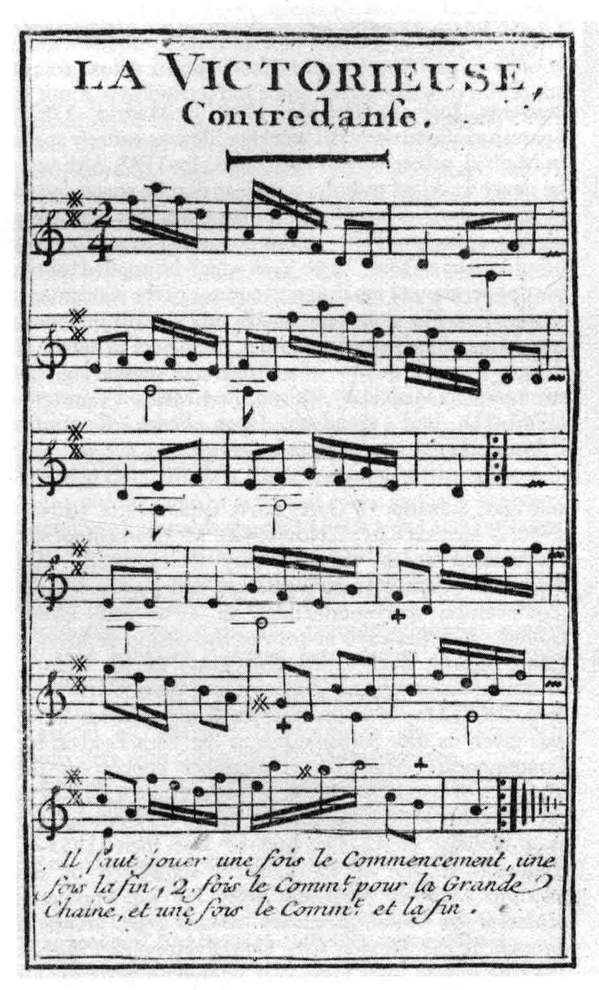
(b) Wind Serenade in C minor K388/384*a*, 4th movt

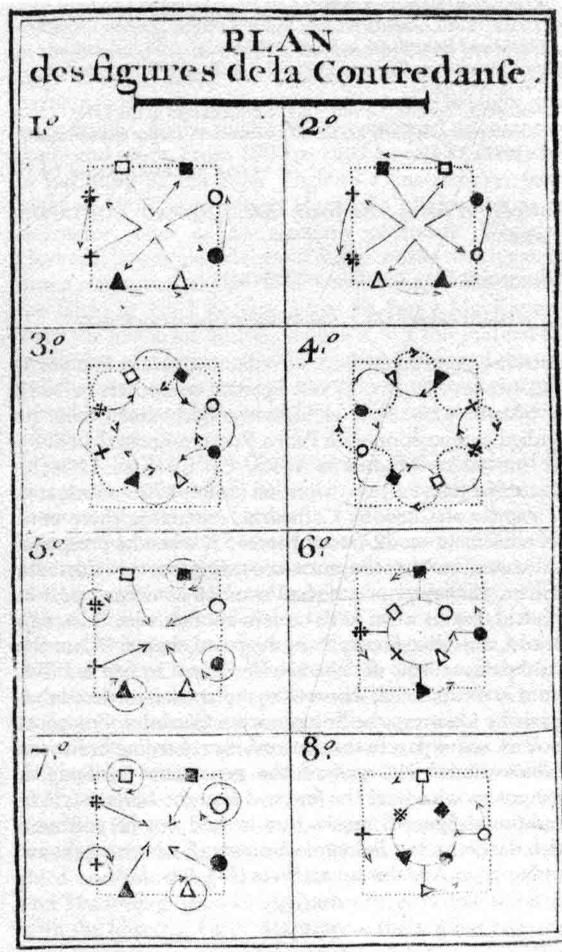
(c) String Quintet in G minor K516, last movt



time, with the clearcut melody and eight-bar phrases common in the period, tend to sound like contredanses whether or not the intention was conscious.

Early 19th-century dance-tunes show a predilection for 'reel' rhythm, and Beethoven followed this trend in his 12 Contredanses for orchestra (1802). The similarity between them and some surviving European dance-tunes makes





Music and choreography for the contredanse 'La Victorieuse' from La Cuisse's 'Le repertoire des bals, ou Théorie pratique des contredanses' (1762–5)
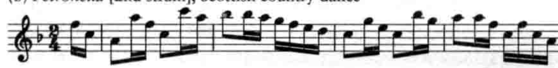
an interesting comparison (ex.5). The contredanse continued to hold its own until about 1840, when it finally gave

Ex.5

(a) Beethoven: WoO 14 no.5



(b) *Petronella* [2nd strain], Scottish country dance



way to the new round dances of the waltz and polka.

See also ANGLAISE; ECOSSAISE; and QUADRILLE.

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FREDA BURFORD/ANNE DAYE

Contredit d'Arras, Andrieu. *See* ANDRIEU CONTREDIT D'ARRAS.

Contrepoint (Fr.). *See* COUNTERPOINT.

Contrepoint sévère (Fr.). *See* STRICT COUNTERPOINT.

Contreras, Agustín de (bap. Poveda, nr Cuenca, Feb 1678; *d* Córdoba, *c*19 Dec 1754). Spanish composer. In 1689 he became a choirboy at Sigüenza Cathedral, where he studied composition with Pedro Ventura Enciso (*d* 1698). He moved to Madrid in 1695. On 25 June 1706 he succeeded Juan Pacheco Montión (1684–1706) as *maestro de capilla* of Córdoba Cathedral, remaining there until his retirement on 22 December 1751, when he presented his scores to the chapter. According to the Córdoba Cathedral chapter acts he had not had an official post in Madrid, but he must have been in contact with Sebastián Durón, *maestro de capilla* in the royal chapel. When the royal palace music archive was destroyed by fire in 1734, Francisco Courcelle, who was to replenish it, ordered that music by Contreras be brought from Córdoba. Contreras took an active part in the controversy regarding Francisco Valls's music. He was of the generation of Spanish composers who were the first to adapt the Italian style to traditional Spanish music, and should not be confused with the composer Fernando Contreras, whose works are preserved in Andalucian archives (*E-GRcr*, *MA*).

WORKS

all in E-E

LATIN VOCAL

3 sets of Vespers, 6vv, insts, *E-MA*

2 pss, 5vv, insts, *GRcr:* Beatus vir, Laudate Dominum

2 Miserere settings, 14–15vv, insts, *Vac*

Ego enim (motet), 6vv, insts, *MA*

56 other works, *C*

SPANISH VOCAL

26 villancicos, mainly for 4vv, insts, some dated, 1728–54, Sucre Cathedral, Bolivia, *E-AS*, Santuario de Aránzau, Parish Church, Canet de Mar, *GRcr*, *GU*, *V*, *GCA-Gc*, S Antonio Abad Seminary Library, Cusco, Peru

Aprended oh flores, responsión general, 8vv, insts, *E-E*

A copiar la pureza, SSAT, vns, other acc., *J*

Cambiad el triste, 4vv, vns, other acc., *GCA-Gc*

En la funesta sombra, secular cant., S, acc., *c*1710, *GB-CDp*

A donde vas, infausto peregrino, secular tonada/cantata mística, S, acc., *E-PAL*

Ay qué cosa, secular tono, S, acc., *Mn*

Hola, oigo, qué es esto que amor explica, song, S, acc., *V*

Miscellaneous piece, *E-AL*

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MIGUEL-ÁNGEL MARÍN

Contreras, José (*b* Granada, 1710; *d* Madrid, 1782). Spanish violin maker. His working life was entirely spent in Madrid, where he was established by 1737. Although he never travelled to Italy, it is clear that he was inspired by the violins owned by the Italian musicians who were playing at the royal chapel; this is attested by a letter that he addressed to King Felipe V, in which he applied for the post of permanent repairer and curator of the instruments at the court. His violins are tonally and visually outstanding, being closely modelled after Stradivari in terms of design, pattern, quality of varnish and sound. He was succeeded in Madrid by his son, José Meliton Contreras (1741–91) and grandson, José Pedro Contreras (1765–1827).

RAMON PINTO-COMAS

Contreras, Salvador (*b* Cuerámaro, Guanajuato, 10 Nov 1910; *d* Mexico City, 7 Nov 1982). Mexican composer. He studied at the Mexico City Conservatory with Revueltas (violin), Huízar (theory) and Carlos Chávez (composition and conducting). In 1935 with Ayala, Galindo and Moncayo he formed the Grupo de Jóvenes Compositores, later called the Grupo de los Cuatro, dedicated to propagating new music, particularly their own. On 23 May 1941 his *Piece for String Quartet* (1936) was given its first performance at the 18th Festival for Contemporary Music, in a chamber concert at the Museum of Modern Art, New York. After 13 years in various other local orchestras he joined the National SO as a violinist (1946–55), and he was then (1955–8) conductor of the opera orchestra subsidized by the Instituto Nacional de Bellas Artes. He was appointed professor of violin, harmony teacher and orchestra director at the Mexico City Conservatory in 1958. In 1967 he retired, that same year winning a prize for his 18-minute *Cantata a Juárez*, first performed on 15 July 1967. In 1978 Zen-on Music in Japan issued his *Tres*

movimientos para guitarra (1963), his first published work. His reputation had been made with the locally colouristic pieces of the late 1930s and early 1940s. By 1966 he was using serial techniques – a change of allegiance that took him to the camp of Manuel Enríquez and lost him the public attracted by folk-like tunes and brash rhythms.

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(selective list)

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Vocal: 3 poemas, S, chbr orch, 1936; Corridos, chorus, orch, 1941; 4 other songs, 1v, chbr orch (1959); Cantata a Juárez, perf. 1967

Chbr: Sonata, vn, vc, 1933; Str Qt no.1, 1934; no.2, 1936; Pf Sonatina, 1961; Str Qt no.3, 1962; 3 movimientos, gui, 1963; 2 piezas dodecafónicas, wind qnt, 1966; Str Qt no.4, 1966; Pf Sonatina, 1975

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ROBERT STEVENSON

Controller (Fr. *contrôleur, dispositif de contrôle*; Ger. *Steuereinrichtung*; It. *dipositivo di controllo*). In electronic instruments, the device that transmits the player's actions, via electrical connections, to relevant parts of the instrument's sound generating and shaping circuitry. Usually the controller is a keyboard (often permitting some level of touch-sensitivity), but some are designed to utilize the techniques of string, wind and percussion players. Other kinds of controllers include ribbon controllers (*see* FINGERBOARD, (2)), joysticks, slide or rotary faders, thumbwheels, or computer control devices such as alphanumeric keyboards, mice, light-pens, and touch-sensitive screens. Some instruments are played without direct physical contact, e.g. the THEREMIN; in other instruments or sound installations the electrical circuitry for any of a variety of parameters is affected by the detection of movement, for example by a video camera or the interruption of a light beam.

In many cases the controller is independent of the console: connection may be made via a cable or by radio transmission. In early electronic instruments the controller operated only within a single instrument (the equivalent of the remote control aspect of every acoustic keyboard instrument); towards the mid-1960s VOLTAGE CONTROL was introduced in the earliest modular synthesizers to vary specific functions of different modules. Around the end of the 1970s some synthesizer manufacturers introduced their own protocols, permitting similar control linkages between different instruments of their own manufacture, and in 1983, with the introduction of MIDI, this was expanded to cover (in principle if not always in practice) all electronic instruments and independent controllers with compatible connection ports.

Because acoustic keyboard instruments invariably involve a similar degree of operation by remote control, their keyboards may also be designated as controllers.

See also ELECTRONIC INSTRUMENTS, §IV, 5(iv) and 6(vi).

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HUGH DAVIES

Con velocità. *See* VELOCE.

Converse, Frederick Shepherd (*b* Newton, MA, 5 Jan 1871; *d* Westwood, MA, 8 June 1940). American composer, teacher and administrator. He was the youngest of seven children born into a New England family. At the age of ten he began to study the piano, and showed an interest in composition almost from the start. After a good education in the public and private schools of Newton, Converse entered Harvard College in 1889, where he studied under Paine. He received the BA with highest honours in music in 1893, and then tried to carry out his father's wish that he pursue a business career. But his nature was unsuited to commercial life, and after a few unhappy months in an office he decided to devote all of his energies to a career in music. He resumed his study of the piano with Baermann and of composition with Chadwick. Recognizing the need for further study, Converse went to Munich in 1896 to the Akademie der Tonkunst; there he came under the influence of Rheinberger, with whom he studied counterpoint, composition, and organ. He graduated in 1898.

On returning to the USA, Converse soon became active in the musical life of Boston. Around 1900 he moved to a large country estate in Westwood where he farmed, participated in vigorous outdoor sports and brought up a large family. At the same time he continued to compose, study and teach. From 1900 to 1902 he was an instructor in harmony at the New England Conservatory; from 1903 to 1907 he taught at Harvard College, first as an instructor, later as an assistant professor. While at Harvard, he composed several major works which gained him a reputation as one of the outstanding composers of the USA. In 1905 he was asked by Percy MacKaye to write the music for his play *Jeanne d'Arc*; this marked the beginning of a long and intimate friendship, and the two collaborated on several major works. Converse resigned from his post at Harvard in 1907 to devote more time to composition.

From 1907 to 1914 Converse was at the height of his career as a composer; he was elected to the National Institute of Arts and Letters in 1908 and also served as vice-president of the Boston Opera Company (1908–14). He oversaw several performances of his operas, including the Metropolitan Opera Company's production of *The Pipe of Desire*. Completed in 1905 and first produced in Boston, this romantic opera was presented at the Metropolitan Opera on 18 March 1910, and was the first American opera to be performed there. However, the majority of the critics attacked the undramatic nature of the libretto and criticized the score for its lack of originality; praise was reserved mostly for Converse's skilful and effective orchestration. His second opera, *The Sacrifice* (1910), was more favourably received when it was first produced in Boston on 3 March 1911. Converse's third and fourth operas – *Beauty and the Beast* (1913) and *The Immigrants* (1914), both written in collaboration with the librettist Percy MacKaye – show great promise, but were never produced due to the advent of World War I and the demise of the Boston Opera Company. It is unfortunate that after Converse had secured an able

librettist in MacKaye, the results of their collaboration could not have been heard.

During World War I, Converse served in the Massachusetts State Guard and was a member of the National Committee on Army and Navy Camp Music. He returned to the New England Conservatory in 1920 to become head of the theory department. In 1931 he was appointed dean of the faculty, a position he held until 1938 when he was forced to retire because of illness.

Converse was a versatile composer who knew his métier. His compositional style was rooted in late 19th-century, richly chromatic harmony. However, beginning around 1905, he began to include harmonic and orchestral devices of Impressionism in his music. He again modified his style in the late 1920s by employing bitonality, quartal harmonies and dissonant chords. Jazz rhythms and harmonies also appear in *American Sketches* (1928) and other works written during the 1920s. Despite the radical departure in style that is apparent in *Flivver Ten Million*, Converse had no desire to be sensational or experimental. However, he believed there was room for everything in music and he did not hesitate to forsake tradition when something new arose, providing it could be assimilated with complete artistic honesty and sincerity.

Although interested in developing a distinctly American musical style, Converse knew it would take time. Musically and programmatically he tried to capture aspects of American life in several of his compositions. For example, historical events provide background material for the plots of *The Masque of St. Louis* and *Puritan Passions*; scenic panoramas are depicted in *California* and *American Sketches*; and the automotive age was given expression in *Flivver Ten Million*. For these and other works Converse employed American folksongs, shanties, spirituals, patriotic airs and Amerindian-like melodies. He was a gifted melodist who used the leitmotif technique in all of his operas, several symphonic poems and other works. His leitmotifs most often represent characters or human emotions, especially love.

Converse was one of the earliest American composers to write successful symphonic poems; *The Mystic Trumpeter* is probably his best work. His music was widely performed during his lifetime. He received the David Bispham Medal from the American Opera Society of Chicago in 1926 and in 1937 was elected to the American Academy of Arts and Letters.

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The Immigrants (lyric drama, 3, MacKaye), 1914, unperf

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VOCAL

La belle dame sans merci (Keats), Bar, orch, 1902; Laudate Dominum, male chorus, brass, org, 1906; Job (orat), solo vv, chorus, orch, 1906; Serenade, S,T, male chorus, fl, hp, small orch, 1907; Hagar in der Wüste (dramatic narrative, F. von Saar), A, orch, 1908; Masque of St Louis, 1914; The Peace Pipe (cant., H. Longfellow), 1915; The Answer of the Stars (cant., M.A.D Howe), 1919; The Flight of the Eagle (cant., C.B. Fenno), 1930; Prophecy, tone poem, S, orch, 1932

Also *c*24 choral works for mixed/female/male chorus; *c*24 songs, 1v, pf

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.1, E♭, 1896, rev. 1901; Septet, cl, bn, hn, pf, str trio, 1897: Str Qt no.2, a, 1904; Scarecrow Sketches, pf, 1924, arr. orch [from film score Puritan Passions, 1923]; Pf Trio, e, 1932; Str Qt no.3, e, 1935; Prelude and Intermezzo, brass sextet, 1938; 2 Lyric Pieces, brass qnt, 1939

Also *c*12 chamber works; sonatas for vn, vc, pf; *c*24 pf pieces

MSS and papers in *US-WC*

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ROBERT J. GAROFALO

Conversi, Girolamo (*b* Correggio; *fl* 1572–5). Italian composer. His first and most popular work was his volume of five-part *Canzoni alla napolitana* (1572), described as 'these first efforts of mine' in the dedication. His volume of six-part madrigals, known only in a reprint of 1584, must have first appeared by 1575, since it is dedicated to Cardinal Granvelle, Viceroy of Naples, who occupied that position only until that year. In the dedication, Conversi describes himself as 'in the service' of the cardinal. All later editions of his works, with the possible exception of the lost book of five-part madrigals, are reprints; it is possible, therefore, that he died around 1575.

In his choice of madrigal texts, Conversi preferred sonnets by earlier, established poets, such as Petrarch, Giovanni Guidiccioni, Castiglione, Bembo and Luca Contile. However, he was quite modern in his settings, for he introduced into his madrigals many aspects of the *canzone alla napolitana*. He favoured sharp contrasts, as in his setting of Petrarch's *Zefiro torna*. His canzoni are modelled on those of Giovanni Ferretti, but unlike Ferretti's they are not based on the texts and tunes of earlier villanellas; instead, Conversi combined in them the more popular tone of the villanella with an artistic refinement more characteristic of the madrigal. They are for the most part in the form of the villanella, AA^1BCC^1, and display great rhythmic ingenuity and harmonic interest. The canzoni achieved great popularity and were often reprinted, sometimes in arrangements or as contrafacta, both in Italy and in anthologies published in northern Europe and England.

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Madrigali, 5vv, lost; cited in heirs of F. Giunta: *Catalogus librorum* (Florence, 1604)

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J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)

J. Hol: *Horatio Vecchi's weltliche Werke* (Strasbourg, 1934/*R*)

R.I. DeFord: 'The Evolution of Rhythmic Style in Italian Secular Music of the Late Sixteenth Century', *Studi musicali*, x (1981), 43–74

W. RICHARD SHINDLE/RUTH I. DEFORD

Convert, P. (*fl c*1460–70). French composer. He is known only from three three-voice songs, all of which are ascribed to him in the Laborde Chansonnier (*US-Wc* M2.1 L25). All three pieces are also copied in the Dijon and Copenhagen chansonniers (*F-Dm* 517; *DK-Kk* Thott 291 8°); it seems likely that he was active in the Loire valley. His most widely copied song, *Se mieulx ne vient*, is related to works by Compère and Agricola, and parts of it were borrowed in masses by Weerbeke and Carpentras. It is possible that Compère's *Se pis ne vient* was written as a response.

The three songs, all *rondeaux cinquains*, are compositionally quite varied. *Ma plus ma mignonne* (ed. in Jeppesen and in Goldberg), in Phrygian mode, appears to be the earliest. The beginning of the tenor is an almost exact quote of Du Fay's *La plus mignonne de mon cuer*. Both *Ma plus ma mignonne* and *Se mieulx ne vient* (ed. in Jeppesen, also ed. in CMM, lviii/1, 1972, and ed. M. Gutiérrez-Denhoff: *Der Wolfenbütteler Chansonnier*, Wiesbaden, 1985) are scored for tenor and contratenor in equal ranges; *Pour changier l'air* (ed. in Jeppesen and in Goldberg) has a lower contratenor, which suggests it might be slightly later. It is the most imitative of the three works; aside from the striking imitation in all three voices with which *Se mieulx ne vient* begins, this latter piece and *Ma plus ma mignonne* are predominantly non-imitative.

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JANE ALDEN

Convery, Robert (*b* Wichita, KS, 4 Oct 1954). American composer. He studied at Westminster Choir College, the Curtis Institute of Music and the Juilliard School. His principal composition teachers included Rorem, David Diamond and Persichetti. Among his honours are grants from the Rockefeller Foundation and Opera America and performances of his works by the Philadelphia Orchestra, Glimmerglass Opera and the orchestra of the Teatro Comunale Giuseppe Verdi, Trieste. His compositions have also been featured at the Spoleto Festival USA and the Festival dei Due Mondi.

Convery's output is primarily vocal, including four one-act operas, 17 cantatas, 7 song cycles and more than 150 songs for voice and piano. His compositions, while thoroughly crafted, also display spontaneity and invention; his keen harmonic sense and frequent use of transparent textures inform the clarity of his lyricism and lend an immediacy to the music. *Pyramus and Thisbe* (1982), a comic farce, is Britten-like in its texture with each section based on a single musical cell. Every character is paired with an orchestral instrument that contributes to character development by adopting a distinctive melodic style. *The Blanket* (1986), a model of musical economy lasting only 16 minutes, can best be described as being in a post-Menotti idiom. Later works include *The Passion of Lizzie Borden* (1994), a monologue opera in one act based on a poem by Ruth Whitman.

WORKS

OPERAS

all librettos by the composer

The Lady of Larkspur Lotion (1, after T. Williams), Spoleto, 15 July 1980; Pyramus and Thisbe (2 scenes, after W. Shakespeare), workshop perf., Waterford, CT, May 1982, stage, Philadelphia, 23 March 1983; The Blanket (1), Charleston, SC, 31 May 1988; The Passion of Lizzie Borden (1, after R. Whitman), workshop perf., Waterford CT, 12 Aug 1994

CHORAL

Acc.: Silent Night, arr., SATB, hp, 1981; 9 Canticles and Responses, SATB, org, 1982; Song of Praise, SATB, tpt, org, 1983; Journey to the Manger, S, SATB, fl, hp, 1985; I Have a Dream (M.L. King), Bar, SATB, str, 1986; Daughters of Nantucket, SATB, pf, 1988, rev. 1992; Canticle of the Creatures (St Francis of Assisi), SATB, ww, brass, hp, 1989; 5 Carols of the Nativity, SATB, str, 1989; Hippos and Birds (W. Whitman, T.S. Eliot, J.H. Wheelock, T. Roethke), Mez, Bar, SATB, pf, 1989; Mass, SATB, org, 1989, orchd; 3 Romansch Carols, SATB, org, 1989; This Day Our Saviour Christ Was Born (17th-century), SATB, org, 1989; Virtues (B. Franklin), 4 choruses, fl, eng hn, bn, hpd, str, 1990; Litany, SATB, org, 1991; Songs of Children (poems from Terezín), SATB, pf qt, 1991; Requiem Lullaby in the Time of AIDS (R. Walters), S, SATB, ob, pf, 1992; Sephardic Love Songs (S. ha Nagid), Bar, SATB, fl, gui, 1992; Welcome All Wonders (R. Crashaw), SATB, org, 1992; Here is Our Witness (J. Dalles), S, A, T, B, SATB, orch, 1993; The Nativity of Our Lord (C. Smart), SATB, va, hp, 1993; Sing Now the Future (Walters), SATB, org, 1993; Springson of the Earth (J. Joyce), SATB, fl, 1993; Israfel (E.A. Poe), S, SATB, ob, 1994; To the One of Fictive Music (W. Stevens), SATB, pf qt, 1995; The Unknown Region (Whitman), Mez, SATB, orch, 1995

Unacc.: Ave Maria, SATB, 1981; The Burning Babe (R. Southwell), SATB, 1982, rev. 1985; 5 Madrigals (W. Shakespeare), SATB, 1982, rev. 1985; The Custard (R. Herrick), SATB, 1985; Song for St Cecilia, double chorus, 1985; While All Things Were in Quiet Silence, SATB, 1985; El dorado (E.A. Poe), SATB, 1987; The Lamb (W. Blake), SATB, 1989; Rub-a-Dub-Dub (18th-century), SATB, 1989; Silence and Stealth of Days (H. Vaughan), TTBB, 1990; Weep You No More Sad Fountains (17th-century), 2 Ct, TTBB, 1991; Carol (T. Merton), TTBB, 1993; Mish Nash Madrigals (O. Nash), SATB, 1993; Voyages (H. Crane), SATB, 1993; The Snowman (W.H. Auden), SATB, 1995; Sweet Spirit (S.T. Coleridge), SATB, 1996

SOLO VOCAL

for one voice and piano, unless otherwise stated

Poem (C. Aiken), 4 songs, 1980; The Look of Love (W. Blake), 1981; Night in Disguise (Blake), 10 songs, 1981; An Amethyst Remembrance (E. Dickinson), 10 songs, 1982; Echo's Song (B. Jonson), 1982; The Mild Mother (15th-century), 1982; Orchids (T. Roethke), 1982; Sally's Smile (P. Goodman), 1982; To a Young Girl (W.B. Yeats), 1982; To You (W. Whitman), 1982; The Tulip Tree (Goodman), 1983; A Cradle Song (Yeats), 1985; The Mermaid (Yeats), 1985; The Three Hermits (Yeats), 1985; To a Child Dancing in the Wind (Yeats), 1985; To the Evening Star (Blake), 1985; Fantasia (E. Merriam), 1986; The Lake Isle of Innisfree (Yeats), 1986; Landscape (Merriam), 1986; Brando Watching (C. Mandel), 3 songs, 1987; The Dying Swan (A.L. Tennyson), S, str, 1987; How can I forget you? (R. Convery), 1987; Round (Whitman), 1987; The Sea-Flower (Whitman), 1987; Song for a Second Child (Merriam), 1987; Bestiary of Dreams (S.

Astor), 5 songs, 1988; Beyond Old Age (L. Zahlen), 1988; How Doth the Little Crocodile (L. Carroll), 1988; I Laid me Down upon a Bank (Blake), 1988; Mail (R.M. Grant), 1988; The Apparition (Roethke), 1989; The Hippo (Roethke), 1989; Sister Jessie (D. Kendrick), S, db, mar, 1990, rev. 1994; Love's Stricken 'Why' (Dickinson), 1991; The Antidote (Convery), 1992; The Dolphins (R. Harteis), 1992; The Swing (R.L. Stevenson), 1992; Rain in Spring (Goodman), 1993; To be sung on the water (L. Bogan), 1993; Yes is a pleasant country (e.e. cummings), 1993; Spender Canticle (S. Spender), Bar, ob, org, 1995

INSTRUMENTAL

Str Qt no.1, 1984; Berceuse, db, pf, 1985; Sonatina, pf, 1985; Variations and Fugue, orch, 1987; Lyric Essay, orch, 1990; Conc., org, str, timp, 1991; 3 Hymns, hp, org, 1992; Marendaz Madrigal, fl, ob, str trio, hp, 1992; Elegy, str, 1993; Prelude and Fugue, fl, pf, 1993; Pf Trio, 1996; Scandia Suite, orch, 1996

ELLWOOD J. ANNAHEIM

Conyngham, Barry (*b* Sydney, 27 Aug 1944). Australian composer. After initial involvement in music as a jazz pianist, he studied at the University of Sydney (1965–9), where his teachers included Sculthorpe (composition), with Takemitsu on a Churchill Fellowship to Japan (1970) and at the University of Melbourne (DMus 1980). A Harkness Fellowship facilitated further research and study at the University of California, San Diego and Princeton University (1972–4), an Australia Council Fellowship enabled him to spend a year at the University of Aix-Marseille (1974) and a Fulbright Senior Fellowship funded study at the University of Minnesota and Pennsylvania State University (1982). In 1975 he accepted a teaching post at the University of Melbourne and later served as dean of creative arts at the University of Wollongong (1990–94). He was appointed vice-chancellor of Southern Cross University in 1994. His honours include membership in the General Division of the Order of Australia (AM 1997).

Conyngham's first important works were composed in Japan. *Ice Carving* (1970), for solo violin and four string orchestras, was inspired by ice sculptors in the Imperial Palace Gardens; *Water … Footsteps … Time* (1971), for four soloists and two orchestras, was influenced by a Zen aesthetic. Upon his return to Australia, he began to work towards the development of a distinctive Australian music. This is evident not only in the titles of many of his works, but also in the musical details, which conform to patterns and forms of the Australian landscape. One of his first completed projects was the theatre work *Edward John Eyre* (1973) based on Eyre's trek across the Nullarbor Plain in 1841. *Voss* (1972) and *From Voss* (1973), based on Patrick White's novel about a fictitious explorer, followed, as did *Ned* (1978), an opera about Australian bushranger Ned Kelly, and *The Apology of Bony Anderson* (1978), a music-theatre piece telling the story of a convict on Norfolk Island. Particularly notable is the five-movement Double Concerto 'Southern Cross' (1981). Each movement takes a different aspect of Australia as its topic: 'Magnitude' is a meditation on the size of the Australian continent; 'Velocity' contrasts the speed of the stars (semiquavers) with the inertia of the land (slow-moving harmonies); 'Duration' is a series of variations on the Australian song *Waltzing Matilda*; 'Collisions' uses violent chords to depict the strength of natural forces; and 'Distance' features string textures that evoke the buzzing of blowflies.

Throughout the 1980s and 90s Conyngham's works continued to consolidate his interest in Australian themes: *Fly* (1984), an opera, is based on Australian pioneer aviator Lawrence Hargrave; *Vast* (1987), a ballet, explores the nature of Australia's geography; *Bennelong* (1988), a puppet opera, traces the life of the Australian Aboriginal who was taken to Britain and after whom the site of the Sydney Opera House was named; and *Waterways* (1990), a viola concerto, depicts water coalescing into a vast inland lake, or carving through rock channels as it makes its way to the sea. The orchestral work *Decades* (1993) is an autobiographical portrait of Conyngham's response to the 1960s.

WORKS
(*selective list*)

Stage: Edward John Eyre (op, 1, M. Oakes, incl. extracts from E.J. Eyre's journal), 1973, Sydney, 1 May 1971; Mirror Images, 4 actors, a sax, vc, db, perc, 1975; Ned (op, 2, A. Seymour), 1978; The Apology of Bony Anderson (op, 1, M. Copland), 1978, Melbourne, Oct 1978, rev. as Bony Anderson, Sydney, 30 June 1979; Fly (op, 2, Copland), 1984, Melbourne, 25 Aug 1984; The Oath of Bad Brown Bill (children's op, 2, Copland and S. Axelson), 1985, Melbourne, 6 Jan 1985; Vast (ballet), 1987; Bennelong (puppet op, 13 scenes, Copland), 1988, Groningen, Netherlands, 21 April 1988

Orch: Crisis: Thoughts in a City, 2 str orch, perc, 1968; Five Windows, 1969; Ice Carving, vn, 4 str orch, 1970; Six, 6 perc, orch, 1971; Water … Footsteps … Time, elec gui, amp hp, amp pf, amp tam-tam, 2 orch, 1971; Without Gesture, hp, pf, perc, orch, 1973; Sky, str, 1977; Db Conc. 'Shadows of Nōh', 1978; Mirages, 1978; Conc. for Orch 'Horizons', 1981; Double Conc. 'Southern Cross', vn, pf, orch, 1981; Dwellings, chbr orch, 1982; Vc Conc., vc, str, 1984; Recurrences, org, cel, 2 pf, elec pf, orch, 1986; Monuments, pf + synth, orch, 1989; Waterways, va, orch, 1990; Cloudlines, hp, orch, 1991; Decades, 1993; Afterimages, koto, orch, 1994; Bundanon, pf, orch, 1994; Dawning, 1996; Passing, 1998

Vocal: Voss (after P. White), S, chorus, pf, orch, 1972; From Voss (White), amp female v, amp hp, amp perc, 1973; Bashō (Matsuo Basho), S, fl + a fl + pic, cl + b cl, trbn, perc, pf, vn, vc, 1981; Antipodes (Copland), S, T, Bar, SATB, didjeridu, orch, 1985

Chbr and solo inst: Three, str qt, 2 perc, 1970; Five, wind qnt, 1971; Playback, db, tape, 1973; Snowflake, kbd, 1973; ppp, pf, 1979; Str Qt, 1979; Journeys, single reed player, tape, 1981; Viola, va, 1981; Voicings, fl, trbn, pf, perc, tape, 1983; Preview, vc, 1984; Streams, fl, va, hp, 1988; Yearnings, fl, cl, pf, str qt, 1999; Str Qt, 1999

Principal publishers: Universal, Boosey and Hawkes

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B. Conyngham: 'Music with an Australian Accent', *Australian Society* (1989), Feb, 35–6

P. Shaw: 'Drama and Structure in Barry Conyngham's Shadows of Noh', *Context*, no.1 (1991), 21–7

A. Ford: *Composer to Composer* (Sydney, 1993), 197ff

MICHAEL BARKL

Cooder, Ry(land Peter) (*b* Los Angeles, 15 March 1947). American guitarist, singer and composer. He began playing the guitar at the age of three. He formed the Rising Sons with the blues revivalist Taj Mahal (1965–6) and for a short time joined Captain Beefheart and the Magic Band (1967). He also worked as a session musician with such groups as the Rolling Stones (*Let it Bleed*, 1969) and Little Feat (*Little Feat*, 1971). His first albums as a leader, *Ry Cooder* (1970) and *Into the Purple Valley* (1971) showed him to be a keen student of several American traditional music forms including blues and early country music. His attempt to redraw the map of American music continued in recordings with the gospel and falsetto singers Bobby King and Terry Evans which appeared on *Bop till You Drop* (1979). On *Chicken Skin*

Music (1976) he looked beyond the mainstream of American music, performing instrumental duets with the Mexican accordionist Flaco Jiminez and the Hawaiian slack-key guitarist Gabby Pahinui; in each case Cooder adjusted his own guitar style to the demands of a different genre. He took the same approach to later work with the *sitār* player V.M. Bhatt (*A Meeting by the River*, 1993), the Malian *kora* player Ali Farka Toure (*Talking Timbuktu*, 1994) and a group of Cuban jazz veterans (*Buena Vista Social Club*, 1997).

Cooder's expert slide-guitar style can be heard to great effect in his best-known film soundtrack, *Paris, Texas* (1985). Other films on which he worked include *Performance* (1967), *The Long Riders* (1980) and *Johnny Handsome* (1989).

DAVE LAING

Coogan, Philip. *See* COGAN, PHILIP.

Cook, Barbara (Nell) (*b* Atlanta, GA, 25 Oct 1927). American singer and actress. After arriving in New York in 1948 she began to sing at clubs and resorts, eventually procuring an engagement at the Blue Angel club in 1950. Her Broadway début in the political satire *Flahooley* (1951) was followed by revivals of *Oklahoma!* in 1953 and *Carousel* in 1954, in which she played supporting roles; she would eventually play the leads in important revivals of *Carousel* (1956), *The King and I* (1961) and *Show Boat* (1966). Meanwhile, in 1954 her starring roles in original musicals began with Hilda Miller in *Plain and Fancy*, Cunegonde in *Candide* (1956), which featured the coloratura parody 'Glitter and be Gay', and Marian in Meredith Willson's *The Music Man* (1957) in which her portrayal of the stern librarian was her greatest popular success on Broadway and earned her a Tony Award.

In the 1960s she appeared in two critically acclaimed musicals with Central European settings: *The Gay Life* (1961, based on Schnitzler's *Anatol*); and *She Loves Me* (1963, based on Miklos Laszlo's *Parfumerie*). After the unsuccessful *Something More!* (1964) and *The Grass Harp* (1971) she reorientated her career towards concert and club appearances and, under the guidance of Wally Harper, her music director since 1974, she began to sing Tin Pan Alley standards and contemporary ballads. Her concert recording at Carnegie Hall (1975) marked her return to national recognition. Since then she has returned to Broadway in a one-woman show, *Barbara Cook: a Concert for the Theatre* (1987), which received a Drama Desk Award, and appeared regularly in New York, London and Australia. She has also participated in acclaimed recordings of *Follies* (1985) and *Carousel* (1987), and given masterclasses in musical theatre at the Juilliard School and the University of Southern California. In 1994 she was inducted into the Broadway Hall of Fame.

During her years as Broadway's leading *ingénue* Cook was an outstanding lyric soprano, renowned for her agility, wide range and interpretative warmth. Her signature roles of Cunegonde and Marian encompass a much higher tessitura than most female roles of the era. Her voice also possesses, however, a dark quality that has become more prominent over the years, even in head voice, and she remains a subtle, sensitive interpreter of American popular song.

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HOWARD GOLDSTEIN

Cook, E(dgar) T(homas) (*b* Worcester, 18 March 1880; *d* Chipstead, Surrey, 5 March 1953). English organist. After studying with Ivor Atkins at Worcester Cathedral, he was organist of St Leonard's, Newland, Malvern, from 1898 to 1908, and there he had opportunities for cultivating plainsong, which led to his short book *The Use of Plainsong* (Burnham, Bucks., 1928). He was also assistant organist of Worcester Cathedral, 1904–8. In 1909 he became organist of Southwark Cathedral, a post he occupied until his death. There he established a special choir for the performance of large-scale works and maintained an admirable standard of daily cathedral music in a busy commercial area. In the late 1920s and early 1930s, through his weekly recitals from Southwark Cathedral relayed by the BBC, Cook became known as one of the earliest organists to broadcast. He was distinguished among English players of his day by the considerable amount of French organ music he included in his repertory. Cook composed little, but his Evening Service in G established itself in the standard repertory. He was made a CBE in 1949.

WATKINS SHAW

Cook, John. *See* COOKE, J.

Cook, (Alfred) Melville (*b* Gloucester, 18 June 1912; *d* Cheltenham, 22 May 1993). English organist and conductor. He was a chorister at Gloucester Cathedral, 1923–8, and later studied with Brewer, Sumsion and Bairstow, gaining the FRCO in 1931 and the DMus from Durham University in 1940. He was organist of Leeds Parish Church from 1937 to 1946 (interrupted by war service), founder of the Leeds Guild of Singers and also conductor of the Halifax Choral Society. In 1956 he became cathedral organist at Hereford, where he conducted the choral society and was responsible for the Three Choirs Festivals held in the city. He emigrated to Canada in 1966, serving as organist of All Saints Church, Winnipeg, and conductor of the Winnipeg Philharmonic Choir before moving to Toronto, to the Metropolitan United Church, the following year. In Toronto he organized concerts and recitals as well as a series of oratorio performances with the Metropolitan Festival Choir – during his years in Canada Cook generally championed the cause of English music, and his conducting of Elgar's *The Dream of Gerontius* was particularly admired. He also taught at McMaster University and toured as a recitalist and adjudicator. Cook built up a fine reputation as a recitalist, both in Britain and overseas, and his recordings, notably those at Leeds Parish Church and Hereford Cathedral, testify to his fluent technique and the elegant control of his playing. His compositions are limited to a few works for choir. He retired to England in 1986.

GILES BRYANT

Cook, Thomas Aynsley (*b* London, July 1831 or 1836; *d* Liverpool, 16 Feb 1894). English bass. Originally a boy soprano, trained by Edward Hopkins at the City Temple, London, he developed into a powerful bass and went to

Germany to study with the elder Joseph Staudigl and other teachers for five years. After appearing in several German provincial theatres, he made his English début in Manchester in 1856 as a member of Lucy Escott's National English Opera Company, subsequently touring the USA with Escott. In 1862 he joined the Pyne-Harrison Company, appearing with it during its winter seasons at Covent Garden until 1864, and then with the Royal English Opera Company, also at Covent Garden, until 1866, in works by Balfe, Benedict and Wallace; Devilshoof in Balfe's *The Bohemian Girl* was probably his most famous role. In 1870 and 1871 he appeared at the Gaiety Theatre in a company headed by Charles Santley, singing Van Bett in the first performance in England of *Zar und Zimmermann* as well as roles in *Zampa* and *Fra Diavolo*.

In 1875 he began a connection with the Carl Rosa Company which lasted until his death. He took part in the command performance at Balmoral Castle on 13 November 1893, when Queen Victoria conferred the titles 'Royal' and 'Her Majesty's Servants' on the Carl Rosa Company; on that occasion he sang Beppo in *Fra Diavolo*. According to Herman Klein he had a powerful voice of agreeable quality, his singing and acting being marked by abundant energy and spirit, coupled with a keen sense of humour. His daughter, Annie Cook, was a contralto and also sang with the Carl Rosa Company; she married Eugène Goossens (ii) (1867–1958).

HAROLD ROSENTHAL/R

Cook, Will Marion (*b* Washington DC, 27 Jan 1869; *d* New York, 19 July 1944). American composer and conductor. He revealed musical talent early and at 15 was sent to study the violin at Oberlin College Conservatory, later studying in Germany with Joachim. He returned to the United States in 1889, and in 1890 assumed the directorship of an orchestra supported by his mentor, the famed civic leader Frederick Douglass. Cook's orchestra toured in the Northeast and possibly to Chicago in 1892. Cook promoted Colored American Day (25 August 1893), part of the World's Columbian Exposition of that year, and in all his efforts was determined to bring black American music and musicians to the public eye. After the Exposition he returned to New York and attended the National Conservatory, studying with John White and its director, Dvořák. As a classical performer he met frustration and discrimination, and eventually he turned completely to popular music.

Later in the decade he proposed to collaborate with the poet and novelist Paul Laurence Dunbar, an effort that resulted in the musical-comedy sketch *Clorindy, or The Origin of the Cakewalk*, which included five songs with a script by Dunbar. Although the eventual production at the Casino Theatre roof garden stage in July 1898 eliminated Dunbar's dialogue, *Clorindy* as a song-and-dance medley made history as the first thoroughly black American show to find critical acclaim in the heart of Broadway. Between 1900 and 1908 Cook served as director and composer-in-chief for the Bert Williams and George Walker productions, which opened a golden era for the black musical theatre with *The Sons of Ham* (1900), *In Dahomey* (1902–3), *Abyssinia* (1906) and *Bandanna Land* (1908). In 1904 he composed the music for *The Southerners*, a musical comedy which featured white lead singers and an all-black chorus. In addition, he directed concerts and toured abroad with various companies.

From 1908 to 1918 Cook offered his services as a musical factotum to Harlem and other communities, organizing choral groups, lecturing on black music, and collaborating on more shows that did not make it to Broadway. In 1918 Cook organized the Southern Syncopated Orchestra that toured the USA and England to great acclaim. In 1922 he settled in New York and was active as a conductor, concert promoter, teacher and musical adviser. Over the years he performed with, coached and directed a host of eminent musicians, including Abbie Mitchell (his wife), Sidney Bechet, Eubie Blake, Luckey Roberts, James P. Johnson, Will Vodery, Paul Robeson, Fletcher Henderson, Duke Ellington and Eva Jessye.

Cook's music consistently exploits themes and idioms derived from black American folklore and folk music. His basically neo-romantic style is notable for its sophisticated melodies, bold and expressive harmonies, and vigorous rhythms. His songs for *Clorindy* and *In Dahomey* led the way to the creation of a popular-song type characteristic of black American musical comedies at the turn of the century. This genre rejected the exaggerated and stereotyped imagery of the earlier minstrel show song, but adopted modern elements with respect to vernacular language, rhyme, syncopation and choral refrains that were recognized as distinctive in their day. The rare recordings of his songs, made for Victor, include *Darktown is out tonight* (1902), *Who dat say chicken* (1902), *Bon-Bon Buddy* (1908) and *Swing along* (1912).

WORKS
(*selective list*)

Stage: several musicals, incl. Clorindy, or The Origin of the Cakewalk (P. Dunbar), 1898; Jes' Lak White Fo'ks (Dunbar), 1899; The Cannibal King (Dunbar and J.R. Johnson), 1901; The Southerners (W. Mercer and R. Grant), 1904; The Traitor (A. Creamer), 1913; Darkeydom (H. Troy and L. Walton), 1915; Swing Along, collab. W. Vodery, 1929; inst and choral music for the Williams/Walker musicals (J. Shipp)

Choral: partsongs, incl. Swing along; many songs, incl. Exhortation, Rain Song

Principal publishers: Keith, Prowse, & Co.; Witmark

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THOMAS RIIS

Cooke, Arnold (Atkinson) (*b* Gomersal, Yorks., 4 Nov 1906). English composer. He studied with Dent at Cambridge (1925–8, BA, MusB; MusD 1948) and with Hindemith at the Berlin Hochschule für Musik (1929–32). He spent a year as music director of the Festival Theatre, Cambridge (following Walter Leigh, an earlier Hindemith pupil), and then taught composition at the Manchester College of Music from 1933 to 1938. After war service in the navy he was appointed professor of harmony, counterpoint and composition at the Trinity

College of Music, where he remained from 1947 until his retirement in 1978.

It was with Dent's help and encouragement that Cooke was able to take the step, unusual in the 1930s, of studying abroad, and Hindemith's anti-serial maxim – 'Music, as long as it exists, will take its departure from the major triad and return to it' – was one to which Cooke adhered. His approach is naturally contrapuntal, with a vein of gentle lyricism that frequently comes to the surface. The string quartets on the other hand often show the uncompromising ruggedness of a Bartók.

A pianist and cellist himself, Cooke has written chamber music and vocal music for soloists, for children and for choirs. His woodwind writing is especially grateful and, like Hindemith, he has written successfully for the organ. His song cycles display his affinity with poets from the Elizabethans to D.H. Lawrence, Blake being a particular favourite.

His list of commission sources includes the BBC (Proms and Overseas Service), the Royal Philharmonic Society, the Royal Ballet, and the Bath, Cambridge, Cardiff, Cheltenham and City of London festivals, as well as a number of distinguished singers and instrumentalists. He was a founder-member of the Composers' Guild of Great Britain (1945).

WORKS
(*selective list*)

STAGE AND ORCHESTRAL

Stage: Mary Barton (op, W.A. Rathkey, after E.C. Gaskell), 1949–54, unperf.; Jabez and the Devil, ballet (after S.V. Benet), 1959–60, London, CG, 1961; The Invisible Duke (comic op, 1, Cooke), 1975–6, unperf.

Orch: Concert Ov. no.1, 1934; Passacaglia, Scherzo and Finale, str, 1937 [arr. of chbr work]; Pf Conc., 1940; Concert Ov. no.2, 1945; Sym. no.1, B♭, 1946–7; Conc., D, str, 1948; Conc., ob, str, 1954; Conc. no.1, cl, str, 1955–6; Conc., rec/fl, str, 1956–7; Vn Conc., 1958; Conc., E♭, small orch, 1960; Sym. no.2, F, 1963; Ce moys de may, variations on a theme of Dufay, 1966; Sym. no.3, D, 1967; Vc Conc., 1972–3; Sym. no.4, E♭, 1973–4; Sym. no.5, G, 1978–9; Conc. no.2, cl, chbr orch, 1981–2; Sym. no.6, 1983–4; Conc. for orch, 1986

VOCAL

Holderneth (E.B. Sweeney), Bar, SATB, orch, 1933–4; Ode on St Cecilia's Day (A. Pope), S, T, B, SATB, orch, org, 1964; A Jacobean Suite (17th-century text), SATB, 1976; song cycles, partsongs and anthems

CHAMBER AND SOLO INSTRUMENTAL

Chbr: Passacaglia, Scherzo and Finale, fl, ob, cl, bn, str qt, 1931; Hp Qnt, hp, fl, cl, vn, vc, 1932; Str Qt no.1, 1933; Sonata no.1, vc, pf, 1941; Qt, fl, str trio, 1935–6; Pf Trio, 1944; Str Qt no.2, 1947; Ob Qt, 1948; Pf Qt, A, 1949; Str Trio, 1950; Rondo, B♭, hn, pf, 1950; Sinfonietta, 11 insts, 1954; Arioso and Scherzo, hn, vn, 2 va, vc, 1955; Divertimento, tr rec, str qt, 1959; Wind Qnt, 1961; Cl Qnt, 1962; Qt, fl, cl, vc, pf, 1964; Qt, rec, vn, vc, hpd, 1964; Trio, cl, vc, pf, 1965; Str Qt no.3, 1967; Pf Qnt, 1969; Septet, E♭-/B♭-cl, 3 B♭-cl, 2 b cl, cb cl, 1971; Divertimento, fl, ob, vn, vc, pf/(descant rec, tr rec, vn, vc, hpd), 1974; Str Qt no.4, 1976; Str Qt no.5, 1978; Sonata no.2, vc, pf, 1980; sonatas and other pieces

Pf: Sonata, 2 pf, 1937; Sonata no.1, 1938; Sonata no.2, 1965; 3 suites and other pieces

Org: Prelude, Intermezzo and Finale, 1962; Fantasia, 1964; Toccata and Aria, 1966; Sonata no.1, 1971; Sonata no.2, 1980

Rec: Serial Theme and Variations, 1966; other pieces for rec

Principal publishers: Peters, Emerson, A–AM

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R. Arnell: 'Arnold Cooke, a Birthday Conversation', *Composer*, no.24 (1967), 18–20
C. Mason: 'Arnold Cooke', *MT*, cviii (1967), 228–30
M. Dawney: 'Arnold Cooke', *Composer*, no.45 (1972), 5–10
F. Routh: *Contemporary British Music* (London, 1972), 80ff
S.S. Dale: 'Contemporary Cello Concerti XXV: Arnold Cooke and Malipiero', *The Strad*, lxxxv (1975), 615–21
E. Wetherell: *Arnold Cooke: in Celebration of the 90th Birthday of Arnold Cooke* (Upminster, 1996)

ERIC WETHERELL

Cooke, Benjamin (i) (*b* ?London, ?1695–1705; *d* ?London, after 1742). English music seller and publisher. He was active in London from 1726 to 1743, and published a considerable number of vocal and instrumental works, some of them obviously pirated from other publishers, others under licence as authoritative first editions. His publications were mostly in a heavy bold style, but some were engraved in a lighter style by THOMAS CROSS. After Cooke's death or retirement some of his plates were acquired by JOHN JOHNSON (ii), who reissued copies from them. Cooke's publications include Roseingrave's *XII Solos for a German Flute* (1730), Handel's Sonatas op.2 (*c*1733) and 42 'suites' by Domenico Scarlatti in two volumes (1739). His most interesting publication, however, was that of the five books of sonatas and the 12 concertos of Corelli issued in 1732. Not only do these constitute a collected edition of the composer's works, but all, including the concertos, were published in score expressly for study purposes, an extraordinary form of publication for instrumental music at that time. Cooke's plates were used well into the 19th century for reissues of these works.

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BDA; *Humphries-SmithMP*; *KidsonBMP*

WILLIAM C. SMITH/PETER WARD JONES

Cooke, Benjamin (ii) (*b* London, 1734; *d* London, 14 Sept 1793). English organist and composer, son of the music publisher Benjamin Cooke (i). In about his ninth year he became a pupil of Pepusch and when 12 years old became the deputy of John Robinson, organist of Westminster Abbey. He was successively librarian (1749) and, on Pepusch's death, conductor from 1752 until 1789 of the Academy of Ancient Music. He followed Gates as Master of the Choristers of Westminster Abbey in 1757 and succeeded Robinson as organist there in 1762. In 1775 he took the Cambridge degree of MusD, proceeding to the same degree at Oxford in 1782, the year in which, in addition to his work at the Abbey, he became organist of St Martin-in-the-Fields. (He was unsuccessful in his application for the appointment at St Michael Cornhill in 1781.) Cooke played a full part in the London musical organizations of the day, as a member of the Society of Musicians (1760), the Catch Club (various years from 1767), the Madrigal Society (1769), and as an assistant director of the Handel Commemoration of 1784; but an unhappy difference led to his resignation from the Academy of Ancient Music and caused him for a time to refuse membership of the Graduates' Meeting. Among his pupils were William Parsons, Greatorex, Charles and William Knyvett, Bartleman and Reginald Spofforth. Laetitia Hawkins, daughter of Sir John Hawkins, recorded some reminiscences of Cooke (see *The Harmonicon*, 1831, p.208). There is a memorial to him in the cloisters of Westminster Abbey, where he is buried; the inscription testifies that 'His professional knowledge, talents, and skill were profound'.

Though not in the very front rank, Cooke was an admirable glee composer, winning Catch Club prizes on

several occasions, and some of his pieces, such as *How sleep the brave* and *In paper case*, were for long standard favourites. His anthems, which generally were of too occasional a character to enter into the standard repertory, adhered to the style of the 1740s without much character. But his Service in G, written for the Abbey organ when pedals were first added in 1780, and which keeps his name alive, escapes from the aridity of the 18th-century norm for such music by its melodious quality and flowing texture. His setting of Collins's *Ode on the Passions*, though largely untouched by the progressive idiom of its day, minimizes the formality of the aria style and is notable for enterprise in the figuration and above all in the sonority of its instrumental writing, calling for muted strings, obbligato organ and harpsichord, harp, cymbals, triangle, carillon and *tibiae pares* (representing the double flutes of classical Greece). In general, Cooke's vocal music appears consciously to have favoured the 'antient' style. McVeigh refers to the 'madrigalian' nature of *In the merry month of May*, while the influence of Handel, and of polyphonic church music, is elsewhere widely evident. His concertos, also rather conservative for their time, demonstrate a confident and assured command of predominantly italianate techniques and procedures; the Concerto for Organ in D, which is dated 1749, is a considerable youthful accomplishment.

Cooke had a personal collection of manuscript music in 33 volumes (now in *GB-Lcm*). Besides his own compositions, this includes numerous transcripts reflecting his interest in early music – extracts from the Fayrfax Manuscript, Bull, Clemens non Papa, the *Art of Fugue*, Corelli, Domenico Scarlatti and much else. Of outstanding interest is a consecutive group of pieces consisting of Preludium, Adagio, Trio and Fuga in B♭ for organ (MS 814) which, despite its requiring pedals, Cooke endorsed as being by his predecessor John Robinson, but which seems to be wholly by J.S. Bach, providing in transposed form, versions of BWV545*a*, 1029 and 545, the Adagio and recitative-like link between Trio and Fuga being otherwise unknown.

Cooke married Mary Jackson in March 1758. His son Robert Cooke (*b* Westminster, 1768; *d* London, 13 Aug 1814) succeeded him as organist of St Martin-in-the-Fields in 1793 and in 1802 became organist and Master of the Choristers of Westminster Abbey; he composed sacred and secular vocal works, including a Service in C (published in 1806) and three glees that won Catch Club prizes (a collection of eight was published in 1805). He died by drowning himself in the Thames and was buried in the Abbey.

WORKS

all printed works published in London; principal MS source, GB-Lcm

SERVICES

Morning and Evening Service, 1780
Choral Service for the Garrison at Gibraltar
Sanctus, SSAATB

ANTHEMS

All the earth calleth upon truth, insts, 1786
As the hart panteth, insts, 1764
Behold how good and joyful, insts, installation of Duke of York as Knight of the Bath, 1772
Be thou my judge
Blessed be the Lord God, inc.
Call to remembrance, insts, 1764
How good and pleasant, insts, Charterhouse Founder's Day, 1749
I heard a great voice, insts, 1764, rev. 1771
I will magnify the Lord, insts, 1749
Let all the just, O God, insts, Charterhouse Founder's Day, 1748
Let your light shine, 1776
Like as the hart, 1749
O Lord, I will praise thee, insts, 1751–2
O Lord, I will praise thee, 1752
O praise God in his holiness, 1762
Out of the deep, 1750
Praised be the Lord daily, 1793
The Lord in his wrath, insts, funeral of Duke of Cumberland, 1764
The Lord said unto the woman, inc.
This is the month, insts, 1763
Wherewithal shall a young man, 1763, rev. 1793

OTHER WORKS

A Collection of Glees, Catches and Canons (1775)
Ode on the Passions (Collins) (1784)
Fugues and Other Pieces, org, bk 1 (*c*1795)
9 Glees and 2 Duets, op.5 (1795)
Songs and glees pubd singly and in 18th-century anthologies
Miscellaneous vocal music, music for wind ensemble etc., *GB-Lcm*
Concertos, *Lcm*

WRITINGS

Musicae studium, *c*1750, listed in *Catalogue of the ... Musical Library of the Late Benjamin Cooke* (London, 1845); lost
Notes on the Theory of Music (MS, *GB-Lbl* Add.29298)
Musical Conjectures (MS, *Ob* Tenbury 1344)
[*Composition Exercises*] (MS, *Lcm* MS 824)

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'Memoir of Benjamin Cooke, Mus. Doc.', *The Harmonicon*, ix (1831), 207–8
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W. Emery: Preface to J.S. Bach: *Prelude, Trio, and Fugue in B flat for Organ* (London, 1959)
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W. Shaw: *The Succession of Organists of the Chapel Royal and of the Cathedrals of England and Wales from c.1538* (Oxford, 1991)
S. McVeigh: *Concert Life in London from Mozart to Haydn* (Cambridge, 1993)

WATKINS SHAW/GERALD GIFFORD

Cooke, Deryck (Victor) (*b* Leicester, 14 Sept 1919; *d* Thornton Heath, 26 Oct 1976). English writer on music. He studied the piano privately, and music with Patrick Hadley and Robin Orr at Selwyn College, Cambridge (1938–40, 1946–7; MA, MusB), and worked for the BBC as a music presentation assistant (1947–56), music producer (1956–7), music presentation writer (1957–9) and music presentation editor (from 1965); in the intervening years (1959–65) he was a freelance writer on music. His main areas of research were 19th-century music, especially that of Wagner, Mahler, Bruckner and Delius, and musical semantics.

In 1960 Cooke made a 'performing version' of Mahler's Tenth Symphony, which was first performed at the Proms on 13 August 1964 and subsequently revised in the light of this and other performances; Cooke was always at pains to emphasize that this text did not represent a putative reconstruction of the symphony as Mahler might have completed it but rather a text that carefully followed precedents established in the sketches and thus allowed Mahler's music to be heard at least in a form not foreign to the composer. His version has won considerable praise;

it has been much performed and recorded, and was published in 1976 with an extended preface.

In his influential *The Language of Music* (1959) Cooke argued that tonal music is literally a language of the emotions, the emotions conveyed being in some imperfectly explained sense those of the composer. The words of the language are melodic phrases, of which Cooke supplies an extensive vocabulary supported by an impressive range of examples; these phrases have meaning not conventionally but through the inherent force of the intervals they comprise. Cooke offers no firm opinion as to whether this force is itself conventional or in some sense natural: his remarks on the present state and future possibilities of expression in atonal music suggest the former view, but the general drift of his argument rather favours the latter. His thesis has been criticized because it confines itself to tonal European music and it is easy to find examples which contradict those given. In an empirical study, Gabriel (1978) found that musically untrained subjects failed to recognize any relationship between tonal pattern and emotional meaning. However, Sloboda (1985) has affirmed the validity of Cooke's approach, arguing that the musically literate acquire the ability to 'read' the emotional language of music.

WRITINGS

'In Defence of Functional Analysis', *MT*, c (1959), 456–60
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'Delius's Operatic Masterpiece', *Opera*, xiii (1962), 226–32
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'The Recent Music of Benjamin Lees', *Tempo*, no.64 (1963), 11–21
'The Unity of Beethoven's Late Quartets', *MR*, xxiv (1963), 30–49
'Benjamin Lees's *Vision of Poets*', *Tempo*, no.68 (1964), 25–31
'Anton Bruckner', *The Symphony*, i, ed. R. Simpson (Harmondsworth, 1966), 283–306
'Havergal Brian and his Gothic Symphony', *MT*, cvii (1966), 859–61
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J. Sloboda: *The Musical Mind* (Oxford, 1985), 60–65
A. Briggs: 'Mahler and the BBC', *On Mahler and Britten*, ed. P. Reed (Woodbridge, Suffolk, 1995), 41–3

ROSEMARY WILLIAMSON

Cooke, Henry (*b* ?Lichfield, *c*1615; *d* Hampton Court, 13 July 1672). English singer, choir trainer and composer. Directly after the Restoration, he introduced italianate techniques of composition and singing to the choristers of the Chapel Royal. Although the merit of his own compositions is slight, their influence was considerable; he was, moreover, an indefatigable and gifted teacher with a ready eye for spotting young talent, and his first set of choristers included Humfrey, Blow, Wise, Turner, Robert Smith (i) and Tudway, all of whom were to emerge among the leaders of the flourishing generation of English musicians that followed him.

Cooke may well have been the son of John Cooke, a bass from Lichfield who was 'sworne [e]pisteler' of the Chapel Royal on 16 December 1623 and died on 12 September 1625. All that is known of Henry's early years is that, in Anthony Wood's words, he was 'bred up in the Chapel' of Charles I and that he scratched his signature and the date 1642 on a pane of glass in the Jerusalem Chamber at Westminster Abbey. About this time he joined the royalist forces in the Civil War, becoming first a lieutenant and then a captain, the title by which he was known for the rest of his days. He is next encountered in 1651, when he was listed on the title-page of John Playford's *A Musicall Banquet* among the 'excellent and able Masters' of the voice and viol in London; and in October 1654 he entertained a party that included the diarist John Evelyn by singing to his own accompaniment on the theorbo. On 23 May 1656 he joined Henry Lawes, Locke, Charles Coleman and George Hudson in providing music for Davenant's *The First Dayes Entertainment at Rutland-House, by Declamations and Musick: after the manner of the Ancients*. As this theatrical experiment did not incur any opposition from the Cromwellian authorities, Davenant followed it later in 1656 with *The Siege of Rhodes*, in which Cooke sang Solyman and composed the music for the second and third entries. He was still, however, obliged to look far beyond London for work: Lord Hatton of Kirby Hall, Northamptonshire, whose steward was the idiosyncratic amateur composer George Jeffreys, employed Cooke as visiting music master for his daughters.

The first entry in the Lord Chamberlain's records after the Restoration marks the appointment of Cooke as a bass in the King's Private Music, and later in the year he was appointed a composer for the Private Music and a musician for the lute and virginals. He was made master of the boys in the Private Music as early as 29 June 1660, and it may well have been these boys, about four in number, who formed the nucleus of the Children of the Chapel Royal of whom Cooke had been appointed master by 29 September 1660. He had to build the boys' section of the choir from scratch, but by the end of the decade his unfailing selection and rigorous methods produced a choir that was second to none and ideally equipped to effect the consolidation of the Baroque style in English church music. During the first year of his appointment as Master of the Children, Cooke revived the system of conscription under the royal warrant, and on 4 July 1661 fetched five boys (one of them almost certainly Blow) from Newark and Lincoln. In addition to training the boys for the chapel, Cooke was responsible for their wider musical education, teaching them the organ, harpsichord, lute and violin, and for their feeding, lodging, clothing and laundry. Throughout the decade he had to contend with delays in payments from the Treasury for the maintenance of all aspects of his work at the chapel, despite the exemption of the musical establishment from

the severe retrenchments in royal expenditure that were imposed in March 1667. On 19 January 1668 Cooke kept the Children from the chapel because their clothes were in tatters; the Lords of the Treasury were scandalized at this, and summoned Cooke before them. Two years later the Children's liveries were again worn out, and following a petition by Cooke an order was given 'that the Children be kept as prior to the retrenchments'. Payments nevertheless remained years overdue, and at his death Cooke was owed over £1600.

Cooke not only held leading positions at court, but was also prominent among musicians in the city. In 1662 he was elected an assistant of a guild, the Corporation of Music, and later served as one of its deputy marshals, rising to become marshal in 1670. Meanwhile in 1669 he left Little Sanctuary in Westminster and took up residence 'at the further end of the Old Bowleing Alley at Hampton Court'. It does not appear, however, that he ceased discharging his duties as royal choirmaster, and it was not until 24 June 1672 that he resigned as marshal of the Corporation of Music 'by reasons of sickness'. He made his will on 6 July and died on 13 July. On 17 July he was buried in the east cloister of Westminster Abbey; it may have been for this occasion that the young Purcell composed his Funeral Sentences, for they complement those of Cooke himself to form a complete setting, in compatible keys, of the seven sentences as given in the Book of Common Prayer. Cooke was predeceased by one of his daughters, Mary, but was survived by his wife and a number of other daughters, including Katherine, who married Pelham Humfrey later in 1672.

The earliest mention of Cooke as a composer after the Restoration was made by Pepys who heard an anthem by him in the Chapel Royal, 'which he himself sung', on 12 August 1660. On 17 April 1661 Cooke provided an impressive verse anthem for the installation of the Knights of the Garter at Windsor, in which the choirs of the Chapel Royal and St George's Chapel, Windsor, were joined by 'some instrumental loud music ... two double sackbuts and two double courtals' (Ashmole, 1672). Less than a week later, on 23 April, four or five of the nine items sung at the coronation of Charles II were by Cooke. Pepys made several further references to Cooke's prowess both as a composer and as singer, crediting him with 'the best manner of singing in the world' (*Diary*, 27 July 1661); but later, sickened by 'his bragging that he doth understand tones and sounds as well as any man in the world, and better than Sir W. Davenant or anybody else', described him as 'a vain coxcomb ... though he sings and composes so well' (*Diary*, 13 February 1667).

In addition to the settings of the Nicene Creed and of four of the Funeral Sentences, Cooke is known to have composed two or three full anthems and nearly 30 verse anthems, only 11 of which have survived; nine of these have instrumental preludes and ritornellos. Verses for soloist or ensemble, punctuated with short choruses and simple instrumental movements, form the most prominent features of Cooke's anthems. He employed the comparatively wide harmonic vocabulary with which he would have been familiar from Italian music, but for the most part its expressive potential eluded him and his use of chromaticism, though occasionally telling, is often arbitrary. He showed an understandable preference for treble and bass voices in his verses, and it is here that his most effective writing is usually to be found. The anthem *O give thanks* divides trebles into three parts in verses and choruses almost throughout and testifies to the skill of his own choir. This interest in sonority is evident in many of his anthems, with the division (admittedly brief and unsystematic) of one or more voices occurring in both choruses and ensemble verses: the final chord of *The Lord hear thee*, for instance, divides the basses into five.

Cooke's instrumental movements are artless imitations of forms found in English masque music; those in some of his anthems are clearly intended for strings, but others are more probably for cornetts and sackbuts. The structures are for the most part fragmentary, with very little sustained development of musical ideas, but he pioneered several important techniques that were to become characteristic of the Restoration anthem: the inclusion of self-contained rather than merely preludial instrumental movements; the repetition of the opening symphony at the mid-point of the anthem; the alternation of triple time with the hitherto ubiquitous duple; and the use of a succession of solo or ensemble verses, usually contrasting in texture or vocal scoring, in place of the regular alternation of verse and chorus found in pre-Restoration anthems. He also established the use in England of spatial separation: he first exploited it in his anthems for the coronation of Charles II, at which the full choir, a group of solo voices and violin band were described by an eyewitness as 'answering alternately' from separate galleries, while the autograph score of another of his anthems includes directions that vocal soloists and instrumentalists be placed 'above' and 'below', presumably in the galleried Chapel Royal. Despite these innovative features, however, Cooke's anthems are primarily the contribution of a singer, and it remained to his greater pupils to fill their general outlines with more cogent and imaginative musical ideas. His three court odes follow the patterns and proportions of his verse anthems with strings, and his songs are unpretentious miniatures, making no advance on the style of much minor music of the late Commonwealth period.

Throughout his life Cooke was celebrated as a practitioner of the Italian style of singing. His earliest contact with it would have been as a chorister of the Chapel Royal, where the influence of Walter Porter, one of the Gentlemen and a pupil of Monteverdi, made itself felt both on the repertory and on performing practice. The diarist John Evelyn described Cooke on 28 October 1654 as 'esteem'd the best singer after the *Italian* manner of any in *England*', and in the 1664 edition of *A Brief Introduction to the Skill of Musick* John Playford asserted that the Italian manner of singing 'is now come to the Excellency and Perfection ..., by the Skill and furtherance of that Orpheus of our time *Henry Cook*'. In addition to graces such as the trill and *gruppo*, the style involved rhythmic liberties and elements of improvisation that could meet either with delighted approval or shocked displeasure. On 13 February 1667 Pepys wrote of Cooke's 'strange mastery ... in making of extraordinary surprizing closes, that are mighty pretty', whereas on 14 September 1662 he had heard Cooke 'to overdo his part at singing, which I never did before'. Cooke not only practised this Italian manner himself but also taught his boys Italian songs; he thus provided, both in and out of the Chapel, some of the earliest direct stimuli to young musicians who were later to integrate the Italian style into their works with greater artistry than he himself could command.

WORKS

ANTHEMS

verse, unless otherwise stated

** – autograph*

† – music lost, text printed in J. Clifford: The Divine Services and Anthems (London, 2/1664)

Behold, O God our defender, coronation of Charles II, 1661, S, A, T, B/SATB, 2 vn, va, bc, org, *GB-Bu**
Blessed is he that considereth the poor†
Christ rising again, S, S, B/SATB, s, s, b, *Bu**
Come, let us pray, S, A, T, B/SATB, s, s, b, *Bu**
Darkness, a rest, the sun withdrew†
Down fell the glorious mystic flame, full, music lost, text in *Lbl*
Hear my cry, O God†
Hear'st thou, my soul†, full
I will alway give thanks†
Let my prayer come up†, coronation of Charles II, 1661
Let my prayers be set forth†, full, according to Clifford, verse, according to *Lbl* Harl. 6346
Look up, languishing soul†
My ravish'd soul, great God, thy praises sings†
My song shall be alway†
O clap your hands†
O give thanks, S, S, S, A, T, B/SSSATBB, s, a, b, *Bu**
O hearken unto the voice, coronation of Charles II, 1661, music lost, text in *Lbl*
O Lord my God†
O Lord, thou hast searched me out, S, A, B/SATB, 2 vn, va, bc, org, *DRc*
O sing unto the Lord a new song†
Praise the Lord, for it is a good thing†
Put me not to rebuke, S, S, A, T, B/SSATB, 2 vn, va, bc, org, *DRc*
Sing and rejoice in the Lord†
The king shall rejoice, S, A, B/SATB, s, s, b, *Bu**
The Lord hear thee, S, S, A, T, B/SSATBB, s, s, a, b, *Bu**
The Lord is my shepherd†
The twelve apostles in a ring†
Thou, O God, art praised in Zion, B (separate), S, A, T, B/SATB, *Bu**
Turn thou us, O good Lord, S/SATB, *Och*
Unto thee, O Lord, do I lift up my soul†
We have sinned, S, A, B/SATB, s, s, b, *Bu**
We will rejoice; pt of The Lord hear thee

OTHER SACRED

Funeral Sentences, SATB, org, *GB-Bu**: I am the resurrection, I know that my redeemer liveth, We brought nothing into this world, I heard a voice from heaven
Adjuro vos, filiae Jerusalem (motet), *Lbl*
Hodie Simon Petrus (motet), *Lbl*
3 devotional songs, *Lbl*: Awake, my soul; Sleep, downy sleep; Where shall my troubled soul, 2vv

Nicene Creed, coronation of Charles II, 1661, lost

OTHER VOCAL

As on a river's side, song, *GB-Och*
Be thou that are my better part, catch, 3vv, 1667[6]
Come we shepherds (court ode, R. Crashaw), S, S, A, B, SATB, 2 vn, bc, *Bu**
Good morrow to the year (court ode), New Year, 1666, S, B, SSATB, 2 vn, bc, *Bu**
Long have I thought it was in vain, catch, 3vv, 1667[6]
Margarita first possess'd, song, *Lbl*
Poor Artaxander long hath wooed, catch, 3vv, 1667[6]
Quickly, drawer, bring us up, catch, 3vv, 1667[6]
Rise, thou best and brightest morning (court ode, Crashaw), S, A, B, SATB, 2 vn, bc, *Bu**

Music for: The First Dayes Entertainment (W. Davenant), 1656; The Siege of Rhodes (op, Davenant), 1656, all lost

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PETER DENNISON/BRUCE WOOD

Cooke [Cook], **J(ohn)** (*b c*1385, *d* ?1442). English church musician and composer. Nine compositions in the OLD HALL MANUSCRIPT are attributed to 'Cooke' and one piece preserved anonymously there may also be assigned to him; a further, unclear attribution may read 'J. Cooke'. The name Cooke was common, and it is possible that this music includes works by more than one composer so named. Most if not all, however, is probably attributable to the John Cooke who, as almost certainly a former chorister of the Chapel Royal, was sent from a very junior clerkship there to study at King's Hall, Cambridge, in 1402/3. He vacated this fellowship in January 1414, but had already been re-admitted to membership of the Chapel Royal as a chaplain (a Gentleman in priest's orders) by the summer of 1413. He was among the personnel who accompanied the entourage of Henry V on the Agincourt expedition of 1415.

By July 1419 he had left the Chapel Royal, and at the same time he vacated the canonry of the collegiate church of Hastings to which he had been collated by Henry V in 1417. Unusually, the letters of appointment for his successor made no record of the reason for the vacancy, indicating that it was the consequence of neither death nor resignation; rather, the serious attempts made to erase two of his pieces from the Old Hall Manuscript (see below) suggest that Cooke had suffered a catastrophic fall from favour.

He would nevertheless have been able to resume his career elsewhere, and it is perfectly possible that he may be identifiable with the John Cooke who was appointed a minor canon of St Paul's Cathedral, London, in March 1426, briefly occupied the office of junior cardinal in 1435 and died in 1442. A John Cooke who in 1455 had been a lay Gentleman of the Chapel Royal for 26 years was a separate individual of a later generation.

Cooke and Leonel Power are the only two composers present in both the original and later layers of the Old Hall Manuscript. Cooke's musical fingerprints are strong, and survive the presumed chronological division between music copied earlier and later, with the attendant move towards greater simplicity. The influence of Power is so evident as to prompt the suggestion that Cooke may have been his pupil or associate (which may point to yet another candidate for the composer's identity, Richard Cooke, who was a chaplain alongside Power in the Clarence Chapel; see A. Wathey: *Music in the Royal and Noble Households in Late Medieval England*, New York, 1989, pp.36, 49). The Gloria (Old Hall no.36), is closely modelled on Power's Gloria–Credo pair nos.21, 77. The Credo, no.82, is also similar in structure to these three works, and although flanked by Power's compositions in the manuscript, can be assigned provisionally to Cooke: the ascription has been cut off with the initial but left an imprint on the conjoint folio of the manuscript. (The first four and a half staves of music have been erased, as have ff.101*v*–102 including the Agnus Dei, a descant setting

apparently ascribed to J. Cooke.) Power's influence is also seen in the introduction of proportional passages (no.92), use of simultaneously conflicting signatures (final section of no.112), fluctuating bar lengths (no.36), augmentation in one part (duets of no.82), commencement of the Credo polyphony at 'Factorem . . .' (no.82), textual telescoping (nos.82, 92), bold contrapuntal writing with advanced chromaticism (no.36), and skilful handling of complex colorations and syncopations (no.92), though his use of syncopation is more advanced than Power's. The remarkable number of sharps marked in the otherwise simple setting of *Stella celi* (no.55) may indicate that it was used didactically. The two Glorias in score (nos.7, 14) open in major prolation with much use of minims, coloration and changes of time signature – they are far removed from simple descant style and make no use of chant. No.7 has the text variant 'propter gloriam tuam magnam', prescribed for double feasts in the Sarum Missal. This piece originally had extensive duet sections, which were subsequently filled out to three parts by the second-layer scribe who was responsible for Cooke's works: his *Ave regina* is the only other first-layer piece in score with duets.

His sole isorhythmic motet, *Alma proles regia/Christi miles/Ab inimicis nostris*, is a rhythmically complex specimen, reducing in the ratio 9:6:4. The tenor is a Rogation litany, and the saints invoked in the upper parts are Mary and George. It has been suggested that this piece would have been suitable at the time of the unsuccessful Rogationtide peace negotiations which preceded the Agincourt campaign, and also at the time of the victorious return of Henry to London. The text of the middle part, *Christi miles*, coincides, together with the motets of Damett and Sturgeon, with chronicle accounts of the Agincourt celebrations.

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–72) [OH]

Gloria, Credo, 3vv, OH nos.38, 92 (Cr also in *GB-Cu* 5963)
Gloria, 3vv, OH no.7 (old layer, in score)
Gloria, 3vv, OH no.14 (in score)
Gloria, 5vv, OH no.36 (old layer)
Credo, 5vv, OH no.82 (old layer, anon. in source)
Agnus Dei, 3vv, OH no.127 (old layer, ? ascribed 'J. Cooke' in source, Ag 3 in 2vv)
Ave regina celorum, 3vv, OH no.52 (old layer, in score)
Stella celi, 3vv, OH no.55 (in score)
Alma proles regia/Christi miles/Ab inimicis nostris, 3vv, OH no.112

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT/ROGER BOWERS

Cooke, Matthew (*b* ?1761; *d* London, bur. 7 June 1829, aged 68). English organist and composer. He was trained as a chorister in the Chapel Royal under Nares. In 1777 his voice broke, and shortly afterwards he became organist to the Dowager Countess of Essex and the Ladies Capell. His main London appointments were as organist (from 1788) of St George's, Bloomsbury, and also, briefly, of Curzon Chapel, Mayfair. Cooke appears to have been closely associated with the Linleys, and his *Short Account of the late Mr. Thomas Linley, Junior* (*GB-Lbl* Eg.2492) is a primary source of biographical information about this composer. His own compositions are unimportant; apart from one set of *Six Lessons for the Harpsichord or Piano Forte* (London, *c*1780), they consist almost entirely of short vocal pieces (chiefly songs, glees, hymns and psalm tunes). Cooke was also an inventor, and in 1812 he was awarded the Gold Medal of the [Royal] Society of Arts for an apparatus 'by means of which Blind People can both learn and teach Music'. Nathaniel Cooke (1773–1827), a nephew and pupil, was organist of Brighton Parish Church from 1813 until his death and was one of the 100 'most Eminent Living Musicians' invited to contribute an autobiographical entry to Sainsbury's *Dictionary of Musicians* (1824).

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H. DIACK JOHNSTONE

Cooke, Robert. English organist and composer, son of BENJAMIN COOKE (ii).

Cooke [Cook], **Sam(uel)** (*b* Clarksdale, MI, 22 Jan 1931; *d* Los Angeles, 11 Dec 1964). American gospel and soul singer and songwriter. He first sang gospel music professionally as a teenager with the Chicago-based Highway QCs. In 1950 he replaced R.H. Harris as lead singer in one of the most important postwar gospel quartets, the Soul Stirrers. While their base remained Chicago, they recorded for Specialty records in Los Angeles with Cooke singing lead on emotionally charged recordings such as *Were You There*, *Touch the Hem of His Garment*, *Be with Me Jesus* and *Nearer to Thee* (the latter three written by Cooke). At Specialty, the producer Robert 'Bumps' Blackwell suggested that Cooke should also record as a solo secular artist. One single was released under the pseudonym Dale Cook before Cooke was released from his contract with Specialty in 1957. He then wrote and recorded a succession of pop singles including *You Send Me* (Keen, 1957), *Everybody Likes to Cha Cha Cha* (Keen, 1959) and *Wonderful World* (Keen, 1960). Flush with his initial success, Cooke next recorded for the larger RCA company, where he worked with the producers Hugo Peretti and Luigi Creatore. Although he continued to write and record a series of hits including *Chain Gang* (RCA, 1960), *Cupid* (RCA, 1961), *Twistin' the Night Away*, *Bring it on home to me*, *Having a Party* (all RCA, 1962), *Another Saturday Night* (RCA, 1963), *Shake* and *A Change is Gonna Come* (both recorded in 1964 and issued posthumously), Cooke was intent on broadening his audience, recording a number of popular standards and performing at such venues as the Copacabana Club, New York.

Cooke was one of the first black popular musicians to attempt to take control of the business part of his career, starting his own publishing company, Kags Music, in 1958 and his own record labels, Sar and Derby, in 1959 and 1962. His legacy is immense, influencing a number of important soul singers, most notably Otis Redding, Bobby Womack, Johnnie Taylor (1938–2000) and Al Green. His songs have been covered innumerable times by rock and soul artists alike.

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ROB BOWMAN

Cooke, Thomas Simpson [Tom] (*b* Dublin, 1782; *d* London, 26 Feb 1848). Irish singer, instrumentalist and composer. He studied under his father, Bartlett Cooke, a famous oboe player at the Smock Alley Theatre, and performed a violin concerto in public at the age of seven. He received instruction in composition from Tommaso Giordani. At 15 he was appointed leader of the orchestra at the Crow Street Theatre, Dublin, a position he held for several years. For this theatre he composed several overtures and songs; at the same time he kept a music shop (1806–12). On one of his benefit nights he announced himself to sing the part of the Seraskier in Storace's *The Siege of Belgrade*, an experiment which proved successful and led to his moving to London; he made his first appearance, in the same role, at the Lyceum on 13 July 1813. On 14 September 1815 he appeared as Don Carlos in *The Duenna* at Drury Lane, where he continued as a principal tenor for nearly 20 years. He composed music for over 50 theatrical productions at Drury Lane during the same period, including an *Oberon* in opposition to Weber's opera in 1826.

In 1821 Cooke was called 'director of the music at Drury Lane Theatre'. From about 1823 he was alternately a singer and the leader of the orchestra. From 1828 to 1830 he was one of the musical managers of Vauxhall Gardens. When Alfred Bunn became lessee of both Covent Garden and Drury Lane, he engaged Cooke as director of the music and conductor. Cooke was a member of the Philharmonic Society, and occasionally led the orchestra or conducted the concerts. For several years he held the post of principal tenor at the chapel of the Bavarian Embassy, a post he relinquished in 1838. In 1846 he succeeded John Loder as leader at the final two years of the Concert of Ancient Music.

As a musician, Cooke was renowned for his versatility: on one of his benefit nights at Drury Lane he performed in succession on the violin, flute, oboe, clarinet, bassoon, horn, cello, double bass and piano. Macfarren reported that 'he was scarcely less noted as a wit than as a musician and thus all the musical jokes of his time were characteristically fathered on him'. As a singing teacher he had a deserved reputation, and several of his pupils achieved distinction, among them Maria Tree, Elizabeth Rainforth, Mrs Austin, Miss Povey, the Misses A. and M. Williams, and Sims Reeves. His treatise on singing was also much esteemed. His theatrical music, composed as it was for 'operas' which were essentially plays interspersed with songs, shows no more dramatic sense than does Bishop's. The most elaborate pieces are strophic arias designed for (written-out) florid variation in the manner of Arne's *The soldier tir'd*, but these increasingly gave way to simpler ballads, sentimental and comic songs; after 1830 his major works were adaptations.

Cooke's eldest son, Henry Angelo Michael (Grattan) Cooke (*b*Dublin, 1809; *d* Harting, Sussex, 12 Sept 1889), was educated at the RAM (1822–8) and for many years was principal oboist in the major London orchestras; from 1849 to 1856 he was also bandmaster of the second regiment of Life Guards. He retired about 1869.

WORKS

MSS of most librettos in US-SM (to 1824) or GB-Lbl

unless other wise stated, all works first performed in London and all printed works published (piano/vocal score) in London

† – *partly adapted*
‡ – *wholly adapted*
DBCS – *Dublin, Theatre Royal, Crow Street*
LCG – *Covent Garden*
LDL – *Drury Lane Theatre*

Peleus and Thetis, DBCS, 1797, ov. (Dublin, *c*1797)
The Mountain Witches, DBCS, 1800, ov. (Dublin, *c*1800)
The Hunter of the Alps (musical play, W. Dimond), DBCS, 1805, ov. and 1 song (Dublin, *c*1805)
The Five Lovers (comic op), DBCS, 1806, ov. (*c*1806)
The First Attempt, or The Whim of the Moment (comic op), DBCS, 1807
Selima and Azor (op, 2, G. Collier), LCG, 5 Oct 1813, collab. H.R. Bishop and T. Welsh, after T. Linley
Rugantino, or The Bravo of Venice (musical play, after G. de Pixérécourt: *L'homme à trois visages*), DBCS, *c*1813, lib pubd
Frederick the Great, or The Heart of a Soldier (operatic anecdote, S.J. Arnold), Lyceum, 4 Aug 1814 (1814)
The King's Proxy, or Judge for yourself (comic op, Arnold), Lyceum, 19 Aug 1815, lib pubd
The Magpie, or The Maid of Palaiseau (musical play, T.J. Dibdin, after L.-C. Caigniez: *La pie voleuse*), LDL, 12 Sept 1815, lib pubd
The Merchant of Bruges, or The Beggar's Bush (tragicomedy, D. Kinniard, after Brome), LDL, 14 Dec 1815 (*c*1816)
The Count of Anjou, or More Marriages than One (play, G. Lambe), LDL, 2 May 1816, 1 song pubd (*c*1816)
Bertram, or The Castle of St Aldobrand (tragedy, 5, C.R. Maturin), LDL, 9 May 1816, lib pubd
Cry To-day and Laugh To-morrow (interlude, E. Knight), LDL, 29 Nov 1816
Frightened to Death! (operatic farce, 2, W.C. Oulton), LDL, 27 Feb 1817, lib pubd
Manuel (tragedy, 5, Maturin), LDL, 8 March 1817, lib pubd
The Innkeeper's Daughter (musical play, 2, G. Soane), LDL, 7 April 1817, lib pubd
The Falls of Clyde (musical play, Soane), LDL, 29 Oct 1817, lib pubd
Amoroso, King of Little Britain (burlesque, J.R. Planché), LDL, 21 April 1818, lib pubd
Sigesmar the Switzer (musical play, C.E. Walker), LDL, 26 Sept 1818, lib pubd
Barmecide, or The Fatal Offspring (play, H.M. Milner), LDL, 3 Nov 1818, lib pubd
Flodden Field (play, S. Kemble, after W. Scott: Marmion), LDL, 31 Dec 1818, lib pubd
The Heroine, or A Daughter's Courage (musical play, R. Phillips), LDL, 22 Feb 1819, lib pubd
The Italians, or The Fatal Accusation (tragedy, 5, C. Bucke), LDL, 3 April 1819, lib pubd
Honour, or Arrivals from College (comedy), LDL, 17 April 1819
The Jew of Lubeck, or The Heart of a Father (musical play, Milner), LDL, 11 May 1819, lib pubd
Coriolanus (tragedy, R.W. Elliston, after W. Shakespeare), LDL, 25 Jan 1820, lib pubd
Shakespeare versus Harlequin (pantomime, C. Dibdin, after Garrick: *Harlequin's Invasion*), LDL, 8 April 1820; collab. Reeve
David Rizzio (op, R. Hamilton, C. Dibdin), LDL, 17 June 1820, lib pubd; collab. T. Attwood, J. Braham, W. Reeve
Justice, or The Caliph and the Cobbler (musical play, J.S. Faucit), LDL, 28 Nov 1820; collab. C.E. Horn
The Kind Imposter (operatic farce, after C. Cibber: *She Wou'd and she Wou'd not*), LDL, 8 May 1821; collab. Horn
†Grand Coronation of King George IV (pageant, Elliston), LDL, 1 Aug 1821 (1821)
Geraldi Duval, the Bandit of Bohemia (musical play, Walker), LDL, 8 Sept 1821
The Veteran Soldier, or The Farmer's Sons (comic op, 3, E. Knight), LDL, 23 Feb 1822, lib pubd [as The Veteran]; collab. J. Whitaker and J. Parry Almoren and Hamet (play, J.H. Amherst), LDL, 8 April 1822
The Two Galley-Slaves, or The Mill of St Aldervon (melodrama, J.H. Payne), LCG, 6 Nov 1822, collab. Horn
A Tale of Other Times, or Which is the Bride? (musical play, T.J. Dibdin), LDL, 19 Dec 1822; collab. Bochsa
Sweethearts and Wives (comic op, J. Kenney), Haymarket, 7 July 1823, lib pubd; collab. Whitaker, Nathan, Parry
Actors al fresco (burletta, W.T. Moncrieff), Vauxhall Gardens, 1823, lib pubd; collab. J. Blewitt, Horn; rev. as vaudeville, Vauxhall Gardens, 9 June 1827
‡Abou Hassan (op, Dimond, after F.K. Hiemer), LDL, 4 April 1825, part pubd (*c*1825), lib pubd; after Weber: Abu Hassan

Faustus (romantic drama, 3, Soane, D. Terry, after J.W. von Goethe), LDL, 16 May 1825, lib pubd; collab. Bishop, Horn [ov. from Weber's Euryanthe]
The Coronation of Charles X, in Five Minutes too Late, or An Elopement to Rheims (spectacle, 1, G. Colman), LDL, 5 June 1825; collab. Bishop, Horn
The Wager, or The Midnight Hour (comic op, after Mrs Inchbald), LDL, 23 Nov 1825
Malvina (op, G. Macfarren), LDL, 28 Jan 1826 (1826), lib pubd
‡Benyowsky, or The Exiles of Kamschatka (operatic play, 3, Kenney, after A. von Kotzebue), LDL, 16 March 1826, lib pubd; collab. Horn, B. Livius, incl. music of M. Kelly, J. Stevenson
Oberon, or The Charmed Horn (fairy tale, Macfarren), LDL, 27 March 1826, lib pubd
‡The White Lady, or The Spirit of Avenel (op, S. Beazley, after E. Scribe), LDL, 9 Oct 1826; after Boieldieu: La dame blanche
The Boy of Santillane, or Gil Blas and the Robbers of Asturia (musical play, Macfarren), LDL, 16 April 1827, lib pubd; collab. Blewitt
†Isidore de Merida, or The Devil's Creek (op, Dimond), LDL, 29 Nov 1827; collab. Braham, after Storace: The Pirates
†The Taming of the Shrew (operatic farce, F. Reynolds, after D. Garrick: *Catherine and Petruccio*, 1756, and Shakespeare), LDL, 14 May 1828; collab. Braham, incl. music of Rossini
Peter the Great, or The Battle of Pultawa (musical play, T. Morton, Kenney, after F. du Petit-Méré), LDL, 21 Feb 1829; collab. Dr Carnaby
Thierna-na-Oge, or The Prince of the Lakes (musical play, Planché), LDL, 20 April 1829
†Masaniello (op, Kenney, after Scribe), LDL, 4 May 1829, part pubd (*c*1829), lib pubd; collab. Livius, after Auber
The Greek Family (play, R.J. Raymond), LDL, 22 Oct 1829
The Brigand Chief (play, Planché), LDL, 18 Nov 1829, 1 song pubd (*c*1829), lib pubd
The Dragon's Gift, or The Scarf of Flight and the Mirror of Light (musical play, Planché), LDL, 12 April 1830
The Ice Witch, or The Frozen Hand (play, J.B. Buckstone), LDL, 4 April 1831, lib pubd
Hyder Ali, or The Lions of Mysore (spectacle, A. Bunn), LDL, 17 Oct 1831
The Magic Car, or The Three Days' Trial (spectacle), LDL, 23 April 1832
St Patrick's Eve, or The Order of the Day (play, T. Power), LDL, 24 Nov 1832, lib pubd
‡Gustavus III, or The Masked Ball (op, Planché, after Scribe), LCG, 13 Nov 1833, part pubd (*c*1833), lib pubd; after Auber: Gustave III
‡The Challenge (op, Milner, Planché, after de F.A.E. Planard: *Le pré aux clercs*), LCG, 1 April 1834; after Herold
‡The Red Mask, or The Council of Three (op, Planché, after A. Berrettoni: *Il bravo*), LDL, 15 Nov 1834 (*c*1834); after Marliani
King Arthur and the Knights of the Round Table (entertainment, Pocock, after Scott: *The Bridal of Triermain*), LDL, 26 Dec 1834, lib pubd
‡Lestocq, or The Fête of the Hermitage (op, Macfarren, A. Bunn, after Scribe), LCG, 21 Feb 1835, part pubd (*c*1835), lib pubd; after Auber
‡The Jewess (op, Planché, after Scribe), LDL, 16 Nov 1835, lib pubd; after Halévy: La Juive
‡The Siege of Corinth (op, Planché, after L. Balocchi, A. Soumet), LDL, 8 Nov 1836; after Rossini
The Child of the Wreck (musical play, Planché), LDL, 7 Oct 1837, lib pubd
Prologue to Handel: Acis and Galatea, LDL, 5 Feb 1842
The Follies of a Night (vaudeville, Planché), LDL, 5 Oct 1842, lib pubd
Trio, 2 vn, vc (Dublin, (*c*1805)
6 Glees, 3–4vv, pf acc. (London, 1844)
Many separate glees and catches, incl. 48 cited by Baptie (1896); pf pieces

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Singing Exemplified in a Series of Solfeggi and Exercises (London, 1828)
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D. Baptie: *Sketches of the English Glee Composers* (London, 1896)

BRUCE CARR

Cook Islands. *See* POLYNESIA, §II, 1.

Coolen [Coelen], **Lambert** (*b* *c*1579–*c*1581; *d* Liège, 30 May 1654). Flemish composer, singer and priest. His name is first recorded in 1599, when he was one of the three *duodeni seniori* in the choir school of the cathedral of St Lambert, Liège. In the same year he received one of the two Toleolo bursaries. At that time he was probably about 18 to 20 years of age, and may have been a pupil of Dominus Henri Jamaer, singing master at the cathedral, and of his deputies Jacques Chabot and Narthodi Bartholdi. On 15 December 1606 he was appointed a singer at the cathedral, receiving a benefice (of the altar of St Aldegonde) from December 1611. In 1615 he seems to have spent a brief period in the collegiate church of St Denis as *monitor chorayliu*m, since on 12 September 1615 he was promoted to canon of the *petite-table* of the cathedral. A little later he became a priest, and was appointed *intonateur* in 1621. His activities within the cathedral choir school gained him the benefice of the imperial chapel of St Remacle in 1627. When Hodemont resigned his posts in 1633, Coolen became temporary succentor. In 1640 he himself asked to resign his posts for reasons of health.

The preservation of 26 of his motets in manuscripts in Liège, one of them copied as late as 1691, is evidence of his success as a composer there. Following Raymundi and Hodemont, Coolen contributed to the implementation of the musical reforms of the Council of Trent in Liège. He adopted the style of Roman composers and rarely succumbed to modern tendencies (such as the use of double choir). A conservative, he enjoyed a good repuation with the ecclesiastical authorities, but he does not appear to have attracted the attention of the prince-bishop Ferdinand de Bavière. (J. Quitin: 'Lambert Coolen, compositeur liégeois, *c*1570–1654', *Bulletin de la Société liégeoise de musicologie*, no.49 (1985), 13–20)

WORKS

25 motets, 6–8vv, bc, Grand Livre de choeur de Saint-Lambert, *c*1645, *B-Lc*
1 motet, 6vv, Livre de choeur II de la cathédrale Saint-Lambert, 1691, *Lc*

PHILIPPE VENDRIX

Coolidge, Elizabeth (Penn) Sprague (*b* Chicago, 30 Oct 1864; *d* Cambridge, MA, 4 Nov 1953). American patron of music. Her maiden name was Sprague and on 12 November 1891 she married Frederic Shurtleff Coolidge at Chicago. The Berkshire festivals of chamber music, held under her patronage at Pittsfield, Massachusetts, were begun in autumn 1918 as the South Mountain Chamber Music Festival. As an outgrowth of the festivals she created the Elizabeth Sprague Coolidge Foundation in 1925 at the Library of Congress by placing in trust a large sum of money, the income of which is paid to the library. The trust was intended, among other things, to enable the Music Division of the library to conduct music festivals, to give concerts, to offer and award a prize or prizes for any original composition or compositions performed in public for the first time at any festival or concert given under the auspices of the library, and to further the purposes of musicology through the music

division of the library. Among the works that have resulted from commissions by the foundation are Copland's *Appalachian Spring*, Stravinsky's *Apollon musagète* and Crumb's *Ancient Voices of Children*.

In 1925 Elizabeth Coolidge presented the library with an auditorium (capacity 511) costing over $90,000 exclusive of the organ, which was also her gift (it was removed in 1954). Her numerous benefactions also included contributions towards the gift of a music building to Yale University (primarily the gift of her mother, Nancy Ann Sprague), an endowment for the first pension fund for the Chicago SO (1916, in memory of her parents), and the establishment of a tuberculosis hospital and a school for crippled children at Pittsfield. In 1932 she instituted the Elizabeth Sprague Coolidge Medal 'for eminent services to chamber music', which was awarded annually to one or more recipients until 1948, when the library ceased making awards. She was an accomplished pianist and an experienced ensemble player. She began to write music in the 1890s, and composition later became for her primarily a spiritual refuge from the deafness which began to afflict her in her thirties.

For her contributions to education Coolidge received an honorary MA from Yale University, Smith College and Mills College, as well as a DLitt from Mt Holyoke College, a DMus from Pomona College and an LLD from the University of California. She brought many European composers and performers to the USA and contributed towards cultural activity in Europe. In recognition of her European activities she received decorations from several foreign governments, as well as the Medal of Citizenship from the city of Frankfurt and the Cobbett Medal from the Worshipful Company of Musicians in London. In 1931 she was admitted by France to the Légion d'Honneur.

The Elizabeth Sprague Coolidge Papers at the Library of Congress contain business and personal correspondence as well as books from her library, photographs and scrapbooks. The Library of Congress also holds the papers of the Elizabeth Sprague Coolidge Foundation, which contain correspondence and autograph scores by many major 20th-century composers, programmes, photographs, and other materials relating to contemporary music and musicians.

The following is a list of composers who have received commissions either from the Elizabeth Sprague Coolidge Foundation (marked by a dagger) or at the instigation of Elizabeth Coolidge herself. Full documentation regarding these commissions is being prepared by the Library of Congress.

†Hugh Aitken, Franco Alfano, Paul Arma, †Milton Babbitt, †Sándor Balassa, George Barati, †Samuel Barber, †Béla Bartók, Ernesto Bartolucci, Arnold Bax, †Gustavo Becerra, Conrad Beck, Herbert Bedford, †Nicolai Berezowsky, †William Bergsma, Balthasar Bettingen, †Thomas Beveridge, †Arthur Bliss, Ernest Bloch, Renzo Bossi, Domenico Brescia, †Frank Bridge, Benjamin Britten, Hans Burian, †Stephen Douglas Burton, Adolph Busch, †Roberto Caamaño, John Alden Carpenter, Francisco Casabona, Alfredo Casella, Mario Castelnuovo Tedesco, †Carlos Chávez, Raymond Chevreuille, †Rebecca Clarke

Anthony Collins, †Aaron Copland, †Roque Cordero, †John Corigliano, Mario Corti, †Henry Cowell, †Paul Creston, †George Crumb, †Luigi Dallapiccola, †Jon Deak, Eric De Lamarter, †Norman Dello Joio, Marcel Dick, Mme Albert Domange, Henry Eichheim, †Jean-Claude Eloy, George Enescu, Arthur Farwell, Jacobo Ficher, †Irving Fine, †Vivian Fine, †Ross Lee Finney, Jerzy Fitelberg, Johan Franco, Friedrich Frischenschlager, †Blas Galindo Dimas, †Miriam Gideon, Henry Gilbert, †Alberto Ginastera, †Eugene Goossens, †Marcel Grandjany, †Ray Green, †Louis Gruenberg, †Camargo Guarnieri, †Sofiya Gubaydulina, †Cristobal Halffter, †Iain Hamilton

†Howard Hanson, †Donald Harris, †Roy Harris, Tibor Harsányi, Leigh Henry, Edward Burlingame Hill, †Paul Hindemith, Arthur Honegger, Mary Howe, Henry Holden Huss, Josef Hüttel, Albert Huybrechts, Tadeusz Iarecki, Frederick Jacobi, Erich Itor Kahn, Jenö Kerntler, †Leon Kirchner, Rudolph Kolisch, Emil Kornsand, Boris Koutzen, †William Kraft, William Kroll, Mario Labroca, †Ezra Laderman, László Lajtha, Wesley La Violette, Miguel Llobet, Normand Lockwood, †Charles Martin Loeffler, Nikolai Lopatnikoff, †Gian Francesco Malipiero, †Riccardo Malipiero, †Donald Martino, Bohuslav Martinů, Renzo Massarani, †Yoritsune Matsudaira, †Peter Mennin, †Gian Carlo Menotti, †Olivier Messiaen

Georges Migot, †Darius Milhaud, †Lyndol Mitchell, Roderick Mojsisovics, Nicolas Nabokov, †Luigi Nono, Leo Ornstein, †Juan Orrego-Salas, George Nelson Page, †Robert Palmer, †George Perle, Raymond Petit, †Goffredo Petrassi, †Burrill Phillips, Gabriel Pierné, †Walter Piston, †Ildebrando Pizzetti, Quincy Porter, †Francis Poulenc, †Mel Powell, †Sergey Prokofiev, †David Raksin, †Maurice Ravel, Alois Reiser, Ottorino Respighi, Wallingford Riegger, †George Rochberg, George Rogati, Jean Rogister, Julius Röntgen, Cyril Rootham, †Ned Rorem, Alfred Rosé, Feri Roth, Albert Roussel, Beryl Rubinstein, †Ahmet Adnan Saygun, †Arnold Schoenberg

†Gunther Schuller, †William Schuman, Roger Sessions, †Ralph Shapey, †Elie Siegmeister, James Simon, David Stanley Smith, Leo Sowerby, †Frederick Stock, †Igor Stravinsky, Gustav Strube, Théodore Szántó, †Josef Tal, Alexandre Tansman, Lionel Tertis, Randall Thompson, †Virgil Thomson, Ernst Toch, Burnet C. Tuthill, Ludwig Uray, †Aurelio de la Vega, †Heitor Villa-Lobos, H. Waldo Warner, Anton Webern, Leo Weiner, Egon Wellesz, †Richard Wernick, Eric Walter White, Willy White, Frank Wigglesworth, Clara Wildschut, Mabel Wood-Hill, †Russell Woollen

See also WASHINGTON, DC, §3 and CHAMBER MUSIC, §5(i).

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C. Barr: 'The "Faerie Queene" and the "Archangel": the Correspondence of Elizabeth Sprague Coolidge and Carl Engel', *American Music*, xv (1997), 159–82
R. Locke and C. Barr: *Cultivating Music in America: Women Patrons and Activists since 1860* (Berkeley, CA, 1997)
C. Barr: *Elizabeth Sprague Coolidge: American Patron of Music* (New York, 1998)

GUSTAVE REESE/CYRILLA BARR

Cool jazz. From the late 1940s, a jazz style derived largely from BOP, but advocating a moderation of those musical, emotional or ritualistic qualities associated with the parent style. Most of its musicians pursued a soft level of dynamics, for example favouring drum brushes rather than sticks, and many avoided a pronounced use of vibrato. Beyond this the pursuit of moderation was diverse and inconsistent. Possibilities included the meticulously restrained lyricism of Stan Getz's solo on *Early Autumn* with Woody Herman's Second Herd (1948, Cap.); the elimination of cutting sharply differentiated articulation, as heard in the highly chromatic and rather unmelodic unison themes and improvised lines presented by Lennie Tristano's group (1949); an emphasis on mid-range

register and subdued timbres, and a delicate balance between improvisation and composition, as practised by Miles Davis's 'Birth of the Cool' nonet (1949–50); the Baroque- and Classically-influenced chamber jazz of the Modern Jazz Quartet (from 1952), with its concomitant appeal to an audience behaviour associated with the concert hall rather than the nightclub; the heady, transparent and contrapuntal dialogues improvised by Chet Baker and Gerry Mulligan in Mulligan's pianoless quartet (also from 1952). Cool jazz led directly to another substyle of bop, West Coast jazz. The distinction between bop and cool jazz may seem obscure as these styles share many of the same conventions.

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A. Hodeir: *Toward Jazz* (New York, 1962/R)

H. Hellhund: *Cool Jazz: Grundzüge seiner Entstehung und Entwicklung* (Mainz, 1985)

BARRY KERNFELD

Coon song. A genre of American comic song, popular from about 1880 to the end of World War I, with words in a dialect purporting to be typical of black Americans' speech. The term 'coon' was used disparagingly of blacks by that date. J.P. Skelly's *The Dandy Coon's Parade* (1880) and *The Coons are on Parade* (1882) may be considered precursors of the coon song; with the addition of ragtime elements in the 1890s the coon song sprang into prominence as a national favourite. It was often performed on the vaudeville stage by white female 'coon shouters'. Coon songs explored every conceivable black characteristic and were written by black as well as white composers. Entertainments were developed from the coon song, and coon songs found their way into legitimate theatrical productions as unrelated interpolations. J.P. Sousa's famous band popularized the genre both in America and abroad with such songs as Lee Johnson's *My Darktown Gal*, including some composed by his assistant director, Arthur Pryor.

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D. Ewen: *The Life and Death of Tin Pan Alley* (New York, 1964)

S. Dennison: *Scandalize my Name: Black Imagery in American Popular Music* (New York, 1982)

SAM DENNISON/R

Cooper, Ėmil (Al'bertovich) (*b* Kherson, 8/20 Dec 1877; *d* New York, 19 Nov 1960). Russian conductor. He studied composition with Fuchs, and worked further with Taneyev and Nikisch. His conducting début was at Odessa in 1896 and, after four years at the Kiev Opera (1900–04), he became conductor at the Zimin Opera Theatre, Moscow, where he gave the première of Rimsky-Korsakov's *The Golden Cockerel* in 1909. Moving to the Russian Imperial Opera, Moscow, in 1910 he conducted the company's first performances of the *Ring* and new works by Medtner, Myaskovsky, Rachmaninoff, Skryabin and others. Diaghilev engaged him to conduct the Russian operas he first took to Paris in 1908 and 1909, including *Boris Godunov* with Chaliapin, which Cooper conducted again on his (and Chaliapin's) London début at the Theatre Royal, Drury Lane, in 1913.

After the Revolution Cooper was invited by Glazunov to be conductor at the Kirov (formerly Mariinsky) Theatre, Leningrad, and of the Philharmonic Society there which organized the Leningrad PO. In 1922, however, Cooper decided to leave the USSR; he based himself in Paris but undertook widespread tours before becoming musical director of the Riga Opera (1925–8). He was principal conductor of the Chicago Civic Opera from 1929 to 1932, then lived in Europe until 1939, when he returned to Chicago. He moved to the Metropolitan (1944–50) where he conducted the New York premières of *Peter Grimes* (1948) and Musorgsky's *Khovanshchina* (1950, in a severely edited version). His New York performances were regarded as honest and dependably musical rather than inspired, and were sometimes thought dull or brutally forthright. From 1950 Cooper was conductor of the Montreal Opera Guild, where he broadened the repertory with works previously unperformed there, including operas by Prokofiev and Menotti. Some recordings remain of Cooper's performances at the Metropolitan, including well-regarded versions of *La Gioconda*, with Milanov and Tucker, and *Roméo et Juliette*, with Bidú Sayão and Björling.

M. MONTAGU-NATHAN/NOËL GOODWIN

Cooper, Imogen (*b* London, 28 Aug 1949). English pianist, daughter of MARTIN COOPER. She studied with Kathleen Long and at the Paris Conservatoire (1961–7) with Jacques Février and Yvonne Lefébure. She also studied with Alfred Brendel, Jörg Demus and Paul Badura-Skoda in Vienna, winning the Mozart Memorial Prize in 1969. Cooper made her Proms début in 1975 and has subsequently pursued an international career, playing with many of the major orchestras in Britain, Europe and the USA. She co-commissioned Thomas Adès's solo piano work *Traced Overhead*, of which she gave the première at the 1996 Cheltenham International Music Festival. She also played the piano part in the first performance of Brett Dean's quintet *Voices of Angels*. Her recordings include Schubert's late piano works (which she performed to acclaim at the Wigmore Hall in 1984), *Schwanengesang*, *Winterreise* and *Die schöne Müllerin* and Schumann's *Dichterliebe* (with Wolfgang Holzmair), Mozart's concertos for two and three pianos and solo music by Brahms and Schumann. Cooper's solo repertory is wide-ranging, but she is most admired for her lucid, sensitive interpretations of Mozart, Schubert and Schumann.

BRYCE MORRISON

Cooper, John. *See* COPRARIO, JOHN.

Cooper, Kenneth (*b* New York, 31 May 1941). American harpsichordist, pianist and musicologist. He studied the harpsichord at the Mannes College with Sylvia Marlowe (1960–63) and musicology at Columbia University with Paul Henry Lang, Joel Newman, Douglas Moore and Otto Luening. He made his international début in London in 1965 and his American début in the Alice Tully Hall, New York, in 1973, with a programme that included the world première of *Drive*, written for him by George Flynn. He has appeared frequently in festivals in the USA and Europe, and has performed as soloist with the American Opera Society, the Little Orchestra Society and the Clarion Concerts Orchestra; as a representative of the US State Department he has toured Russia, Romania, Greece and England. He has also performed chamber

music, with the Chamber Music Society of Lincoln Center, the Fine Arts Quartet and such artists as Henry Schuman, Paula Robison and Gerard Schwarz, and has made over a dozen recordings of 18th-century music. Highly regarded for the textual accuracy and musical vitality of his performances of the Baroque and Classical keyboard repertory, he also plays ragtime and contemporary music.

Cooper has taught at Barnard College (1967–71), Brooklyn College, CUNY (1971–3), Montclair State College (1977–92), and Mannes, where he was professor of harpsichord from 1975 to 1985. In 1983 he became artist-in-residence at Columbia University, and in 1984 he was appointed to teach and direct the Baroque orchestra at the Manhattan School of Music. Among his publications are a complete edition of Monteverdi's *Tirsi e Clori* (1967) and several articles for the *Musical Quarterly* and *High Fidelity*.

JAMES WIERZBICKI

Cooper, Martin (Du Pré) (*b* Winchester, 17 Jan 1910; *d* Richmond, Surrey, 15 March 1986). English writer on music. He was educated at Winchester and Hertford College, Oxford, and then went to Vienna where he studied under Egon Wellesz (1932–4). On his return he became music critic of the *London Mercury* and the *Daily Herald* (also contributing to *The Spectator*, 1947–54); he joined the *Daily Telegraph* in 1950 and was chief critic from 1954 until his retirement in 1976. He was editor of the *Musical Times*, 1953–6, and a member of the editorial board of *The New Oxford History of Music* as well as editor of the tenth volume.

Cooper's special interests were French and Russian music from the late 18th century onwards and German music of the early Romantic period; but his view of musical history was a broad one, based on an extensive cultural background and a fluency in several languages. His style of daily criticism was urbane and judicious, often more concerned with what was performed than with the performer; his regular articles in the *Daily Telegraph* demonstrated his unusual ability to discuss a particular topic in a wide cultural context, with clarity and elegance. Cooper's book on French music, probably his most important single contribution to music literature, notably shows this capacity while at the same time containing penetrating criticism of individual figures. His early study of Gluck is perceptive in its discussion of that composer's antecedents in 'reform opera', and the volume on Beethoven valuably sets his late works in the context of central European culture of the time.

WRITINGS

Gluck (London, 1935)
Georges Bizet (London, 1938)
Opéra comique (London, 1949)
Profils de musiciens anglais (Paris, 1950)
French Music from the Death of Berlioz to the Death of Fauré (London, 1951)
Russian Opera (London, 1951)
ed.: *The Concise Encylopedia of Music and Musicians* (London, 1958, 4/1978)
Ideas and Music (London, 1966) [essays, broadcasts etc.]
Beethoven: the Last Decade, 1817–1827 (London, 1970, 2/1985)
ed.: *The Modern Age, 1890–1960*, NOHM, x (1974) [incl. 'Stage Works: 1890–1918', 145–207]
ed. D. Cooper: *Judgements of Value* (Oxford, 1988) [selected writings]

STANLEY SADIE

Cooper, Paul (*b* Victoria, IL, 19 May 1926; *d* Houston, 4 April 1996). American composer. He studied at the University of Southern California (BS 1950, MA 1953, DMA 1956) with Ernest Kanitz, Halsey Stevens and Roger Sessions, among others. He also worked with Boulanger (1953–4). His teaching appointments included positions at the University of Michigan (1955–68), where he became a close associate of Ross Lee Finney, and the Cincinnati Conservatory (1968–74). From 1974 until his death he served as composer-in-residence and professor at the Shepherd School of Music, Rice University. During these years he enjoyed a close collaborative relationship with the Houston SO, which commissioned his Fifth Symphony (1982–3).

Although Cooper experimented with serialism, aleatory procedures (Symphony no.4 'Landscape', 1973–5) and unorthodox methods of sound production (*Variants IV*, 1986), much of his music functions within traditional parameters. His most important works, for large instrumental ensemble or the voice, demonstrate both structural clarity and contrapuntal skill. In the late works, he became preoccupied with issues of tempo, frequently applying principles of canonic mensuration. Expressive as well as intellectual, his music exhibits passages of lyricism that belie technical mastery. His vocal music is dominated by settings of poetry by Christiane Ebert Cooper, whom he married in 1953.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Sym. no.1 'Concertante', 1966; Vn Conc. no.1, 1967; Liturgies, 1968; Sym. no.2 'Antiphons', 1971; Sym. no.3 'Lamentations', 1971; Sym. no.4 'Landscape', 1973–5; Descants, va, orch, 1975; Variants, 1978; Fl Conc., 1980–81; Vn Conc. no.2, 1980–82; Conc., a sax, wind, 1982; Org Conc., 1982; Sym. no.5, 1982–3; Double Conc., vn, va, orch, 1985–7; Jubilate, 1985-6; Love Songs and Dances, 1987; Sym. no.6 'In memoriam', 1987

Chbr: Str Qt no.1, 1952, rev. 1978; Str Qt no.2, 1954, rev. 1979; Str Qt no.3, 1959; Sonata, vn, pf, 1962; Sonata, fl + pic + a fl, pf, 1963; Sonata, vc, pf, 1963; Sonata, db, pf, 1964; Str Qt no.4, 1964; Sonata no.2, vc, pf, 1965; Variations, vn, pf, 1967; Epitaphs, a fl, hp, db, 1969; Soliloquies, vn, pf, 1970; Variants II, va, pf, 1972; Str Qt no.5 'Umbrae', 1973; Concert for Three, cl, vc, pf, 1977; Str Qt no.6, 1977; Requiem, org, perc, 1978; Canons d'amour, vn, va, 1981; Cant, va, pf, 1981; Chbr Music I, fl, 2 cl, vn, vc, pf, 1982, rev. as Chbr Music II, 1983; 4 Impromptus, a sax, pf, 1983; Variants IV, a sax, pf, 1986; 3 voci, pf trio, 1987; Verses, vn, va, 1991; Canzona, brass ens, pf, perc, 1992; Elegies, vc, pf, 1992; Dialogues, vc, double ww qnt, 1994; Pf Qnt, 1994; Kroumata Music, 4 perc, pf, 1995

Kbd: Sonata, pf, 1963; Cycles, pf, 1969; Variants, org, 1972; 4 Intermezzi, pf, 1980; In nomine, org, 1984; Sinfonia, pf, 1989; 3 Alleluias, org, 1993; Frescoes, pf, 1994

VOCAL

texts by C.E. Cooper unless otherwise stated

Choral: Credo, double SATB, orch, 1970; Cantigas, S, double SATB, chbr ens, 1972; Equinox, chbr chorus, fl, vc, pf, 1976; Refrains, S, Bar, double SATB, chbr orch, 1976; Celebration (trad.), nar, chbr chorus, org, 1983; Voyagers, SATB, orch, 1983; Music for a Festive Occasion (Bible, Pss), chbr chorus, 8 tpt, brass qnt, 1985; Omnia tempus habent (Bible: *Ecclesiastes*), chorus, org, 1987

Solo: Silences, S, chbr ens, 1973; Tomorrow's Songs, S, a fl, pf, 1974; Coram morte, S, chbr ens, 1978; Songs of Antigone, S/Mez, chbr ens, 1979; From the Sacred Harp (trad.), Mez/Bar, pf, 1982; Mirrors, Mez, chbr ens, 1986; 17 Haiku (C. Cooper), S/T, pf, 1987; Mysterion, nar, S, chbr orch, 1988; Rondels bergamasques (A. Giraud, O.E. Hartleben), S, chbr ens, 1988; Last Call, S, chbr ens, 1990

Principal publishers: G. Schirmer, Hansen-Chester

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E. Borroff: 'A New Notation: Soliloquies for Violin and Piano (1971) by Paul Cooper', *Notations and Editions* (Dubuque, IA, 1974/*R*), 191–204

LAURIE SHULMAN

Cooper, Robert. *See* COWPER, ROBERT.

Cooper, Wilson M. (*b* 17 Dec 1850; *d* West Palm Beach, FL, 17 July 1916). American tunebook compiler, arranger and composer. In 1902 he published *The Sacred Harp, Revised and Improved* (Dothan, AL), a revision of B.F. White and E.J. King's *The Sacred Harp* (Philadelphia, 1844), in which he arranged the formerly three-part tunes for four voices. When J.S. James published another version of *The Sacred Harp* (1911) in four parts, Cooper filed a law suit claiming James had used his alto parts in the book; the suit was dismissed on the grounds that an alto voice alone was not an original composition. Further editions of Cooper's book appeared in 1907, 1909 (the last in which he is listed as the publisher) and 1927. With the 1949 edition the name of the Cooper revision changed to *The B.F. White Sacred Harp*; it reappeared under that title in 1960 and again in 1992. The last two editions have been widely used by Sacred Harp singers in northwest Florida, south Alabama, south Mississippi and east Texas. Cooper was also known to have published the *Zion Songster*.

Considered an outsider by those who had been associated with B.F. White before he died (1879), Cooper was criticized by Sacred Harp singers from Georgia and north Alabama, who charged that he had transposed tunes, changed familiar titles and added gospel songs to the Sacred Harp collection. His alto parts, however, became models for future alto additions. He also contributed approximately 19 new tunes, including three anthems: *The Crucifixion*, *Mother, the Dearest Friend*, and *Whom Shall I Fear?*. These, written in the style associated with in shape-note hymnody, though without the benefit of strophic, folk-like melodies, are especially worthy of mention. *The Crucifixion* (the only anthem by Cooper remaining in the 1992 edition) manages within these restrictions to create a memorable and appropriately stark expression.

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W.McKenzie: 'Anthems of the *Sacred Harp* Tunesmiths', *American Music*, vi/3 (1988), 247–63

W. McKenzie: 'The Alto Parts in the "True Dispersed Harmony" of *The Sacred Harp* Revisions', *MQ*, lxxiii/2 (1989), 153–71

WALLACE McKENZIE

Coover, James B(urrell) (*b* Jacksonville, IL, 3 June 1925). American music librarian and bibliographer. He attended Northern Colorado University, where he studied theory and composition, taking the BA in 1949 and MA in 1950. In 1953 he graduated from the library school of the University of Denver with the MALS. From 1950 to 1953 he was bibliographer and assistant director of the Bibliographical Center for Research in Denver. He was head of the George Sherman Dickinson Music Library of Vassar College from 1953 until 1967, when he became professor of music (holding the Birge-Cary chair, 1973–6, and the Albert Jr. and Henrietta Ziegele chair from 1982) and director of the music library at SUNY. He was made an adjunct professor in the School of Information and Library Science at Buffalo, NY, in 1980.

Coover has compiled several useful bibliographies, particularly *A Bibliography of Music Dictionaries* (1952), an extensive catalogue with a historical introduction, and the composer-title index to recorded anthologies *Medieval and Renaissance Music on Long-Playing Records* (1964).

WRITINGS

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'Computers, Cataloging and Cooperation', *Notes*, xxv (1968–9), 437–46

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Antiquarians' Catalogues of Musical Interest (London, 1988)

'Victorian Music Periodicals for the Music Trade', *Notes*, xlvi (1989–90), 609–21

'William Reeves, Booksellers/Publishers, 1825–', *Music Publishing and Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 39–67

'Choosing What Not to Preserve', *Music Librarianship in America: Cambridge, MA, 1989* [*Harvard Library Bulletin*, new ser., ii/1 (1991)], 25–36

Private Music Collections: Catalogues and Cognate Literature (forthcoming)

PAULA MORGAN

Cope, David (Howell) (*b* San Francisco, 17 May 1941). American composer, writer on music and instrument maker. He studied composition with Grant Fletcher at Arizona State University (BM 1963) and with Halsey Stevens, Dahl and Perle at the University of Southern California (MM 1965). He then taught at Kansas State College (1966–8), California Lutheran College (1968–9), the Cleveland Institute (1970–73), Miami University of Ohio (1973–7) and the University of California, Santa Cruz (from 1977). His various awards include two NEA grants (1976, 1980). Cope's music employs a wide range of performance forces, musical structures and compositional methods, from the traditional to the avant-garde. Contemporary techniques, for istance involving unconventional manners of playing, prepared instruments or those he has invented himself, are often employed in his music, as are microtonal scales (such as his 33-note system of just intonation), atonality and polyrhythms. In 1981 he began developing a computer program called EMI (Experiments in Musical Intelligence); the program has become sophisticated enough to compose music in the styles of various composers, and some of the results have been published and recorded commercially. He is the

author of a number of important essays on notation and contemporary music; *Experiments in Musical Intelligence*, a book and CD-ROM, focusses on composing with computers.

WORKS
(*selective list*)

Orch: Tragic Ov., str, timp, 1960; Variations, pf, wind orch, 1965; Contrasts, 1966; Music for Brass and Str, 1967; Streams, 1973; Requiem for Bosque Redondo, brass choir, perc, 1974; Re-Birth, concert band/wind ens, 1975; T Sax Conc., 1976; Threshold and Visions, 1977; Pf Conc., 1980; Afterlife, period insts, orch, 1983; Horizons, 1994; Vc Conc., 1995

Vocal: Cradle Falling, S, chbr orch, 1985; choruses, many songs

Chbr and solo inst: 4 pf sonatas, 1960–67; 2 str qts, 1961, 1963; Iceberg Meadow, prep pf, 1968; Cycles, fl, db, 1969; Margins, tpt, vc, perc, 2 pf, 1972; Koosharem: a Ceremony of Innocence, cl, db, perc, pf, 1973; Triplum, fl, pf, 1973; Parallax, pf, 1974; Rituals, vc, 1976; Vectors, 4 perc, 1976; Vortex, fl, trbn, pf, 3 perc, 1976; The Way, various insts incl. aluminium bells, musical glasses, 1981; Corridors of Light, period insts, 1983; Richard II, period insts, 1986; In memoriam, str trio, 1991; other works for ens, many other pieces for 1–2 insts

Tape: Spirals, tuba, tape, 1972; Arena, vc, tape, 1974; Paradigm, vn, pf, tape, 1974; Teec nos pos, 1975; Glassworks, 2 pf, tape, 1979; Elegie, 1987

Algorithmic compositions generated by EMI program (1987–)

Principal publishers: C. Fischer, Seesaw

Principal recording companies: Capra, Centaur, Discant, Opus One

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Notes in Discontinuum (Los Angeles, 1970)
New Directions in Music (Dubuque, IA, 1971, rev. and enlarged 6/1992)
New Music Composition (New York, 1976)
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Experiments in Musical Intelligence (Madison, WI, 1996)

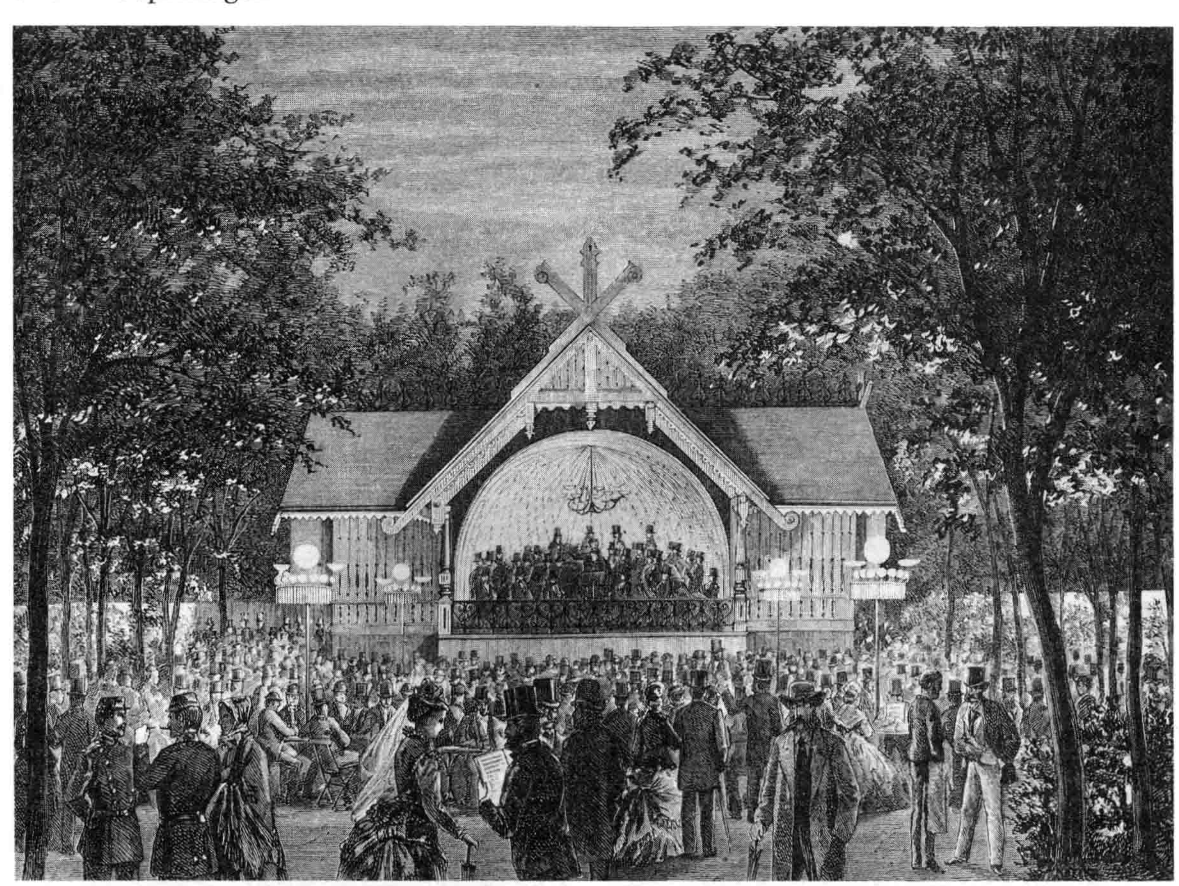
DALE COCKRELL

Copenhagen (Dan. København). Capital city of Denmark. It has been the capital since the 15th century and until the middle of the 20th the centre of national musical life. Liturgical music survives from before the Reformation; shortly thereafter the Lutheran chorale was introduced in church and at court. The most important collections of Danish hymns of the Reformation period, published in Copenhagen, are *Hans Thomissøn's Salmebog* (1569) and *Niels Jesperssøn's Graduale* (1573). With the collection *Pratum Spirituale* (1620), Mogens Pedersøn (Christian IV's assistant *kapelmester*) left a monument of early Danish evangelical music. It was not until the mid-15th century that secular music developed significantly. Bands of trumpeters and singers were established by the court, and grew during the 16th and 17th centuries into instrumental and vocal ensembles of international standing. During Christian IV's reign (1588–1648) court musicians were sent to Venice to study music, and a number of musicians from abroad were invited to court to build up and train the musical establishment, including Dowland from England and Schütz from Germany. Alongside such Danish musicians as Pedersøn, Melchior Borchgrevinck and Hans Nielsen, they created a flourishing musical life in the early 17th century, making the city an international centre of music. In the late 17th century a group of French musicians was brought over and gave magnificent performances of French ballet in the palace.

At the beginning of the 18th century, an Italian opera company arrived and for a short time performed in a new building in Bredgade (which still exists, though no longer as a theatre). This venture came to an end, however, owing to lack of public support. Later a series of opera performances, open to the public, was arranged in the royal palace, including German operas by the Hamburg composer Reinhard Keiser. During the reign of the Pietist Christian VI (1730–46) theatrical performances were forbidden, but opera was again permitted under Frederik V (1746–66). The Italian impresario Pietro Mingotti arrived in Copenhagen in 1747 with a group of singers and gave several seasons of Italian opera at a theatre in the Charlottenborg palace, assisted by Danish instrumentalists. Gluck was among those who worked for this company; as homage to the Danish court he composed an opera, *La contesa de' numi*, performed at the Charlottenborg theatre in 1749. Italian opera enjoyed many years' favour under the direction of such composers as Giuseppe Sarti, Paolo Scalabrini and Mingotti himself. In 1748 a new, larger theatre was opened near the Charlottenborg in Kongens Nytorv, and in 1770 it became the Kongelige Teater.

A more distinctively national musical style developed during the second half of the 18th century, founded by German-born musicians including J.E. Hartmann (the first of a distinguished family of Danish composers), F.L.A. Kunzen, J.A.P. Schulz, and later C.E.F. Weyse and Friedrich Kuhlau. From the 1770s the repertory of the Kongelige Teater included Singspiels by Hartmann (*Balders død* and *Fiskerne*), Kunzen (*Holger Danske* and *Dragedukken*) and Schulz (*Høstgildet* and *Peters bryllup*). These laid the foundations for a Danish opera tradition, continued by Weyse and Kuhlau. The national play *Elverhøj* (1828), written by J.L. Heiberg with music by Kuhlau, is the most frequently performed play in Denmark. The basis of the Kongelige Danske Ballet was laid at the Kongelige Teater from the 1770s with Claus Schall's ballet divertissements and ballet numbers in dramatic works. Its great period (*c*1830–78) was under the direction of August Bournonville, many of whose ballets are still performed in Copenhagen, notably *Napoli* (1842) and *Et folkesagn* (1854) with music by Gade and Hartmann.

During the years without opera, 1730–46, sacred music was more widely cultivated, especially in the Christiansborg Slotskirke (palace chapel), and concert life had a considerable flowering. Musical societies grew up as collaborations between professional and amateur musicians. The earliest of these, founded on the English model in 1744 with the support of the composer J.A. Scheibe and the playwright Ludvig Holberg, was the Musikalske Societe. Weyse and Kuhlau dominated musical life in the first half of the 19th century, and Niels W. Gade and J.P.E. Hartmann in the second. After a few decades of decline in musical activity, the Musikforening (Music Society) was founded in 1836 and became the most important musical institution in the city. From 1849 to 1890 it was autocratically conducted by Gade, whose rather conservative taste dominated its repertory. The Caeciliaforening (1851–1934) performed mostly early vocal music. Other societies founded in the following years were Euterpe (1864–7), the Kammermusikforening (founded 1868 and still active), the Koncertforening (1874–93) and Palaekoncerterne (1895–1932). From their establishment in 1843 the Tivoli Gardens were an important concert venue under the musical management of H.C. Lumbye (see illustration). With the founding of the workers' clubs a workers' singing movement arose, with its own choirs and to some extent its own repertory. During the first decades of the 20th century the music



New concert pavilion at the Tivoli Gardens: lithograph after Bernhard Olsen from 'Illustreret tidende', xxi (1875)

societies gradually lost their position to the radio station Statsradiofonien (now Danmarks Radio), which has given public Thursday concerts since 1933. In the 1920s there arose a number of contemporary music societies, notably the Unge Tonekunstnerselskab (Young Musicians' Association), which was the Danish section of the ISCM from 1930 until it was replaced by the Musica Nova in 1994. Musical life in the first half of the 20th century was dominated by Carl Nielsen, who with his opera *Maskarade* (1906) created a monument to old Copenhagen.

The Falkoner Centre Theatre (2000 seats; inaugurated 1959) is used for opera and ballet, especially by foreign companies, and also serves as a concert hall. Concerts were also given in the halls of the Odd Fellow Palaet (opened 1888), of which the largest, which burnt down in 1993, seated about 1500. Other venues included the Statens Museum for Kunst, the Ny Carlsberg Glyptotek and churches. The large concert hall in the Tivoli Gardens (2000 seats; built 1956) has concerts and recitals almost every evening during the season from May to September, often with visiting artists and ensembles, and is also used regularly in winter. The Radiohus Koncertsal, opened in 1946, is the home of the Radio Symphony Orchestra (RSO). Concerts of contemporary music are given in the Pumpehus.

The Kongelige Opera performs on two stages of the Kongelige Teater: the so-called Gamle Scene (old stage), opened in 1874 on the site of the original Kongelige Teater building of 1748, and the adjoining Nye Scene (new stage), built in 1931. There are seasons of opera, ballet and drama throughout the year apart from a short summer break. In the 1960s and 70s the Studenteropera performed rarely heard works by Handel, Monteverdi, Mozart and Weyse, among others, and in 1994 the Anden Opera (Other Opera) was founded for the performance of contemporary music drama.

The Kongelige Kapel (Royal Orchestra) has an uninterrupted tradition dating from the 15th century, and has been active as an international orchestra since its reconstitution in 1780. As well as its regular work at the Kongelige Teater it gives concerts, often with foreign guest conductors, and tours in Denmark and abroad. In 1965 the Tivolis Sommerorkester began performing throughout the year and changed its name to the Sjaellands Symfoniorkester. The RSO is the third of the city's large professional orchestras. Smaller ensembles include the Radioens Underholdningsorkester. Among the best-known choirs are the Københavns Drengekor (Boys' Choir, founded 1924 by Mogens Wöldike), the Kongelige Teaters Operakor, the Radiokor and the Studentermusikforening (founded 1839).

The Kongelige Danske Musikkonservatorium, founded by the jeweller P.W. Moldenhauer in 1868, became the leading Danish institution of higher musical education; its joint first directors were Gade, Hartmann and H.S. Paulli. Attached to it is the Operaakademi (established 1956), where most of the singers of the Kongelige Opera are trained. The music department of Copenhagen University gives degrees in musicology and music education. Jazz and rock musicians are trained at the Rytmiske

Musikkonservatorium (founded 1985). The Danish Musicological Society was founded in 1954. The rights of Danish composers are protected by KODA (Selskabet til Forvaltning af Internationale Komponistrettigheder i Danmark, founded 1926).

The music collection of the Kongelige Bibliotek, which is the national library of Denmark and the main university library for musicology and other arts subjects, includes a comprehensive collection of Danish music, printed and in manuscript. The library also houses two national editions: the collected works of Gade and of Nielsen, both initiated in the early 1990s. The Dansk Musikinformationscenter (MIC) helps to market Danish music abroad and functions as a documentation centre for contemporary Danish music. The Musikhistorisk Museum (founded 1898) was combined in 1977 with the instrument collection of Carl Claudius, and has a fine collection of old and rare instruments as well as a specialist archive. The Dansk Folkemindesamling (founded 1904) is a centre for the collection, study and dissemination of traditional music and other folklore, primarily from Denmark.

The opening of Jazzhus Montmartre in the early 1960s established Copenhagen's status as an international jazz centre, thanks in part to resident American musicians such as Oscar Pettiford, Stan Getz and later Dexter Gordon, Ben Webster and Kenny Drew. Notable among Danish jazz musicians is the bassist Niels-Henning Ørsted Pedersen. The annual Copenhagen Jazz Festival attracts both Danish and foreign musicians. The most important venues for rock music are the KB-Hal, the Hus in Magstraede, the Grå Hal in the 'free state' of Christiania, and the Pumpehus. For really big names the national football stadium is used as a concert arena.

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SIGURD BERG/NIELS KRABBE

Copenhagen Chansonnier (*DK-Kk* Thott 291, 8°). *See* SOURCES, MS, §IX, 8.

Coperario, John. *See* COPRARIO, JOHN.

Coperti (It.: 'covered'). Indication for a MUTE to be used in drum music. The term originated in the practice of covering drums (especially timpani) with cloth to damp the sound.

Copinus, Alexander. *See* COPPINI, ALESSANDRO.

Copio [Copia, Coppia, Sullam], **Sara** [Sarah, Sarra] (*b* ?1592; *d* Venice, 1641). Italian poet and amateur singer. In 1614 she married Jacob Sullam, son of the Jewish Mantuan banker Moses Sullam, who, along with his parents, was Salamone Rossi's benefactor. With her husband and parents, she aided Leon Modena, a relative, in his publications (Modena was the moving spirit behind Rossi's collection of Hebrew works, *Hashirim asher lish'lomo*, 1622/3). Copio hosted a literary salon in her home, where she served as patron to aspiring young writers, among them the Christians Giovanni Basadonna, Baldassare Bonifacio and Numidio Paluzzi. After reading Ansaldo Cebà's epic poem *Ester* (1615–6), she exchanged letters with the author during the years 1618–22; Cebà broke off the correspondence when he realized that he was making little progress in his attempt to convert Sara to Catholicism. Cebà published 53 of his own letters, omitting Sara's, in 1623. In one, he refers to the pleasure of listening to Sara sing the heroic lament of Andromache from his epic, saying that old age and infirmity prevented him from leaving his native Genoa to hear her. Sara seems to have accompanied herself, on what may have been a Spanish guitar; in this she belongs to the Renaissance tradition of female poets who sang and played, with one difference: she is the only known Jewish female poet to have done so in her own time. Of her own poems, a handful were published among Cebà's letters and 14, some with noticeable musical imagery, were edited in 1887.

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DON HARRÁN

Copla. A verse form of Hispanic origin, usually sung, consisting of four eight-, six- or five-syllable lines generally rhymed *ABCB*. Often improvised, *coplas* relate humorous incidents, amorous sentiments, current or historical events or merely comment on daily life or the natural environment of the singer. Witty use of slang expressions and double meanings add to their often erotic nature. *Coplas*

are commonly used in the *rajaleñas*, *torbellinos* and *guabinas* of Colombia, in the *corrido* of Mexico, and in the villancicos, *saetas*, *vidalas*, *chacareras* and *vidalitas* of Argentina.

WILLIAM GRADANTE

Copland, Aaron (*b* Brooklyn, NY, 14 Nov 1900; *d* North Tarrytown, NY, 2 Dec 1990). American composer, writer on music, pianist and conductor.

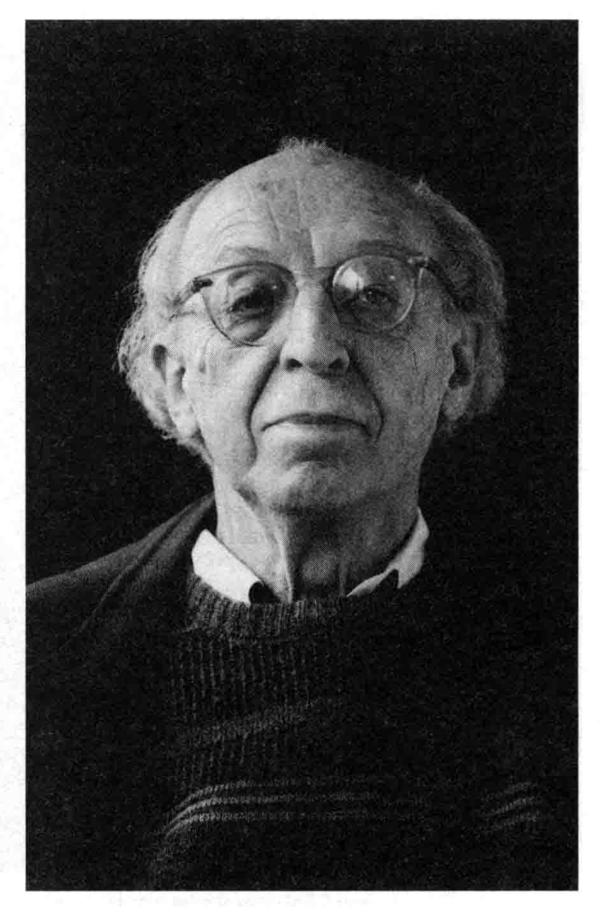
1. Life. 2. Works. 3 Style.

1. Life. One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century.

Copland's parents were Jewish immigrants from small towns in Lithuanian Russia. His father, Harris, reached New York via Glasgow and Manchester while still in his teens, adopting an Anglicized version of the family surname, Kaplan, along the way; his mother, Sarah Mittenthal, arrived in the USA as a young girl and grew up in the American Midwest and Texas before settling in New York in 1881. After their marriage, the Coplands lived above their successful Brooklyn department store; Aaron later credited his business savvy to his experience helping to run the store. The youngest of five children, he was especially close to his sister Laurine, who introduced him to ragtime and opera, and taught him the fundamentals of piano playing. At about the age of seven, he began to make up tunes at the piano, and by the age of 12 was notating short pieces. He received his first formal piano lessons (1913–17) from Leopold Wolfsohn, who assigned him pieces by Mozart, Beethoven and Chopin.

In 1917 Copland began theory and composition lessons with Rubin Goldmark. Rather than pursuing a university degree after his graduation from Boys' High School in 1918, he continued his studies with Goldmark (until 1921), also studying the piano with Victor Wittgenstein (1917–19) and Clarence Adler (1919–21). To supplement his musical education, he regularly attended concerts, operas and dance recitals, including performances by Isadora Duncan and the Ballets Russes, and scoured New York's public libraries for the latest American and European scores. The Piano Sonata (1921) was completed for Goldmark as a 'graduation' piece. More adventurous efforts, however, such as *Three Moods* for piano (1920–21), the last movement of which features his first explicit use of jazz, and *The Cat and the Mouse* for piano (1920), his first published composition, were not shown to his teacher. In these endeavours he enjoyed the support of such friends as Aaron Schaffer, who expertly guided his knowledge of French literature, and Arne Vainio, who introduced him to the ideals behind American socialism.

Copland spent the summer of 1921 at the American Conservatory, Fontainebleau, where his teachers included Paul Antonin Vidal (composition) and Albert Wolff (conducting). He pursued further study in Paris between 1921 and 1924 with Ricardo Viñes (piano) and Nadia Boulanger (composition), by far his most important teacher. Among her many attributes, Copland especially valued her thorough grasp of music literature, her sensitivity to clarity, elegance and formal continuity ('la grande ligne'), and her confidence in her young American



1. Aaron Copland, 1980

students. He also appreciated the opportunity to meet the distinguished artists who came to her Wednesday teas, events he described as 'a continuing link in that long tradition of the French intellectual woman in whose salon philosophy was expounded and political history made'. The writings of her friend André Gide made a particularly strong impression on the young composer.

During his years in Paris, Copland also frequented Sylvia Beach's legendary bookstore, and attended classes, museums, plays, ballets and concerts, often in the company of his friend, cousin and room-mate, Harold Clurman, who later became an esteemed director and drama critic. In addition, he travelled to England, Belgium, Italy, Austria and Germany, all the while meeting composers, examining scores and hearing new music. He responded especially strongly to the music of Stravinsky, the 'hero' of his student days, and Milhaud, whose assimilation of French, Jewish and American traits he particularly esteemed. He also developed an admiration for the music of Fauré and Mahler, considering the contrapuntal textures of both composers progressive.

Under Boulanger's tutelage, Copland produced his first orchestral score, the ballet *Grohg*, which he completed upon his return to the USA. Even before he returned home, however, Boulanger arranged a major American première for another Copland work: an organ concerto to be performed by both the New York SO under Walter Damrosch and the Boston SO under Sergey Koussevitzky, with herself as soloist. The resultant Organ Symphony

(1924) initiated an important collaboration between Copland and Koussevitzky, who was to perform 12 Copland works, including several that he personally commissioned and introduced. In 1940 Koussevitzky also appointed Copland assistant director of the Berkshire Music Center, where he taught most summers until 1965. The conductor became for Copland a standard of 'courage' and 'vitality' in an often conventional and dull musical world.

Despite the support of Koussevitzky, the pianist John Kirkpatrick, critics Paul Rosenfeld, Lawrence Gilman and Edmund Wilson, patrons Claire Reis and Alma Wertheim, choreographer Martha Graham, and other composers and artists, Copland's 'strident' and 'nervous' music met initially with a largely sceptical audience and press. The jazzy Piano Concerto (1926), written for the composer to play with the Boston SO, received a particularly hostile reception. Only paltry commissions and part-time teaching appointments at the New School for Social Research, the Henry Street Settlement and Harvard University, along with grants from individuals and foundations, kept him from destitution.

Regardless of these difficulties, Copland eschewed a full-time university position, hoping that he and his American colleagues might earn decent livings from composition. Towards this end, he was active in New York's League of Composers, often writing for its journal, *Modern Music*, as well as for other magazines and newspapers. He organized the Copland-Sessions Concerts (1928–31) and Yaddo Festivals (1932–3), helped to supervise the Cos Cob Press, founded in 1929 for the publication of recent American music, assumed leadership of the ACA (1939–45), and co-founded the AMC (1939). These activities not only helped to foster his own career, but also those of older composers such as Carl Ruggles and Charles Ives, contemporaries such as Roger Sessions, Roy Harris, Walter Piston, Virgil Thomson and Carlos Chávez, and younger figures including Israel Citkowitz, Paul Bowles, Vivian Fine, Marc Blitzstein and Henry Brant. Over the following decades he also became an important mentor to David Diamond, William Schuman, Elliott Carter, Leonard Bernstein, Irving Fine, Lukas Foss, Jacob Druckman, David del Tredici, Barbara Kolb and many others.

During the 1930s Copland often lived and travelled with photographer Victor Kraft, his companion from 1932 until the mid-1940s. Although discreet about his private life, he was one of the first prominent homosexual composers to co-habit with a romantic partner. Politically, the Depression brought about an intensification in his socialist sympathies. In 1932, at Chávez' urging, he visited Mexico for the first time, finding the country's people, as well as its revolutionary government, an inspiration; he returned to Mexico for extended working vacations and hoped to travel to the Soviet Union. In 1934 he gave speeches on behalf of farmers in rural Minnesota, composed the worker's chorus *Into the Street May First*, and wrote an article about proletarian music for *The New Masses*.

In the late 1930s and early 1940s Copland's ballets, patriotic works and lighter efforts, such as *El salón México* (1932–6), brought popular and critical acclaim. *Appalachian Spring* (1943–4) won the Pulitzer Prize and the New York Music Critics' Circle Award. A good relationship with Boosey & Hawkes advanced his career, as did the rising fame of Bernstein, his most important champion after Koussevitzky. A successful score for the documentary *The City* (commissioned for the 1939 New York World's Fair), led to five feature Hollywood film scores, of which four earned nominations for an Academy Award, won finally by *The Heiress* (1949). During this period he travelled extensively in South America on behalf of both the Coordinator of Inter-American Affairs (1941) and the State Department (1947). As well as reporting on musical conditions, he developed friendships with many Latin American composers, including Ginastera, who, like Britten, Takemitsu and others from around the world, took inspiration from Copland's nationalism.
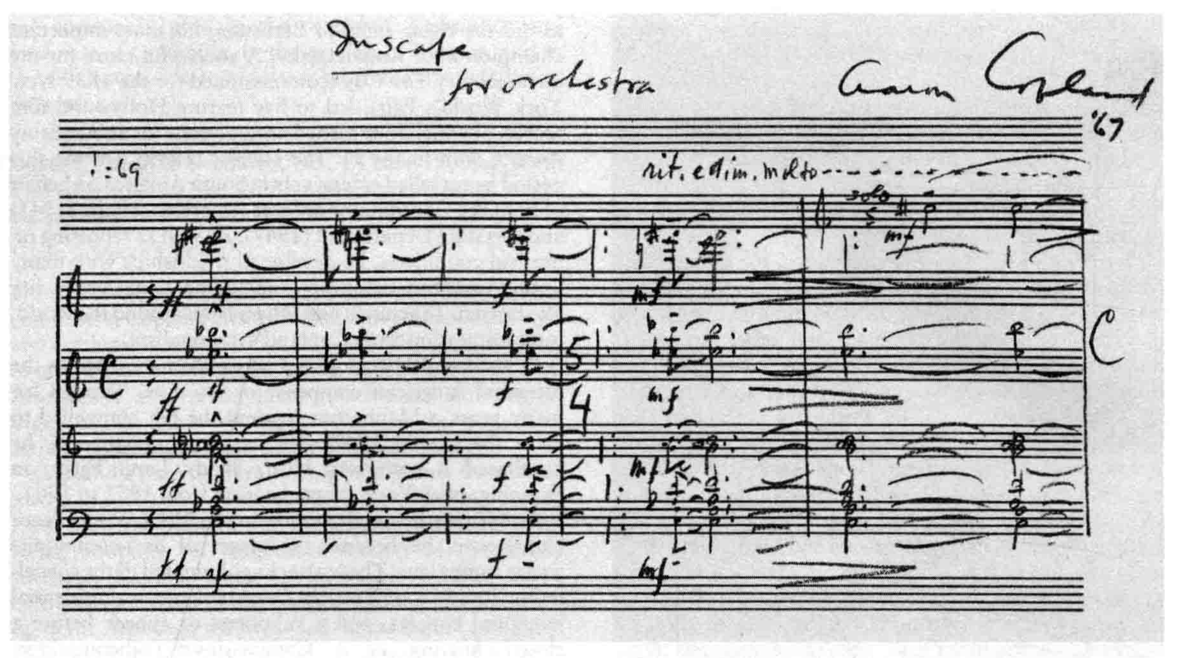
By the late 1940s Copland was widely regarded as the foremost American composer of his time. Though for many years a Manhattan resident, he felt compelled to leave the city in 1947. After an unsettled period, he purchased a converted barn, Shady Land Farm, in Ossining, New York, where he lived from 1952 to 1961.

As early as his participation in the 1949 World Peace Conference, he became the target of anti-communist smear campaigns. These attacks culminated in the cancellation in 1953 of *Lincoln Portrait* from a presidential inaugural concert, and a subpoena to appear before a closed hearing of a Congressional subcommittee. Throughout these trials he denied being a communist and successfully avoided implicating any friends or associates.

This unpleasant episode had virtually no effect on his growing reputation. He became the first American composer to serve as Harvard's Norton Professor of Poetics (1951–2) and was elected to the American Academy of Arts and Letters (1954), receiving the Academy's Gold Medal in 1956 and serving as its president in 1971. Other awards included a MacDowell Medal (1961), a Presidential Medal of Freedom (1964), a Kennedy Center Honor (1979), a Medal of the Arts (1986), a Congressional Gold Medal (1986) and numerous honorary doctorates. Moreover, he became a highly decorated figure internationally, receiving memberships or fellowships in academies in England, Italy, Argentina and Chile, along with the Federal German Republic's Commander's Cross of the Order of Merit (1970). In 1981 the music school at Queens College, CUNY, was named the Aaron Copland School of Music.

Throughout the 1950s and beyond, Copland continued to lecture, teach and write as vigorously as ever. Although he had occasionally conducted his own works, after his début with the New York PO in 1958 he embarked on a full-fledged conducting career, following which he conducted internationally for more than 20 years. While his concerts always featured his own music, he also programmed the work of over 80 other composers. He recorded much of his orchestral literature and some of his piano music. Rejecting the notion of a 'definitive' performance, he still liked to demonstrate 'how my music should go'.

In 1961 Copland moved to a larger home, Rock Hill, near Peekskill, New York, where he lived until his death. He composed very little after 1972. 'It was exactly as if someone had simply turned off a faucet', he said. He felt 'lucky to have been given so long to be creative. And resigned to the fact that it appears to be over'. In the mid-1970s he began to experience short-term memory lapses, later diagnosed as Alzheimer's or a similar condition. By the mid-1980s he was under regular medical supervision.



2. Opening of the autograph short score of Copland's 'Inscape', composed 1967

A few weeks after his 90th birthday he died of respiratory failure brought on by pneumonia. The bulk of his large estate was bequeathed to the establishment of the Aaron Copland Fund for Music, a non-profit organization for the support of contemporary music and young composers. In 1995 the Library of Congress opened its vast Copland Collection to the public.

2. WORKS. Copland favoured the large public venues of stage, screen, radio, television and concert hall on the one hand, and the extreme intimacy of the solo piano on the other. His two operas, *The Second Hurricane* (1936) and *The Tender Land* (1952–4), both deal with young people coming of age: the first, a 'play opera' for high school students, celebrates the joys and virtues of social harmony; the latter, a small-scale work for television and university performances, concerns a young woman's discovery of self. He also began work on a musical based on Erskine Caldwell's darkly humorous novel, *The Tragic Ground*, and considered operatic adaptations of Theodore Dreiser and Frank Norris, as well as collaborations with Thornton Wilder, Arthur Miller, William Inge and Edward Albee. His 'one regret' was not having written a 'grand opera'.

Copland's eight film scores (1939–61), composed for two documentaries and six feature films, set new standards for American cinema in their subtle underscoring and refined dramatic sensibility. In addition, he successfully helped to introduce Hollywood to a Modernist idiom, epitomized by the dissonant harmonies accompanying the fight between Lennie and Curley in *Of Mice and Men* (1939). He also demonstrated the efficacy of particularizing musical sonority and style to the individual needs of each film.

Parts of Copland's first ballet score, *Grohg* (1922–5), a macabre fantasy inspired by F.W. Murnau's film *Nosferatu*, were refashioned by the composer into a number of other works, including a second ballet, *Hear Ye! Hear Ye!* (1934), a satire on the American judicial system. Withdrawn during his lifetime, both of these works resurfaced only after his death. In contrast, the next three ballets, *Billy the Kid* (1938, for Lincoln Kirstein's Ballet Caravan), *Rodeo* (1942, for the Ballet Russe de Monte Carlo) and *Appalachian Spring* (1943–4, for Martha Graham) became three of his best-known works. Notwithstanding their similarities, each ballet has its own profile: *Billy* is a sober parable set in the American West; *Rodeo* is a charming romantic comedy; and *Appalachian Spring* is a poignant love story set against a frontier background. Copland's last ballet, *Dance Panels* (1959, rev. 1962), a homage to the waltz, was written for Jerome Robbins, although he never choreographed it. Among other dramatic works, *Quiet City* (1940), a short, introspective piece based on music written for Irwin Shaw's play about a businessman's midlife crisis, has had enduring success.

Of his orchestral works, Copland composed three in what he called 'the grand manner': the *Symphonic Ode* (1927–9); the Third Symphony (1944–6); and *Connotations* (1962). Some friends preferred his less grandiose efforts, in particular, *the Short Symphony* (1932–3), *Statements* (1935) and *Inscape* (1967; fig.2). General audiences, meanwhile, gravitated towards the lighter works, including *Music for the Theatre* (1925), *El salón México* (1932–6), *An Outdoor Overture* (1938), *Lincoln Portrait* (1942), the Clarinet Concerto (1947–8), and *Three Latin American Sketches* (1971).

Most of the chamber works are written for combinations of strings, often with piano; among these are the piano trio *Vitebsk* (1928), inspired by S. Ansky's play *The Dybbuk*, the Violin Sonata (1942–3), the Piano Quartet (1950) and the Nonet (1960). One of his last substantial pieces was a Duo for flute and piano (1971). The most imposing of the solo piano works, the Variations (1930), the Sonata (1939–41) and the Fantasy (1952–7), are important personal statements as well as major contributions to the repertory. Other efforts in this medium include the sprightly *Danzón cubano* for two pianos and various pieces for children. *In the Beginning*

(1947) for mezzo-soprano and *a cappella* chorus stands out among his choral works; *Twelve Poems of Emily Dickinson* (1950) among his output for voice and piano.

Copland's numerous articles and books include two successful music appreciation texts, *What to Listen for in Music* (New York, 1939, 3/1988) and *Our New Music* (New York, 1941, rev. and enlarged 2/1968 as *The New Music 1900–1960*) derived from his classes at the New School for Social Research. His Norton lectures, published as *Music and Imagination* (Cambridge, MA, 1952/*R*) were, in the words of William Austin, 'worthy successors to Stravinsky's *Poetics* and Hindemith's *Composer's World*, without the dogmatism of the former and the bitterness of the latter'. A selection of essays was published as *Copland on Music* (New York, 1960/*R*). He also co-authored a two-volume autobiography with Vivian Perlis (Boston, 1984; New York, 1989). Like his more popular scores, these publications were at once accessible and probing, appealing to layman and expert alike.

3. Style. Copland composed primarily at the piano, working sometimes with a single idea, sometimes with many. He often recycled materials from works or sketches composed years earlier; a particularly well-known example of this is his use of a discarded variation from the Piano Variations at a climactic moment in the film score for *The Heiress*. He orchestrated his works only after the creation of a piano score, arguing that 'any decision as to timbre, too quickly arrived at, is itself a limitation, since it prevents freedom of action on other pages'. Although he could write quickly when necessary, his typical pace was deliberate. When looking over his scores, he would sometimes point to a spot with undisguised pleasure and say, 'That was the note that cost'. He rarely revised a work after its initial publication. As a teacher, he emphasized the importance of critical self-awareness during the creative process.

Copland's earliest juvenilia reflect the styles of Italian opera, the piano works of Chopin and Liszt, and eastern European Jewish music. At the same time, they reveal distinctive elements such as tonal stasis, modal ambiguity and idiosyncratic formal structures. During his years as a student of Goldmark his music assimilated features of contemporary European composers, including Debussy and Skryabin, as well as American popular song. In Paris he learned from a wide range of sources, among them the quarter-tone writing of Alois Hába, which he appropriated in *Vitebsk* and other scores from the 1920s. Despite these many influences, he forged a strong individual voice that crystallized in *Music for the Theatre* (1925).

Copland's style is now recognized as distinctly American (although early in his career some regarded its jazzy urbanity as relatively exotic). It is derived less directly from such American predecessors John Alden Carpenter and Henry Gilbert than from the popular music with which he grew up, the jazz he sought out in Paris and New York, examples set by Walt Whitman and others, and his keen observations of everyday life. His interest in developing a distinctively American style originated in part from an inclination towards national styles in general. He admitted a 'deep psychological need' for listeners to find 'the note' that makes music 'characteristically itself', especially among composers from 'nations whose music is still unformed'. He aspired to 'affirm' a relation between his music and the world around him, even if this constituted only a means of 'revolt'. Such thinking found encouragement from his personal contact with writers and photographers associated with Alfred Stieglitz, such as Waldo Frank and Paul Strand.

In the mid-1920s Copland used what he considered to be the two characteristic expressions of jazz, the 'snappy' number and the blues, to evoke, respectively, the excitement and loneliness of modern urban life. By 1927 he had by and large moved beyond these overt references, but jazz remained an important underpinning of his musical style. Indeed, over the years he became increasingly aware and respectful of 'real' jazz, including the work of Duke Ellington, Albert Ammons, and later Lennie Tristano, Miles Davis, Charles Mingus and many others. His later music continued to reflect developments in the jazz idiom; the Clarinet Concerto (1947–8) makes reference to the 'swing' style, for example, and *Something Wild* (1961) reveals the impact of 'cool' jazz.

During the course of the 1930s, thanks in part to the emergence of a 'popular front' in American politics, Copland became appreciative of the distinctive qualities of American folk music. Whereas he had parodied the *Star Spangled Banner* in *Hear Ye! Hear Ye!* (1934), he used a tune from the American Revolution, *The Capture of Burgoyne*, for the rousing climax of *The Second Hurricane* (1936). He made intermittent use of such material as late as *Emblems* for band (1964), which quotes *Amazing Grace*. Even compositions that made only sparing use of folk melody revealed the influence of this repertory, especially dramatic works set in rural America, such as *Our Town* (1940), *Appalachian Spring* (1943–4) and *The Tender Land* (1952–4). At the same time, beginning with the finale of the Short Symphony (1932–3) and later in *El salón México* (1932–6), Copland's music absorbed Mexican folk styles. With his travels to South America in the 1940s, he began to adapt aspects of Brazilian and Cuban folk music as well. His mature style can be seen as incorporating elements derived from Jewish, Black American, Anglo-American and Latin American sources.

The secondary literature on Copland tends to recognize, with some justification, four style periods: an early jazz period; a more severe, abstract period; a populist or 'Americana' period; and, beginning with the Piano Quartet (1950), a late 12-note period. Writers, however, have often exaggerated the individuality of these phases. Considering that Copland explored the vernacular throughout his career, the designation 'Americana' for a prescribed time period seems particularly misleading. Similarly, the notion of a 12-note period does not allow for a number of important late works that make little or no use of that method, nor does it account for his early adaptation of the technique in the e.e. cummings setting, *Poet's Song* (1927), and the quasi-serial techniques used in the Piano Variations (1930) and other works. Rather than separate stylistic entities, these periods are better thought of as continually building and interlocking phases. 'No element ever appears abruptly in a work', observed Blitzstein about Copland's music, 'or gets cut off in another'. A clearly defined and individual personality can be heard throughout all of his stylistic changes and developments.

Copland's melodic writing is direct and vigorous, featuring frequent skips and leaps, even in the vocal works. At the same time, his melodies tend to avoid florid or chromatic elaborations. Even the 12-note works are

reserved in this respect, as they typically focus on sharply-defined row fragments. Melodies often feature a short, trenchant motive, developed bit by bit in a modular fashion, like separate parts of a mobile. Such an approach, which characterizes the thorny Piano Variations, the popular *Fanfare for the Common Man* and the 12-note Piano Fantasy, creates a heightened impression of spontaneity. William Austin suggests it is 'as if [Copland] wanted to expose the way his mind actually works with musical ideas, rather than the stylized finished product of its working'. Sometimes a motif expands with each successive repetition; this 'additive' technique can be found in nearly all of his compositions.

Copland's melodies and harmonies are closely coordinated. The central four-note motive of the Piano Variations yields biting 2nds and 7ths (ex.1); the 4ths and 5ths of the *Fanfare* melody produce quartal and quintal sonorities (ex.2); the diatonicism of *Appalachian Spring* creates so-called 'white-note' chords (also described as 'pandiatonic'); and the row for the Piano Fantasy generates densely chromatic harmonies (ex.3). Although a few works verge on atonality, he generally maintains some audible reference to tonality, retaining to some extent a distinction between major and minor modes as well. At the same time, his music contains modal and enharmonic ambiguities of various kinds and modifies traditional dominant functions by avoiding the leading tone. Modulations tend to be brief and unpredictable, typically involving the juxtaposition of key areas; some pieces, like the *Fanfare*, do not conclude in the key in which they begin.

Ex.1 Piano Variations (1930)

THEME
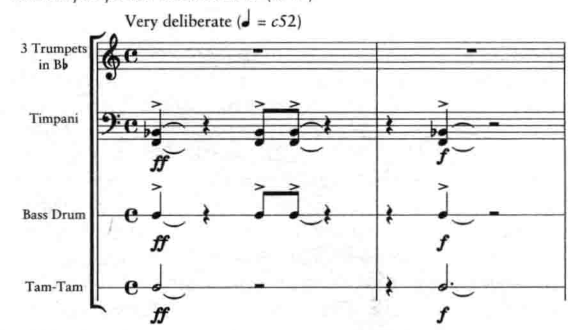
Grave (♩ = 48)

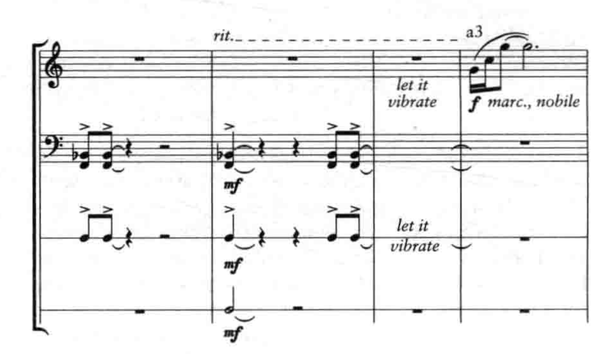
(strike each note sharply)
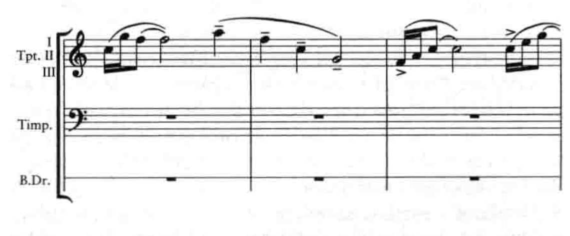
Piano

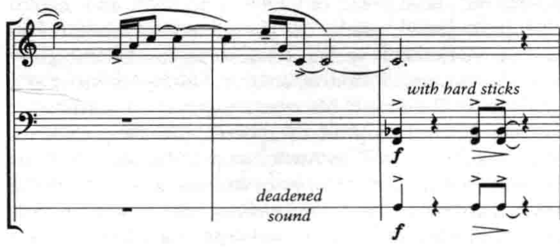
non legato, deliberamente

Ex.2 *Fanfare for the Common Man* (1942)









Copland's rhythms are often declamatory, suggesting the accentual patterns of prose, rather than conventional song or dance patterns (though their strong physical qualities have always attracted choreographers). In slower passages, prose-like rhythms suggest quiet hymns, shofar calls or solemn chants. In a lighter vein, however, such rhythms can be jaggedly skittish and nervously jazzy. Even his most straightforward scores contain subtle syncopation, polyrhythmic layering, and changing metres and tempos. For the convenience of performers, however, he often barred his orchestral works more regularly than he would have liked; in such cases, he sometimes added explanatory footnotes and dotted bar-lines to help clarify his intentions.



Ex.3 Piano Fantasy (1957)

Copland makes unusually frequent use of unison and two-voice writing (including the familiar device of two-part canon) and his transparent textures are considered one of his most distinctive and influential traits. Such lean textures are often filled out by the pairing of one or more parts with a parallel voice. A few of Copland's works, like the massive Third Symphony and the autumnal Nonet, include passages that are atypically rich and thick. Generally, however, textures display razor-sharp clarity and brilliance.

Copland's instrumental writing is similarly bright and crisp, specifying many types of accent and articulation. His orchestrations, thought by Stravinsky and Piston to be particularly distinguished, avoid the 'useless doublings' he criticized in Wagner in favour of the chamber-like sonorities he admired in Mahler. Unlike Mahler, however, he exploited the cantabile potential of the strings and other instruments with extreme restraint. He expected straightforward playing without excessive sentiment or vibrato. As a conductor, he often admonished the violins with the comment, 'It's too much on the Tchaikovsky side' (or 'the Massenet side'). His piano writing, featuring alternating passages of great delicacy and brash percussiveness uniquely suited his own piano playing, according to Bernstein. The application of some of these features in music for voice and chorus was even more provocative, but also effective and memorable.

Copland worked mostly in smaller forms, the large scope of the Third Symphony and the Piano Fantasy being exceptional. He had a life-long predilection for three-movement designs (often in a slow–fast–slow format), especially in larger instrumental works. His two concertos, however, each consist of two movements with a connective cadenza that anticipates the finale. Many other works are in single-movement forms. Like Stravinsky, Copland created his forms by piecing together smaller sections. He did not compose strictly from the beginning of a piece to the end, but juggled and rearranged motives, passages and sections. 'I don't compose; I assemble materials', he once stated. His occasional adaptation of traditional forms such as the sonata, variation and chaconne take on highly original expressions. Large movements more typically unfold in a general arch-like shape.

Although he thought it imperative for a good listener to apprehend, in a general way, a piece's formal structure, Copland considered composition as fundamentally an emotional experience, an act of 'self-expression' and 'self-discovery'. 'Music is largely the product of emotions', he said, explaining why he worked at night, 'and I can't get emotional early in the day'. He also spoke of 'musical instinct' and the 'heat of inspiration'. He believed that some contemporary composers overemphasized music's intellectual side, just as performers tended to overemphasize its purely technical aspects. At the same time, he criticized the emotional excesses of many Romantic and post-Romantic composers, identifying instead with the image of Beethoven attributed to Schubert, a composer who maintained 'superb coolness under the fire of creative fantasy'.

Copland's own emotional directness was frequently made explicit by detailed and unusual verbal directives in his scores. As early as *Three Moods* (1920–21) he explored three expressive modes comparable to those later identified by Paul Rosenfeld as characteristic: 'Embittered'; 'Wistful'; and 'Jazzy'. Larger works display a wider range of emotions, with middle sections often providing emotional contrast. His dialectical thinking and love of contradictions related well to his remarkably open-minded and balanced personality. For Clurman, he was a composer 'whose creation synthesizes the tensions between the loneliness, isolation and desire for withdrawal a sensitive person must feel in our stony and increasingly

joyless society with the equally strong impulse to affirm and assert with humor and an irrepressible vivacity the age-old aspirations of humankind' (Pollack, B1999).

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The Second Hurricane (school play-op, 2, E. Denby), 1936, New York, Henry Street Settlement Music School, 21 April 1937

The Tender Land (2, H. Everett [E. Johns]), 1952–4, New York, New York City Op, 1 April 1954; rev. 3 acts, 1955, Tanglewood, 2 Aug 1954, final rev. Oberlin, OH, 20 May 1955; orch suite, 1958

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Grohg, 1922–5, rev. 1932, cond. O. Knussen, London, 20 June 1992; excerpt Dance of the Adolescent, arr. 2 pf, 1933

Hear Ye! Hear Ye!, 1934, cond. R. Ganz, Chicago, 30 Nov 1934

Billy the Kid, 1938, 2 pf perf., cond. F. Kitzinger, Chicago, 6 Oct 1938, orch perf., cond. W. Steinberg, New York, 24 May 1939; orch suite, 1939, 2 pf, 1946, excerpts arr. chbr orch, 1946, vn, pf, 1950, vc, pf, 1952

Rodeo, 1942, cond. F. Allers, New York, 16 Oct 1942; arr. as Rodeo: 4 Dance Episodes, orch, 1942, cond. A. Fiedler, Boston, 28 May 1943 [only 3 Episodes perf.], cond. A. Smallens, New York, 22 June 1943; arr. pf, 1946, Hoe-Down arr. str orch, 1946, vn, pf, 1946

Appalachian Spring, fl, cl, bn, pf, 4 vn, 2 va, 2 vc, db, 1943–4, cond. L. Horst, Washington, DC, 30 Oct 1944, orchd 1954; suite, 1944, orchd, 1945, cond. A. Rodzinski, New York, 4 Oct 1945

Dance Panels, 1959, rev. 1962, cond. Copland, Munich, 3 Dec 1963, arr. 2 pf, 1959, pf, 1965

OTHER DRAMATIC

Film scores: The City (dir. R. Steiner and W. Van Dyke), 1939, unpubd; Of Mice and Men (after J. Steinbeck, dir. L. Milestone), 1939, unpubd; Our Town (after T. Wilder, dir. S. Wood), 1940, unpubd [arr. orch suite, 1940, arr. as Story of Our Town, vn, pf, 1940, excerpts arr. pf, 1944]; The North Star (after L. Hellman, dir. Milestone), 1943; The Cummington Story, 1945, unpubd; The Heiress (after H. James: *Washington Square*, dir. W. Wyler), 1948, released 1949; The Red Pony (after Steinbeck, dir. Milestone), 1948 [arr. orch suite, 6 scenes, 1948, sym. band suite, 4 scenes, 1966]; Something Wild (after A. Karmel: *Mary Ann*, dir. J. Garfein), 1961, unpubd

Incid music: Miracle at Verdun (H. Chlumberg), chbr orch, 1931; The Five Kings (after W. Shakespeare), 1v, cl, tpt, gui, org, perc, 1939, unpubd; From Sorcery to Science (puppet-show music), orch, 1939; Quiet City (I. Shaw), cl, sax, tpt, pf, 1939, unpubd [arr. suite, tpt, eng hn, str, 1940]; The World of Nick Adams (TV play, after E. Hemingway), orch, 1957; CBS Playhouse (theme song), brass, perc, 1967, unpubd

ORCHESTRAL

Cortège macabre, 1923, cond. H. Hanson, Rochester, NY, 1 May 1925 [from Grohg]

Symphony, org, orch, 1924, N. Boulanger, cond. W. Damrosch, New York, 11 Jan 1925; arr. without org as Sym. no.1, 1926–8; Prelude, arr. chbr orch, 1928, pf trio, n.d., unpubd

Music for the Theatre, suite, chbr orch, 1925, cond. S. Koussevitzky, Boston, 20 Nov 1925

Piano Concerto, 1926, Copland, cond. Koussevitzky, Boston, 28 Jan 1927

Symphonic Ode, 1927–9, cond. Koussevitzky, Boston, 19 Feb 1932; rev. 1955, cond. C. Münch, Boston, 3 Feb 1956

Dance Symphony, 1929, cond. L. Stokowski, Philadelphia, 15 April 1931 [from Grohg]

Short Symphony (Symphony no.2), 1932–3, cond. C. Chávez, Mexico City, 23 Nov 1934

Statements: Militant, Cryptic, Dogmatic, Subjective, Jingo, Prophetic, 1935, last two movts only, cond. E. Ormandy, Minneapolis, 9 Jan 1936; cond. D. Mitropoulos, New York, 7 Jan 1942

El salón México, 1932–6, cond. Chávez, Mexico City, 27 Aug 1937

Music for Radio: Saga of the Prairie, 1937, cond. H. Barlow, New York, 25 July 1937; retitled 1968 as Prairie Journal

An Outdoor Adventure, 1938, cond. A. Richter, New York, 16 Dec 1938; arr. sym. band, 1942, cond. Copland, New York, 22 June 1942

Signature, 1938, cond. I. Karman, New York, 23 Feb 1938, unpubd

John Henry, chbr orch, 1940, cond. Barlow, New York, 5 March 1940, rev. orch, 1952

Fanfare for the Common Man, brass, perc, 1942, cond. E. Goossens, Cincinnati, 12 March 1943

Lincoln Portrait, spkr, orch, 1942, W. Adams, cond. A. Kostelanetz, Cincinnati, 14 May 1942

Music for Movies, 1942, cond. D. Saidenberg, New York, 17 Feb 1943 [incl. music from The City, Of Mice and Men, Our Town]

Letter from Home, dance orch, 1944, cond. P. Whiteman, New York, 17 Oct 1944; arr. chbr orch, 1947, rev. orch, 1962

Symphony no.3, 1944–6, cond. Koussevitzky, Boston, 18 Oct 1946

Jubilee Variation on a Theme of Goossens, 1945, cond. Goossens, Cincinnati, 23 March 1945, unpubd [incl. in Variations on a Theme by Goossens]

Danzón cubano, 1946, cond. R. Stewart, Baltimore, 17 Feb 1946 [arr. of 2 pf piece]

Clarinet Concerto, cl, str, hp, pf, 1947–8, B. Goodman, cond. F. Reiner, New York, 6 Nov 1950

Preamble for a Solemn Occasion, spkr, orch, 1949, L. Olivier, cond. L. Bernstein, New York, 10 Dec 1949; arr. org, 1953, sym. band, 1973

Variations on a Shaker Melody, sym. band, 1956 [from Appalachian Spring]

Orchestral Variations, 1957, cond. R. Whitney, Louisville, KY, 5 March 1958 [arr. of pf piece]

Connotations, 1962, cond. Bernstein, New York, 23 Sept 1962

Down a Country Lane, school orch, 1964, cond. E. Read, London, 20 Nov 1964 [arr. of pf piece]

Emblems, sym. band, 1964, cond. W. Schaefer, Tempe, AZ, 18 Dec 1964

Music for a Great City, 1964, cond. Copland, London, 26 May 1964 [from Something Wild]

Inscape, 1967, cond. Bernstein, Ann Arbor, MI, 13 Sept 1967

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Ceremonial Fanfare, brass, 1969, New York, 14 Nov 1970

Happy Anniversary, 1969, cond. Ormandy, Philadelphia, 24 Jan 1970

Inaugural Fanfare, wind, 1969, cond. G. Miller, Grand Rapids, MI, 14 June 1969, rev. 1975

Larghetto pomposo (Happy Birthday), unspecified brass, 1971

3 Latin American Sketches, 1971: Estribillo; Paisaje mexicana (1959); Danza de Jalisco (1959); Danza only, Spoleto, July 1959; Paisaje and Danza as 2 Mexican Pieces, cond. Copland, Washington, DC, 20 April 1965; complete perf., cond. Kostelanetz, New York, 7 June 1972; Danza arr. pf, 1959, 2 pf, 1963

CHORAL

4 Motets (Bible), SATB, 1921, cond. M. Smith, Fontainebleau, 1924

The House on the Hill (E.A. Robinson), SSAA, 1925, cond. G. Reynolds, New York, 24 April 1925

An Immorality (E. Pound), S, SSA, pf, 1925, cond. Reynolds, New York, 24 April 1925

Into the Streets May First (A. Hayes), unison vv, pf, 1934, New York, 29 April 1934

What do we plant? (H. Abbey), SSA, pf, 1935, New York

Lark (G. Taggard), B, SATB, 1938, cond. R. Shaw, New York, 13 April 1943

Las agachadas (The Shake-Down Song) (trad. Sp.), SSAATTBB, 1942, cond. H. Ross, New York, 25 May 1942

Song of the Guerrillas (I. Gershwin), Bar, TTBB, pf, 1943 [from The North Star]

Stomp Your Foot, SATB, pf 4 hands, 1943 [from The Tender Land]; arr. chorus, orch, 1954

In the Beginning (Bible: *Genesis*), Mez, SATB, 1947, cond. Shaw, Cambridge, MA, 2 May 1947

The Promise of Living, SATBB/TTBB, pf 4 hands, 1954 [from The Tender Land]; arr. chorus, orch, 1954

Canticle of Freedom (J. Barbour), 1955, cond. K. Liepmann, Cambridge, MA, 8 May 1955; rev. 1965, cond. Shaw, Atlanta, 19 Oct 1967

CHAMBER

Capriccio, vn, pf, 1916, unpubd; Poème, vc, pf, 1918, unpubd; Lament, vc, pf, 1919, unpubd [arr. pf trio, 1919, unfinished]; 2 Preludes, vn, pf, 1919–21, unpubd; Sonata Movt on a Theme by Paul Vidal, str qt, 1921, unpubd; Movt, str qt, *c*1923; 2 Pieces, str qt, 1923–8: Rondino, Lento molto; 2 Pieces, vn, pf, 1926:

Nocturne [arr. cl, pf, 1976], Ukelele Serenade; Vitebsk: Study on a Jewish Theme, pf, trio, 1928; Elegies, vn, va, 1932, unpubd; Sextet, cl, str qt, pf, 1937 [arr. of Short Symphony]; Sonata, vn, pf, 1942–3 [arr. cl, pf, 1983, rev. 1986]; Pf Qt, 1950; Nonet, 3 vn, 3 va, 3 vc, 1960; Duo, fl, pf, 1971 [arr. vn, pf, 1977]; Threnody I (In memoriam Igor Stravinsky), fl, str trio, 1971; Vocalise, fl, pf, 1972 [arr. ob, pf, 1972; arr. of vocal work]; Threnody II (In memoriam Beatrice Cunningham), G-fl, str trio, 1973

SONGS

for solo voice and piano unless otherwise stated

After Antwerp (E. Cammaerts), 1917, unpubd; Melancholy (J. Farnol), 1917, unpubd; Spurned Love (T.B. Aldrich), 1917, unpubd; 3 Songs (A. Schaffer), 1918: My heart is in the east, A Summer Vacation; Night; Simone (R. de Gourment), 1919; Music I heard (C. Aiken), 1920, unpubd; Old Poem (trans. A. Waley), 1920; 1 chanson (V. Hugo), 1921, unpubd; Pastorale (trans. E.P. Mathers), 1921; Reconnaissance (F. Gregh, 1921, unpubd; Alone (trans. Mathers), 1922; As it fell upon a day (R. Barnefield), S, fl, cl, 1923; Jazz Song, *c*1924, unpubd; Poet's Song (e.e. cummings), 1927; Vocalise, S/T, pf, 1928 [arr. fl, pf, ob, pf]; We've Come (Banu) (trad. Israeli), 1938; Song of the Guerrillas (I. Gershwin), 1943 [from The North Star]; Old American Songs I, arrs., 1950: The Boatmen's Dance (D. Emmett), The Dodger, Long Time Ago (C.E. Horn, G.P. Morris), Simple Gifts (attrib. J. Brackett), I Bought Me a Cat (trad.); 12 Poems of Emily Dickinson, 1950 [8 Poems arr. 1v, chbr orch, 1970]; Old American Songs II, arrs., 1952 [arr. 1v, orch, 1957]: The Little Horses (trad.), Zion's Wall (attrib. J.G. McCurry), The Golden Willow Tree (trad.), At the River (R. Lowry), Ching-a-Ring Chaw (trad.); Dirge in Woods (G. Meredith), 1954; Laurie's Song, 1954 [from The Tender Land]

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Moment musicale, 1917, unpubd; Waltz Caprice, unpubd; Sonnet I, 1918, unpubd; Sonnet II, 1919, unpubd; Humoristic Scherzo: The Cat and the Mouse, 1920; 3 Moods, 1920–21: Embittered, Wistful, Jazzy; Sonnet III, 1920, unpubd; Passacaglia, 1921–2; Petit Portrait, 1921; Pf Sonata, 1921; Blues no.1 (Sentimental Melody: Slow Dance), 1926–7; Blues no.2 (Pf Blues no.4), 1926; Pf Blues no.2, 1926, rev. 1934 [arr. chbr orch, 1978–9]; Pf Variations, 1930, orchd 1957; Sunday Afternoon Music, 1935; The Young Pioneers, 1935; Pf Sonata, 1939–41; Episode, org, 1940; Danzón cubano, 2 pf, 1942, orchd 1946; Midday Thoughts, 1944, rev. 1982; Midsummer Nocturne, 1947, rev. 1977; Pf Blues no.1, 1947 [arr. chbr orch, 1978–9]; Pf Blues no.3, 1948; Pf Fantasy, 1952–7; Down a Country Lane, 1962; Danza de Jalisco, 2 pf, 1963 [arr. of orch work]; In Evening Air, 1966; Night Thoughts (Homage to Ives), 1972; Proclamation, 1973, rev. 1982

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HOWARD POLLACK

Coppel (Ger.; Lat. *copula*). *See under* ORGAN STOP.

Coppens, Claude A(lbert) (*b* Schaarbeek, nr Brussels, 23 Dec 1936). Belgian pianist and composer. He studied at the Brussels Conservatory (1944–52) and with Jacques Février and Marguerite Long in Paris. He was a finalist of the Marguerite Long Competition in 1955, of the International Queen Elisabeth Competition in 1956 and of the International Piano Competition in Rio de Janeiro in 1957. In 1960 he studied law at the Free University of Brussels. He has given piano recitals all over the world, specializing in the music of Cage and Satie. In 1995 he recorded the complete piano works of Satie. He has taught the piano at the Ghent Conservatory since 1973. He is well known for his lectures on contemporary music and its interpretation. As a composer he is largely self-taught. He was one of the founders of the group Spectra (Ghent, 1963). The serialism of his early works has evolved into a post-serial technique which includes the use of experimental sounds. He has written electronic music and from 1967 to 1968, in *Pieces for Two*, was the first composer in Belgium to use stochastic methods on the computer. His working method is minute and detailed, leaning to formalism. He has written didactic piano pieces.

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(*selective list*)

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Pf: Série et variations, 1960; Sonata (Structure I), 1964; Pieces for Two, pf 4 hands, 1968 [also 2 pf]; Klavierbüchlein I, II, III, 1972
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YVES KNOCKAERT

Copper Family [The Coppers]. English family of singers. The Coppers, who perform unaccompanied partsongs, have retained an unbroken family tradition over several generations. They are perhaps the most well-documented of English traditional singers and are unusual since the English tradition is usually considered to be primarily monophonic. The family, from Rottingdean, Sussex, first came to public attention when a selection of family songs was published in the inaugural volume of the journal of the newly formed Folk-Song Society, noted by Mrs Kate Lee (Honorary Secretary) from the brothers James 'Brasser' (1845–1924) and Tom Copper. Brasser's son, Jim (1882–1954), and his son Bob (*b* 1915) were recorded by the BBC in the 1950s, and in 1961 Caedmon Records issued a series of LPs entitled *Folk Songs of Britain* which included several songs by Bob Copper and his cousin Ron. Even Bob Copper's eight-and-a-half-year-old son John (*b* 1949) was recorded singing *The Brisk and Bonny Lad* and *The Fox* by the BBC in 1957. In 1971 a four-album boxed set of LPs entitled *A Song for Every Season* included performances of calendrical songs by Bob and Ron Copper as well as Bob Copper's children, John and Jill Copper. The album's release coincided with Bob Copper's book of the same title, a family history and evocation of old rural Sussex containing 47 songs from Jim Copper's handwritten family songbook. The Coppers have gained an international reputation, and albums, CDs and books continue to proliferate. At the centenary celebrations of the ENGLISH FOLK DANCE AND SONG SOCIETY held in 1998, the Coppers were honoured guests and Bob Copper's six grandchildren, the seventh generation of singers, performed.

See also ENGLAND, §II, 3(ii).

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DAVE ARTHUR

Coppini [Coppinus, Copinus], **Alessandro** [Alexander] (*b* in or nr Florence, *c*1465; *d* Florence, 1527). Italian composer, organist and theologian. In 1475 he began training for the priesthood at the Florentine convent of the SS Annunziata, parent house of the Servite Order, of which he eventually became a member. Later he studied in Bologna and in 1502 was awarded the degree of Master of Sacred Theology. He became a deacon of the Florentine College of Theologians in 1517 and earned the doctorate a few years later. He perhaps first studied composition with Arnolfo Giliardi, music teacher at the SS Annunziata in 1478–9. Coppini's musical career began in 1489, when he was engaged as singing teacher, assistant organist and chapel singer at the same church, positions that he held until 1497. Possibly during this time he undertook further studies in composition with Isaac and Alexander Agricola, both of whom were then employed at the SS Annunziata. Between 1497 and 1516 he served as organist at several Florentine churches, among them S Lorenzo, S Maria Novella and the SS Annunziata. In 1514 and 1515 letters, in which he was described as an intimate of the Medici and singer of the ruling pope Leo X (Giovanni de' Medici), were written on his behalf by the pope's brother and cousin. He later settled in Rome and was named a singer in the papal chapel in 1522.

His extant works include the *Missa 'Si dedero'*, four motets and 13 Italian secular pieces, comprising eight *canti carnascialeschi*, three ballatas and two canzonettas. The secular works are written in a chordal-homorhythmic texture that is occasionally enlivened by passing notes and other brief passages in imitation. In the motets, sections in pervading imitation alternate with passages in either free counterpoint or homophonic style, and phrases overlap frequently. *Fiat pax in virtute tua*, whose text is a

supplication to St Sebastian for deliverance from the plague, uses a cantus firmus in the tenor; motifs drawn from it appear freely paraphrased in the other voices. *Missa 'Si dedero'* is based on a song motet of the same name by Agricola. Although it is primarily a cantus-firmus composition, in the Gloria, Coppini drew on all three voices of the model simultaneously. This work, composed between 1493 and 1509, shows that Coppini was one of the first Italians who succeeded in combining the homophonic style of his native land with the most advanced contrapuntal practices of the North.

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SACRED

Missa 'Si dedero', 5vv (on Agricola's song motet)
Fiat pax in virtute tua, 4vv (to St Sebastian)
Hodie nobis caelorum Rex, 6vv (responses at Matins, Christmas)
In illo tempore, 4vv (Gospel for Easter Sunday)
[textless motet], 4vv

SECULAR

Aprite in cortesia, 4vv, G; Bench'i' cerchi, 4vv; Con teco sempre, Amore, 3vv; Contrar'i' venti, 4vv; Dall'infelice grotte, 4vv, G; De', qualche carità, 4vv, G; La città bella, 4vv, G; Lanzi maine far chaxon, 4vv; Perch'ogni cosa, 4vv; Queste quattro sorelle, *I-Fn* B.R.230 (inc.); Tanto è la donna mia, 3vv; Teco signora mia, 4vv; Troppi, donna, ne vuoi, 3vv

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FRANK A. D'ACCONE

Coppini, Aquilino (*b* Milan; *d* 1629). Italian man of letters. He was associated with the circle of Cardinal Federico Borromeo, to whom he dedicated the first of his three collections of contrafacta (*Musica tolta da i Madrigali di Claudio Monteverde, e d'altri autori . . . e fatta spirituale*, 5–6vv, Milan, 1607 (ed. J.P. Jacobsen, 1998), 1608 (lost) and 1609). His *Epistolarum libri sex* (Milan, 1613) gives information on both his contacts with important figures of the day and on some of the most important stages of his career (which also found him in Turin), culminating in the appointment to the chair of rhetoric at the University of Pavia. His contrafacta are of interest for their concentration on madrigals by Monteverdi (especially the third, fourth and fifth books) and for his treatment of the poetic text. Rather than simply replacing the original text with a liturgical one, he 'spiritualized' then through a careful translation which, like an exercise in rhetorical expertise, reproduces the phonemes, accents and rhythms of the secular text.

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ANTONIO DELFINO

Coppola, Piero (*b* Milan, 11 Oct 1888; *d* Lausanne, 17 March 1971). Italian conductor and composer. He studied the piano and composition at the Milan Conservatory until 1909, then began a distinguished career as a conductor, first at La Scala and later at La Monnaie in Brussels (1912–13). He spent a year in London, was in Scandinavia from 1915 to 1919, and then settled in Paris, where he became artistic director of the French branch of HMV. He made many recordings before World War II with the LSO and the Paris Conservatoire orchestra. These included Prokofiev's Piano Concerto no.3 with the composer, and Debussy's *Nocturnes* and *Ibéria*, which show the lucidity and vivid sense of atmosphere and texture that made him renowned for his performances of French music. In the opera house his experience included early performances of Puccini's *La fanciulla del West*, which he introduced at Florence and Brussels. His compositions include two operas, *Sirmione* (1910) and *Nikita* (1914), a symphony, which he conducted at the Concerts Pasdeloup in 1924, and other orchestral, vocal and chamber works. He wrote *Dix-sept ans de musique à Paris, 1922–1939* (Paris, 1944/*R*).

ROBERT PHILIP

Coppola, Pietro (Antonio) (*b* Castrogiovanni [now Enna], 11 Dec 1793; *d* Catania, 13 Nov 1877). Italian composer. His first teachers were his father Giuseppe and his brother Francesco. He then studied for a short time at the conservatory of the Pietà dei Turchini in Naples, finally completing his education by himself. From about 1810 he was a music teacher in Catania, where his family lived, and later succeeded his father as *maestro concertatore* at the theatre there. His first operas, *Il figlio del bandito* (1816), *Artale d'Aragona* (?1816) and *Il destino* (1825), performed in Naples and Catania, met with limited success.

In 1832–3 Coppola was appointed as Pietro Raimondi's replacement at the S Carlo in Naples. In 1835 his opera *La pazza per amore*, a reworking of the libretto of Paisiello's celebrated *Nina* of 45 years before, had such a resounding triumph in Rome that within a few years it had been performed in most of the theatres of Italy, as well as in Vienna, Berlin, Paris, Lisbon, Havana and Mexico City. In the next three years Coppola, now an important figure, took advantage of his success with four more operas, written for Turin, Vienna and Milan, none of which was very successful. In 1839 he was made music director of the Lisbon opera house, the S Carlos, and remained there until 1843, producing his earlier operas and writing two new ones, *Giovanna I* (1840) and *Inés de Castro* (1841). From 1843 to 1850 he was once more in Italy, where three new operas were performed in Rome and Palermo, but in 1850 he again took up his old post in Lisbon and held it until 1871. During this period he revised his earlier works and composed a Portuguese comic opera, *Oaunel de Salamão* (1853), for the private theatre of the Count of Farrobo.

In 1853 he refused the directorship of the Palermo Conservatory in protest against the reactionary Bourbon regime. He returned to Italy in 1871 and was *maestro di cappella* at Novara Cathedral for three years. There he composed a large amount of church music, including a

famous *Salve regina*. In autumn 1873 he moved to Catania, where he was made honorary director of the municipal musical organizations. His last compositions were two hymns and a Requiem commissioned by the city of Catania and performed in 1876 on the occasion of the removal of the ashes of Bellini from Paris to his native city.

Coppola was the typical exporter of a provincial and derivative operatic product, one largely outside the progressive path of Italian opera in his time. A facile melodist in the Bellinian vein, he was less successful when later he attempted brilliant comedy and Romantic subjects.

His father, Giuseppe Coppola (*b* Naples; *d* Catania, *c*1810), composed several operas for Naples that were performed during the last decade of the 18th century. He moved to Sicily in the 1790s where he held the position of *maestro concertatore* and conductor at the theatre.

STAGE

La pazza per amore [Nina] (melodramma semiserio, 2, J. Ferretti, after G.B. Lorenzi), Rome, Valle, 14 Feb 1835, *I-Mr**, vs (Milan, ?1835/*R*1986 in IOG, v, with introduction by P. Gossett); rev. 1871

La festa della rosa ossia Enrichetta di Bajenfeld (melodramma giocoso, 2, Ferretti), Vienna, Kärntnertor, 29 June 1836, vs (Milan, ?1850)

Il postiglione di Longjumeau (melodramma comico, 2, C. Bassi), Milan, Scala, 6 Nov 1838, excerpts (Milan, ?1838/*R*1986 in IOG, v, with introduction by P. Gossett)

13 other ops

Other works: Cant. in morte di Maria Malibran, Milan, Scala, 17 March 1837, collab. Donizetti, Mercadante, Pacini and Vaccai; Salve regina (?1872); Requiem, 1876; several masses; other sacred music; songs

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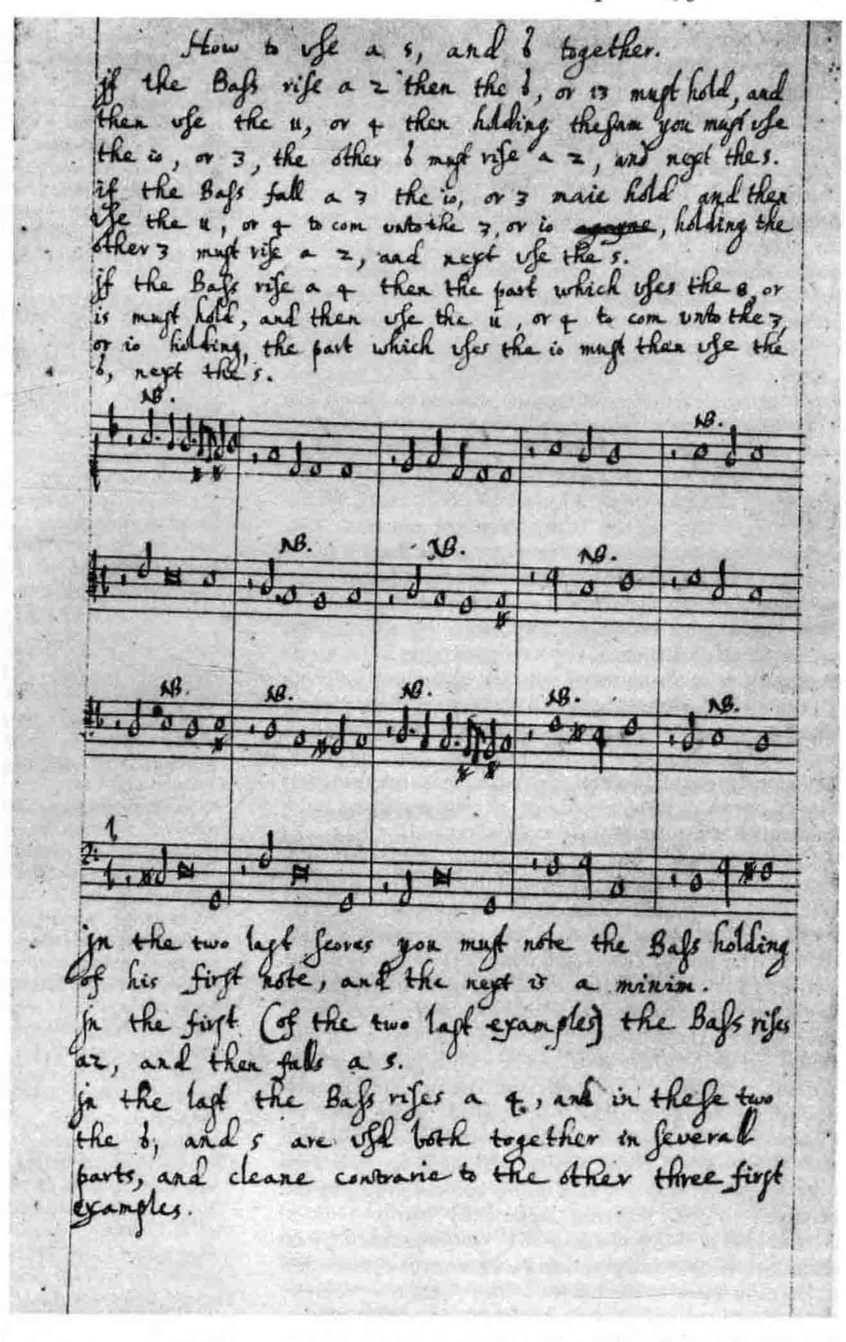
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GIOVANNI CARLI BALLOLA/R. M. MARVIN

Coprario [Coperario, Cooper, Cowper], **John** [Giovanni] (*b* ?*c*1570–80; *d* ?London, *c*June 1626). English composer, viol player and teacher. Playford referred to him as 'Mr John Coperario aliàs Cooper', John Aubrey as 'Jo. Coperario, whose reall name I have been told was Cowper', and Roger North as 'Coperario, who by the way was plain Cooper but affected an Itallian termination'. He himself spelt his name 'John Coprario'. In a document dated 1617 he is described as 'John Coperario, gentleman'. Dart (*ML*, 1961) conjectured that he may have been the John Cowper who became a chorister of Chichester Cathedral in 1575 but this seems improbable. He had already adopted his pseudonym by February 1601, when William Petre made a gift of 10 shillings to 'Coprario for Lessons hee broughte mee while in London' (*US-Ws* 1772.1; copy in Essex Record Office). Anthony Wood's notes seem to contain the earliest suggestion that the italianization of his name was a result of a sojourn in Italy, describing him as 'an English man borne, who having spent much of his time in Italy was there called Coprario, which name he kept when he returned into England'. Such an Italian visit is far from being out of the question, though evidence remains elusive. He was however on the Continent during 1603, for the privy purse expenses of the Secretary of State, Sir Robert Cecil, for 2–13 April include the sum of £3 'by my Lord's appointment unto Coperarey at his going into the Low Countries'. In 1606 he composed his *Funeral Teares* in memory of Charles Blount, Earl of Devonshire. For composing songs for the banquet given for James I by the Merchant Taylors' Company on 16 July 1607 he was paid £12. But it was Cecil, created Earl of Salisbury in 1605 and appointed Lord Treasurer in 1608, who seems to have been Coprario's chief patron during these years. When Cecil's musicians played for Queen Anne on 31 October 1605 Coprario received £5 as 'a Setter of Musick'. As Charteris (1974) has shown, the Cecil papers at Hatfield House indicate frequent payments to him between June 1607 and April 1613, covering lodging, the cost of stringing the instruments in his care (which included a 'lyra'), disbursements in connection with the boy George Mason, rewards for musicians hired probably for the entertainment of the King at Salisbury House in May 1608, a 'free gift to him' of £20 at Christmas 1609, and a gift of £10 from the second earl before his journey to Heidelberg in 1613; among the papers thus brought to light are some bearing his signature which conclusively establish that the famous manuscript of his *Rules how to Compose* (*US-SM* EL 6863) is in Coprario's hand (see illustration). Other patrons were Edward Seymour, Earl of Hertford (1539–1621), and Francis Clifford, Earl of Cumberland (1559–1641). Aubrey claimed that Coprario 'lived most' on Seymour's Wiltshire estates at Amesbury and Wulfall, and Fuller wrote that Seymour retained the boy William Lawes as a musical apprentice and 'bred him of his own cost in that Faculty, under his Master Giovanni Coperario'. Clifford's payments to Coprario included £7 in July 1614 for a 'lyro' viol 'sent by sea to Londsbrough' and £11 in January 1617 following 'his returne from the Cittie of Ragusin in Italy' (Hulse, 1993). It was presumably to cover this journey to Ragusa (Dubrovnik) that he was granted a pass from the Privy Council on 13 July 1616 'to goe into forraigne partes for one yeare about dispatch of his private occasions'. A further year's pass to visit Germany was issued on 28 June 1617.

Coprario's settings of Campion's *Songs of Mourning: Bewailing the untimely death of Prince Henry*, published early in 1613, include elegies addressed personally to James I, Queen Anne, Prince Charles, Princess Elizabeth and the Elector Frederick (to whom the set as a whole was dedicated). For composing music for Campion's *The Lords Maske*, the first of the masques to celebrate Princess Elizabeth's marriage to Frederick on 14 February 1613, he received £20; subsequently he was one of the retinue which accompanied the bridal pair on their journey to Heidelberg. Later that year he once again collaborated with Campion, for whose 'Masque of Squires' (given in December to mark the Earl of Somerset's marriage) he composed three songs.

Hawkins set down the tradition that he 'taught music to the children of James the First', Burney that Prince Charles was 'a scholar of Coperario, on the viol da gamba'. Though these assertions should be accepted with caution, it is clear that he came to occupy a special place in the Prince of Wales's household. In March 1618 he received 'for his highnes speciall use and service' the sum


How to use a 5, and 6 together.
if the Bass rise a 2 then the 6, or 13 must hold, and
then use the 11, or 4 then holding the sam you must use
the 10, or 3, the other 6 must rise a 2, and next the 5.
if the Bass fall a 3 the 10, or 3 maie hold and then
use the 11, or 4 to com unto the 7, or 10, holding the
other 3 must rise a 2, and next use the 5.
if the Bass rise a 4 then the part which uses the 8, or
15 must hold, and then use the 11, or 4 to com unto the 3,
or 10 holding, the part which uses the 10 must then use the
6, next the 5.

In the two last scores you must note the Bass holding
of his first note, and the next is a minim.
In the first (of the two last examples) the Bass rises
a 2, and then falls a 5.
In the last the Bass rises a 4, and in these two
the 6, and 5 are used both together in severall
parts, and cleane contrarie to the other three first
examples.

Passage describing 'How to use a 5, and 6 together' from the autograph MS of John Coprario's 'Rules how to Compose', c1610–16 (US-SM EL 6863, f.32v)

of £50, and from 25 March 1622 he was paid an annual stipend of £40 as one of the Prince's musicians-in-ordinary. Four fantasias by him may have formed part of an intended gift for Philip III ordered by the Duke of Buckingham at the time of Charles's projected Spanish marriage in 1623 (Rasch, 1991). In a petition dated 12 May 1625 to Charles, the violinist John Woodington described himself as 'Musition to King James 6 yeres, and to His Majestie in Coperario's musique 3 yeres'. It was doubtless during this period and for the ensemble to which Woodington belonged that Coprario composed the 'incomparable' fantasia-suites which, according to Playford, delighted Charles more than any instrumental music and in which he 'could play his part exactly well on the Bass-Viol'. Upon his accession in 1625 Charles appointed Coprario composer-in-ordinary, a position to which Ferrabosco succeeded in July 1626 'in the place of John Copreario deceased'.

To the composer's early period may be assigned the Italian villanellas, and, more important, the fantasias or 'instrumental madrigals' (as the majority may be better termed) of five and six parts which later came to be among his most celebrated works. Almost all of these are found bearing Italian titles, some of which may be identified as the incipits of madrigal, canzonet or villanella texts set by such composers as Marenzio, Anerio, Eremita, Gorzanis (whose *Primo libro di Napolitane* of 1570 supplied most of the verses used for the three-part villanellas) and

Vecchi. Only three of Coprario's five- and six-part pieces survive with fully underlaid texts: these include highly chromatic settings of lines from Petrarch's canzone *Che debb'io far* and from Guarini's *Il pastor fido*. The discovery (Braun, 1977; Charteris, 1986) that Moritz, Landgrave of Hessen-Kassel owned a set of manuscript partbooks of 'Madrigali a. 5. di Giovanni Coprario composte' in 1613 goes some way towards confirming the suspicion that most of the others too must have originated as madrigals, a genre which in England came to be considered as 'apt for viols or voices'. No such overt literary associations underlie his fantasias of two, three or four parts; indeed the sets for three and four viols are classic examples of this 'chiefest kind of musicke which is made without a dittie'. Some fine, idiomatic music for lyra viols survives; Wood, following Playford, named Coprario as 'one of the first Authors that set Lessons to the Viol Lyra-way, and composed Lessons not only to play alone but for two or 3 Lyra-Viols in consort, which hath been approved by many excellent masters'. His fantasias for two bass viols and organ, which seem to be late works and are in structure more like grave polyphonic airs, represent an innovation in consort music texture, with the organ providing important harmonic and contrapuntal enrichment. The keyboard takes a still more essential role in the suites of fantasia, alman and galliard for one or two violins, bass viol and organ; these pieces, which gave rise to the 'fantasia-suite' genre that flourished until the Restoration, are notable not only for their instrumentation and formal scheme, but also because they show Coprario's pithiness of line, rhythmic wit and bold dissonance treatment at their most advanced.

Coprario stands out as an original, influential and literate figure in the circle that included the younger Ferrabosco, Orlando Gibbons and Thomas Lupo. His songs are less important than his instrumental music, though the *Funeral Teares* and *Songs of Mourning* strike a style of declamatory elegiac rhetoric quite individual in English work of the period. For the former he may well have written the words (including *In darknesse let me dwell*) as well as the music. The contributions to Sir William Leighton's *Teares or Lamentacions* are his only devotional compositions. His treatise *Rules how to Compose* (which has occasional correspondences of detail with Campion's *A New Way of Making Fowre parts in Counter-point*) survives in a holograph manuscript that belonged to John Egerton, apparently before he was created Earl of Bridgewater in 1617 (see illustration); it is an eminently clear and practical guide, from first principles to learning 'How to maintayne a fuge', with the progressive Coprario showing through in the tacit unorthodoxies of some of the examples, and in a modified form ('Dr Blow's Rules for Composition', *GB-Lbl* Add.30933) was still being used nearly 100 years later. Thomas Tomkins dedicated one of his *Songs* of 1622 to him; later William Lawes paid his teacher eloquent tribute in his divisions on a 'Paven of Coprario' for harp, violin, bass viol and theorbo (MB, xxi, 1963, 2/1971) and in his 16 fantasia-suites.

WORKS

SACRED

Ile lie me downe, 4vv, broken consort; O Lord how doe my woes encrease, 5vv: 1614[7]; ed. in EECM, xi (1970), 45, 130

SECULAR VOCAL

Funeral Teares for the death of the Right Honorable the Earle of Devonshire, 1–2vv, lute, b viol (London, 1606/*R*): Deceitfull fancy; Foe of mankind; In darknesse let me dwell; My joy is dead; Oft thou hast with greedy eare; O sweete flower; O th'unsure hopes of men; ed. in EL, 1st ser., xvii (1959)

Songs of Mourning: Bewailing the untimely death of Prince Henry (Campion), 1v, lute, b viol (London, 1613/*R*): Fortune and glory; How like a golden dreame; O griefe, how divers are thy shapes; O poore distracted world; So parted you; Tis now dead night; When pale famine; ed. in EL, 1st ser., xvii (1959)

3 songs from the Earl of Somerset's Masque (Campion), 26 December 1613, in 1614[22]: Come a shore, come merrie maters; Goe happy man; While dancing rests; ed. in EL, 1st ser., xvii (1959)

Send home my long strayd eyes to mee (Donne), 1v lute, *GB-Ob*; ed. in EL, 1st ser., xvii (1959)

3 madrigals: Che mi consigli amore (Petrarch), 6vv; Deh cara anima mia, 5vv; Udite, lagrimosi spirti (Guarini), 6vv; ed. in CMM, xcii (1981) and R. Charteris, *J. Coprario: The Six-Part Consorts and Madrigals* (Clifden, 1982)

21 villanelle, 3vv: Amor falla sapere; Amor prega; Chiara più che'l chiar sol (2p. La vostra gran beltà, 3p. Ahi dura sorte); Donna mia (2p. Io ti non stato, 3p. Ahimè, donna mia); Duca, vi voglio dir una novella (2p. Era rosetta, 3p. Pur martellava, 4p. Pur a la fin); Lasso dal primo giorno (2p. Lasso di tanta fiamma, 3p. Lasso di tanti lacci, 4p. Lasso la tua beltà); Non mi date tormento; Questi capelli d'or (2p. La bella fronte, 3p. I dui begli occhi, 4p. Il naso profilato): *GB-Ckc* Rowe 321, *Lbl* Eg.3665, *US-LAuc* C6968M4

INSTRUMENTAL

Alman, 3 viols, ed. R. Charteris, *J. Coprario: the Two-, Three- and Four-Part Consort Music* (London, 1991)

6 fantasias, 2 viols; 10 fantasias, 3 viols, org ad lib; ?3 fantasias, 3 viols, org; 7 fantasias, 4 viols, org ad lib: all ed. R. Charteris, *J. Coprario: the Two-, Three- and Four-Part Consort Music* (London, 1991)

49 instrumental madrigals or fantasias, 5 viols, org ad lib: Alma mia tu mi dicesti; Al primo giorno; Caggia fuoco dal cielo; Chi può mirarvi; Credemi; Cresce in voi; Crudel perchè; Dammi o vita mia soccorso; Deh cara anima mia; De la mia cruda sorte; Del mio cibo amoroso; Dolce ben mio; Dolce mia vita; Dolce tormento (2p. Ingiustitia d'amor); Dove il liquido argento; D'un si bel fuoco; Fugga dunque la luce (2p. O sonno); Fuggi se sai fuggire; Gitene, ninfe; Illicita cosa; In te mio nove sole; In voi moro; Io piango; Io son ferito, Amore; Io vivo in amoroso foco; Ite leggiadre rime; La primavera; Leno; Lieti cantiamo; Luci beate e care; Lucretia mia; Lume tuo fugace; Nel sen della mia Margherita; Ninfa crudele; Occhi miei con viva speme; Ohimè la gioia è breve; O misero mio core; Passa madonna; Per far una leggiadra vendetta; Qual vaghezza; Quando la vaga Flori; Rapina l'alma; Se mi volete morto; Sia maledetto Amore; Voi caro il mio contento; others untitled: ed. in CMM, xcii (1981), together with 3 anon. pieces conjecturally assigned to Coprario

8 instrumental madrigals or fantasias, 6 viols, org ad lib: Al folgorante sguardo; Che mi consigli, Amore; Risurgente madonna; Sospirando; Su quella labra; Udite, lagrimosi spirti; others untitled: ed. R. Charteris, *J. Coprario: The Six-Part Consorts and Madrigals* (Clifden, 1982)

2 lessons, lyra viol, *GB-Lbl* Eg.2971, Harl.7578

3 lessons, 2 lyra viols, *Cu* Dd.v.20 (1 part only)

11 lessons, 3 lyra viols; ed. in RRMBE, xli (1982)

12 fantasias, 2 b viols, org; ed. in RRMBE, xli (1982)

16 fantasia-suites, vn, b viol, org (org only for no.16); ed. in MB, xlvi (1980)

8 fantasia-suites, 2 vn, b viol, org; ed. in MB, xlvi (1980)

Verse, cornett, sackbut, org, *US-NYp* Drexel 5469 (org only)

?2 masque dances ('Cuperaree or Grayes inn'/'The Lordes Maske'; 'The second'), ed. A. Sabol, *Songs and Dances for the Stuart Masque* (Providence, RI, 1959, enlarged 2/1978) [perhaps for *The Lords Maske* (1613), though Sabol prefers to associate these with Beaumont's *Masque of the Inner Temple and Gray's Inn*]

? masque dance ('The Saylers Masque'), ed. A. Sabol, *Songs and Dances for the Stuart Masque* (Providence, RI, 1959, enlarged 2/1978) [unattrib., but perhaps the dance for 'twelve skippers in red capps' which followed the song 'Come a shore, come merrie mates' in the *Earl of Somerset's Masque*)

Pavan, lost, arr. harp, theorbo (with vn and b viol divisions) by W. Lawes, ed. in MB, xxi (1963, 2/1971)

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CHRISTOPHER D.S. FIELD

Coptic church music. A tradition of monophonic sacred music peculiar to the Coptic Orthodox Church of Egypt (for music of the Ethiopian Orthodox Church, also called 'Coptic', *see* ETHIOPIA, §II). Except for a few pieces that, on special occasions, are performed with a vigorous percussion accompaniment, the music is sung unaccompanied, solely by men. The texts of the chants are Coptic, with passages of Arabic interspersed according to local taste and need. Where Copts have emigrated to other lands, parts of the rite may now be sung in French, German or English; such linguistic changes, however, have had little effect on the music.

1. History and transmission. 2. General characteristics. 3. Laḥn. 4. The Divine Liturgy. 5. The Divine Office and Psalmōdia. 6. Musical instruments.

1. HISTORY AND TRANSMISSION. The term 'Copt' (Arabic *qibṭ*), now synonymous with 'Egyptian Christian', derives from the Greek *Aigyptos* ('Egypt'), which is itself derived from the Egyptian 'Ptaḥ', the name for an important deity of Pharaonic Egypt. The Coptic language is the latest stage in the development of Ancient Egyptian, which, during Ptolemaic times, was written in the Greek alphabet with seven additional characters from the demotic (Egyptian) script. Coptic has also borrowed many words and phrases from Greek, which was the original language of the rite. There are two main dialects – Sahidic for Upper Egypt and Bohairic for Lower Egypt; the latter has become the dialect now used in all Coptic rites and in the authorized version of the Coptic Bible.

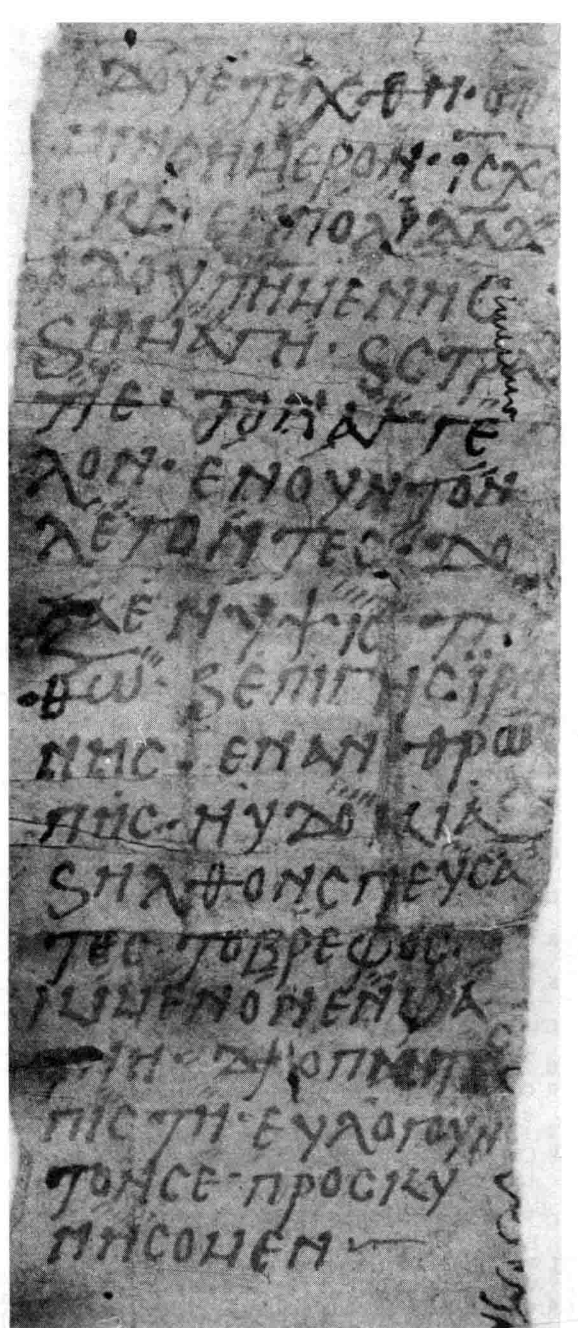
The origins of the Coptic Church lie in the patriarchate of Alexandria, which, according to tradition, was founded by St Mark. After the Council of Chalcedon in 451, the Church adhered to Monophysitism and was separated from the Byzantine and Roman Churches. The Copts, who had been an active Christian force throughout the eastern Mediterranean, deliberately withdrew from the other denominations and, except for some contact with the Syrian (Jacobite) Church (*see* SYRIAN CHURCH MUSIC), henceforth kept and developed their own distinctive musical tradition. After the Arab conquest of Egypt (640–41), the Copts continued to maintain their unique rites, although Arabic increasingly came to be used in some parts of the liturgy.

The Coptic rites developed gradually, with the alleluia, Sanctus and psalms among the earliest texts to be set to

music. The Divine Liturgies, translated from their original Greek counterparts, became fixed in the 4th and 5th centuries. One melody, a *laḥn ma'rūf* ('familiar melody'), which is still sung today, probably dates from the 7th century or even earlier. Long-enduring archetypal melodies have also been identified in the Anaphora of St Basil. Controversy exists as to whether there is a connection between simple Coptic melodies and the folksongs of Egyptian peasants (Arabic *fallaḥīn*). The music, in fact, probably derives from many regions of Egypt and from various centuries, and at the very least is a reflection of its ancient past. Certain practices appear to have persisted from ancient Egypt, such as the employment of professional blind singers, the use of percussion instruments echoing the sound of ancient sistra and bells, antiphonal singing, and the unusually long vocalises reminiscent of the 'hymns of seven vowels' sung by Pharaonic priests.

Over the centuries Coptic church music has been transmitted mainly through oral tradition, whereby trained cantors would teach each succeeding generation by rote. Ancient anecdotes state that because the melodies were held to be sacred, no deviation was permitted in performance. However, although the basic melodic outlines and rhythms seem to have remained the same, in a tradition where it is customary for each cantor to display his virtuosity, details of ornamentation will inevitably have changed. Today, in addition to teaching all the music, the cantors direct the singing of the choir of deacons during the rites. They are not ordained members of the clerical orders, but at times a special prayer in Coptic is said for each one 'who shall be made a singer'.

A few extant Coptic and Greek manuscripts from Egypt dating from between the 3rd and 6th centuries CE contain signs, as yet undeciphered, that may be systems of musical notation. These include a hymn fragment (Oxyrhynchus Papyrus 1786; ed. Grenfell and Hunt); a papyrus (*GB-Lbl* Inv.230; ed. Jourdan-Hemmerdinger) with a system of dots related to letters of the text; and a controversial set of parchments (Gulezyan Collection) covered with circles of varying colours and sizes. Other manuscripts from the 10th and 11th centuries – those in the John Rylands Library, Manchester (see Crum) and the Insinger Collection at the Leiden Museum of Antiquities – have unusual accents above the text that may be a rudimentary but now forgotten form of ekphonetic notation (see illustration).

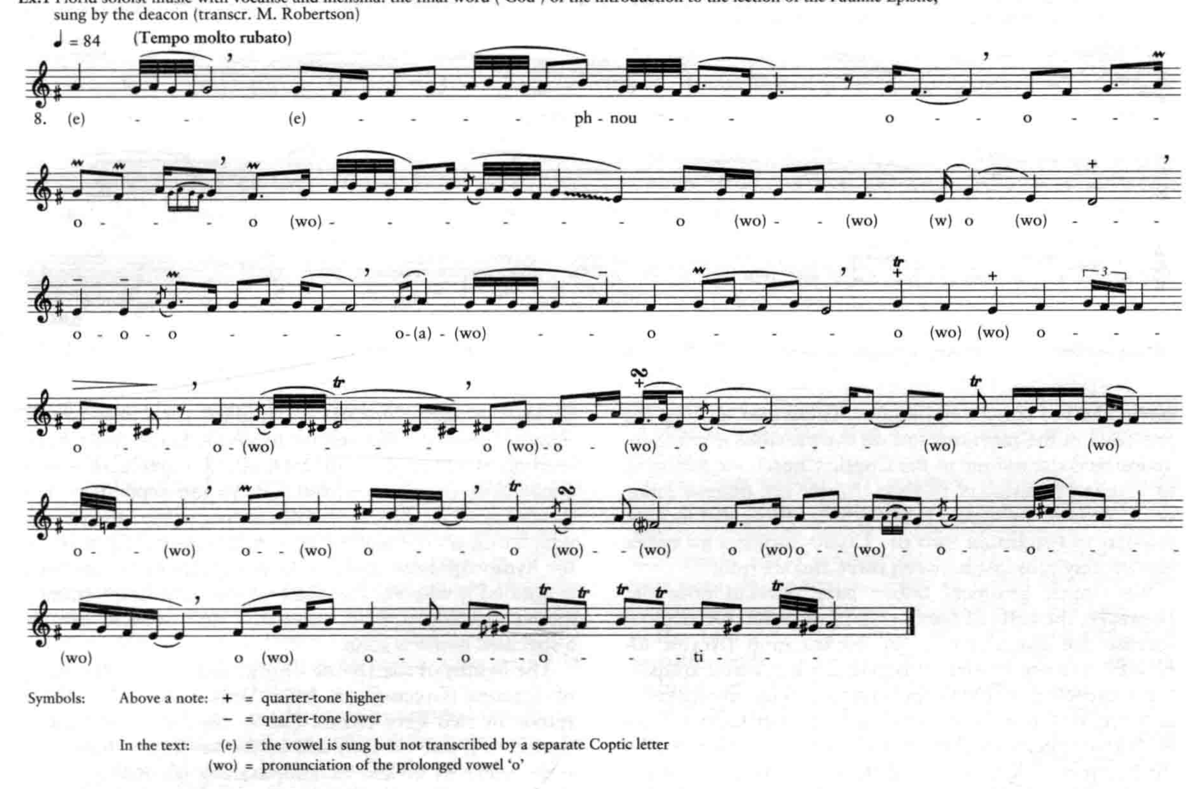


Accents, possibly a rudimentary form of ekphonetic notation, in a Greek Christmas hymn (GB-Mr Coptic 26)

2. General characteristics. Coptic melodies use nuances of pitch and rhythm that are foreign to Western musical tradition. They contain numerous macro- and microtones, and the Western distinction between 'major' and 'minor' does not exist; there are, therefore, many 'neutral' 2nds and 3rds. The melodies are diatonic and have the ambitus of a 5th. Leaps greater than a 3rd are rare; the augmented 2nd is also uncommon, but the minor 3rd is used frequently and the diminished 4th is integral to some typical cadences. In performance, a wide vibrato, often akin to a quarter-tone trill, colours all the singing, especially that of the soloists.

One of the most obvious characteristics of Coptic chant is the prolongation of a single vowel over several musical phrases: in phrases that have a definite rhythmic pulse this practice is called 'vocalise'; in those that use a rubato rhythm and rich embellishment it is known as 'melisma' (ex.1). Because vocalises and melismas are so common in the repertory, an analysis of the chant texts alone cannot always reveal the musical structure. The independence of the melody from the text is also evident in the enjambement that occurs when a musical cadence falls in the middle of a line of text, as, for example, in the prayers and pre-anaphoral hymns, and in the distortion, by the melody, of the natural length and stress of syllables, particularly in chants sung in Greek.

The longer melodies, both solo and choral, are built upon musical formulae that are common to many melodies but linked together in different ways in each chant. Coptic music is based on intervallic relationships, not fixed pitch,



Ex.1 Florid soloist music with vocalise and melisma: the final word ('God') of the introduction to the lection of the Pauline Epistle, sung by the deacon (transcr. M. Robertson)

and can therefore be performed at whatever pitch is suitable for the needs and voices of the singers. The tonal centre of a melody often migrates, usually upwards, by means of strategically placed macrotones, for example, the tonal centre of the Good Friday hymn *Golgotha* rises by a 3rd during the course of the chant.

3. Laḥn. The Arabic term *laḥn* (pl. *alḥān*: 'tune', 'melody'; Gk. *ēchos*), often found in Coptic music, refers to a specific melody or melody type that is easily recognized by the people and is identified by a distinct, often descriptive name, for example, *laḥn al-faraḥ* ('. . . of joy'), *laḥn al-ṣalbūt* ('. . . of the crucifixion') etc. *Alḥān* labelled *sanawiyya* (Arabic: 'annual') may be sung throughout the year, but others are reserved for particular seasons or days: those for the weekdays in Lent are designated *fī ayyām al-ṣūm al-kabīr*; those for Easter, *fī 'īd al-qiyāma al-majīd*; and those sung at Advent are named *kīyahkī*, after the Coptic month *Kīyahk*, which is roughly equivalent to December. The sorrowful *laḥn al-idrībī* is sung during Holy Week; its name may derive from the ancient Egyptian village Atribi or from Coptic *eterhēbi* ('one who mourns'). A single *laḥn* may have several different texts, or a single text may be set to more than one *laḥn*.

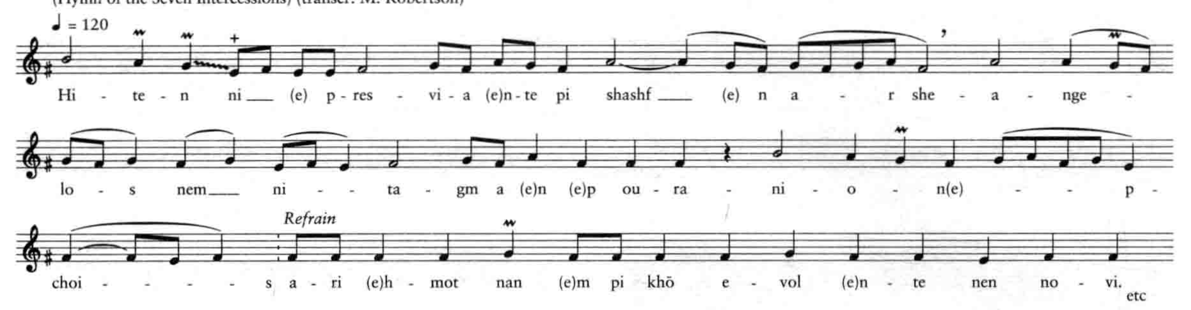
On auspicious occasions a given *laḥn* may be lengthened by introductory and interpolated vocalises; it is then known as *kabīr* (Arabic: 'great'). Examples include the Alleluia and 'Great Alleluia' for Holy Week; the *Eulogoumenos* (Gk.: 'blessed') and 'Great *Eulogoumenos*'; and the *Aspazesthe* (Gk.: 'greet') and 'Great *Aspazesthe*', which is reserved for solemnities such as the consecration of a bishop.

Two Coptic terms used to identify a *laḥn* are *Adam* and *Batos* (Arabic *Adām* and *Wāṭus*). *Adam* designates the pieces sung from Sunday to Tuesday and on other specified days; *Batos*, the pieces sung from Wednesday to Saturday, at the evening service and during Holy Week. These terms derive from the incipits of two *theotokia* (chants in honour of the Virgin) – *Adam eti efoi* (Coptic: 'When Adam became contrite') sung on Monday, and *Pibatos eta Moysēs nav erof* (Coptic: 'The bush that Moses saw') for Thursday; and they refer to two *theotokia* melodies – *Adam* for Monday and Tuesday, and *Batos* for Wednesday to Saturday. In other chant genres the distinction is more poetic than musical: *Adam*, for example, has fewer syllables and accents.

4. The Divine Liturgy. The Divine Liturgy (Arabic *quddās*) forms the core of the Coptic eucharistic service and all other rites connected with baptism, marriage etc. It is always sung complete, except for the synaxarion (martyrology), creed and dismissal. Three liturgies are performed today: that of St Basil the Great, celebrated throughout the year; that of St Gregory Nazianzen, sung at Christmas, Epiphany and Pentecost, the music of which is very ornate and highly emotional; and that of St Cyril (also called 'of St Mark'), the most Egyptian of the three, although it cannot be celebrated in its entirety because only very few melodies survive.

Each liturgy is preceded by specified introductory hymns and consists of two parts. The first, the Liturgy of the Catechumens (or 'of the Word'), contains prayers, hymns and specified scriptural lections and concludes with the Prayer of Reconciliation; the pre-anaphoral material is largely the same in all three liturgies. The second, the Anaphora or Eucharist, mainly consists of eloquent passages chanted in fervent preparation and

Ex.2 Simple syllabic choral melody: verse two, with refrain, of the pre-Anaphoral *hītaniyat* (Hymn of the Seven Intercessions) (transcr. M. Robertson (Hymn of the Seven Intercessions) (transcr. M. Robertson)



['Through the intercessions of the seven archangels and the heavenly hosts, Lord grant us forgiveness of our sins?' ♩

celebration of Holy Communion. These two sections are preceded in the morning and on the previous evening by an intoned rite unique to the Coptic Church – a Morning or Evening Offering of Incense (Arabic *raf' bukhūr bākir* or *raf' bukhūr 'ashiyya*). The Morning Offering of Incense is often incorporated into the Divine Liturgy; an entire service may thus last between three and six hours.

No Coptic liturgical books have musical notation. However, the texts of the Divine Liturgy and Offering of Incense are contained in the euchologion (Arabic *al-khūlājī*) and are written in Bohairic with Arabic translations; the words of the Proper chants and hymns are given in the final section. The euchologion also includes rubrics in Arabic specifying the procedures to be performed by the priest and deacon during the course of the Liturgy. Another liturgical book currently used in the Coptic rite, *Khidmat al-shammās* (Arabic: 'the service of the deacon'), is a compilation of chant texts and rubrics first assembled in 1859. Its purpose is to aid the deacon and cantor in the selection and performance of the hymns and responses in the celebration of the Divine Liturgy, the Office and other occasional services, and it contains instructions for the use of certain instruments and the particular *laḥn* to be sung. Other liturgical books set out the texts of prayers and chants recited at occasional ceremonies, such as marriage and baptism, or for particular events and seasons of the Church calendar.

The chanted sections of the Divine Liturgy include the lengthy embellished prose prayers (Arabic *awshiyāt*) sung by the priest and other high clergy who may be officiating. These prayers are performed in a freely rhythmic and ornamented melismatic style, according to the feast or season and dependent upon the skills and inspiration of the singer, and are interrupted by dialogues consisting of short admonitions (Arabic *ubrūsāt*) sung by the deacon, and by acclamations (Arabic *maraddāt*: 'responses') chanted by the choir of deacons and congregation; the Prayer of Thanksgiving (Coptic *Marenshepehmot*: 'Let us give thanks') is a typical example. The deacon's *ubrūsāt* are usually – though not always – less melismatic and less free in rhythm than the officiant's *awshiyāt*, while the *maraddāt* are syllabic in style and sung in fixed rhythm, except at the cadences. The *awshiyāt*, *ubrūsāt* and *maraddāt* may share the same concluding melodic formulae, of which there are about ten types, according to liturgical context.

The scriptural lections of the Liturgy of the Catechumens are chanted by the deacon; the texts are taken from a Pauline Epistle (*Paulos*; Arabic *būlus*), a Catholic Epistle (*katholikon*; Arabic *kāthūlūkūn*), the *Acts of the Apostles* (*praxis*; Arabic *abraksīs*), the psalms (*psalmos*; Arabic *mazmūr*), and the Gospels (*evangelion*; Arabic *injīl*). Each reading is chanted, with a standard introduction and conclusion, in a style whose elaboration depends on the solemnity of the occasion. The reciting of the synaxarion, which follows the lection from *Acts*, is often replaced by the hymn *Apekran ernishti* (Coptic: 'Thy name has been magnified'), wherein the name of the saint in question is merely mentioned. Before and after each of these lections a specified hymn is sung.

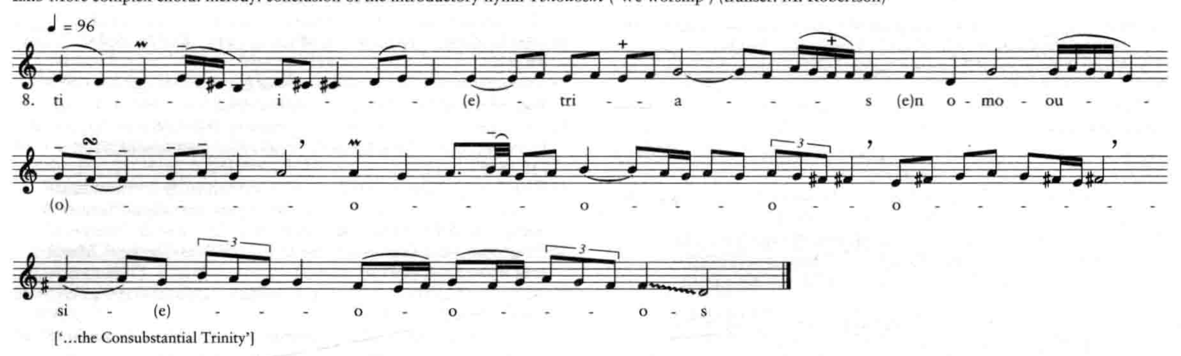
The hymns of the Divine Liturgy are sung by the choir of deacons (Greco-Copt. *laos*; Arab. *sha'b*). The choir stands in two lines (Arab. *baḥrī*: 'northern'; and *qiblī*: 'southern'), one on each side of the sanctuary door, and sings either in unison or antiphonally according to the directions in the ritual books; the southern choir, *qiblī*, is indicated by the Arabic letter *qaf* ('Q'). The music for the hymns ranges from frequently repeated, short, unadorned, very rhythmic and syllabic tunes (ex.2) to lengthier melodies complicated by extended phrases with definite but irregular pulse and much ornamentation (ex.3).

5. The Divine Office and Psalmōdia. The Copts observe seven Canonical Hours: First Hour, or Morning Prayer, said at daybreak; the Third, Sixth, Ninth and Eleventh Hours; Twelfth Hour, or Hour of Sleep; and Midnight Hour, to which the monks usually add a Prayer of the Veil (Arabic *ṣalāt al-sitār*). The Coptic day begins at sunrise, so the Third Hour is at approximately 9 a.m. The prayers for these services are contained in the *piajpia* (Coptic; Arabic *al-ajbīya* or *ṣalawāt al-sawā'ī*), the liturgical book equivalent to the horologion.

Each Hour begins with an invocation ('In the name of the Father, and the Son, and the Holy Spirit'), three chanted Kyries, the lesser doxology, the Lord's Prayer, the Prayer of Thanksgiving and Psalm cl, and concludes with the chanting of 41 Kyries, the 'Thrice-Holy' (Arabic *qaddūs qaddūs qaddūs*), the Lord's Prayer, the Prayer of Absolution, and the Petition ('Have mercy on us, O God'). Interpolated into these prayers and praises are 12 psalms, two *troparia*, two *theotokia*, and a lection appropriate to the Hour, chosen one each from the psalms, the Gospels and Epistles. The chants are generally recited in Arabic, except for the Kyries, which are sung in Greek. In some monasteries Coptic has been reintroduced into the liturgy.

During the Hours of Holy Week many special hymns are sung, often to a *laḥn ḥazinī* (Arabic: 'sorrowful'). Some pieces consist of rhythmic, syllabic verses set to simple melodies, for example, *Thōk te tigom* (Coptic: 'Thine is the power'), whereas others are lengthy and

Ex.3 More complex choral melody: conclusion of the introductory hymn *Tenouōsht* ('We worship') (transcr. M. Robertson)



melismatic, for example, *Ethve tianastasis* (Coptic: 'Through the resurrection'), which is sung at the Ninth Hour of Good Friday to a *laḥn al-tajnīz* ('of burial'). The 'Hymn of the Thief on the Cross', with its haunting incipit 'Remember me' (Coptic *aripamevi*; Gk. *mnēsthēti mou*) is sung to the aforementioned *laḥn ma'rūf* ('familiar'), which also appears in the Good Friday settings of *Ho monogenēs huios* (Gk.: 'The only-begotten Son') and the Trisagion. On Easter Eve – regarded as a time of transition between the sorrow of Good Friday and the joy of the Resurrection – each scriptural lection is sung partly in 'sorrowful' and 'joyful' *alḥān*.

Psalmōdia (Arabic *abṣulmūdiya* or *tasbiḥa*) is a choral service celebrated by monks twice daily (just after the Midnight and Morning Hours) and by the laity on Sunday eve. The texts and directions for the service are contained in a book known as *al-abṣulmūdīya al-sanawiyya*; the words for the hymns sung at Advent during the month of *Kīyahk* are found in a separate book, *al-abṣulmūdiyya al-kīyahkīya*. Both books contain the following genres of hymn sung at Psalmōdia and elsewhere:

(*i*) *Hōs* (from Ancient Egyptian *h-s-j*: 'sing', 'praise'; Arabic *hūs*, pl. *hūsāt*). Among the oldest Coptic hymns, these are sung to a rapid tempo, and their melodies consist of short, simple, rhythmic phrases ending in a refrain. The texts, taken from the Old Testament canticles and psalms, are unrhymed quatrains interspersed with Alleluias. Four *hōs* are chanted during Psalmōdia, the first three at the Midnight service, the fourth in the morning; another is sung at Christmastide and yet another at Easter.

(*ii*) *Theotokia* (a term both singular and plural in Coptic). As in the Byzantine rite, these are a series of hymns in honour of the Virgin Mary and are sung during the Divine Office and Psalmōdia (see above). In the Divine Liturgy one is regularly sung as an introductory hymn, and another is sung after the lection of the Catholic Epistle. A special series of *theotokia* sung only in Advent are of variable length and are composed to Coptic quatrains. Each day has its own set of hymns: 18 for Sunday, nine each for Monday, Thursday and Saturday, and seven each for Tuesday, Wednesday and Friday. The sets for Sunday to Tuesday conclude with the same *Adam* text; the other days conclude with the same *Batos* text. These sets are interpolated with many *bōl* (Gk. *hermēneia*: 'interpretation'), which paraphrase the texts. In any given set, each hymn has a common unifying refrain, and in practice one hymn may suffice to represent the whole set.

(*iii*) *Lōbsh* (Coptic: 'crown'; Arabic *lubsh* or *tafsīr*: 'explanation'). A *lōbsh* immediately follows the sets of *theotokia*, as well as each of the first three *hōs*. Though recited rather than sung, it is designated either *laḥn Adam* or *Batos*, indicating that at one time it was probably chanted.

(*iv*) *Psali* (from Gk. *psallein*: 'to pluck a string instrument' or, by extension, 'to sing the songs of David'; Arabic *abṣālīya* or *madīḥ*: 'praise'). These metrical hymns accompany either a *theotokia* or *hōs*. Each day has its own *psali*, designated as *Adam* or *Batoš*; there may also be one or more *psali* for a liturgical season. The long texts of the *psali* sometimes form Coptic or Greek alphabetic acrostics and may contain the name of the author. The melodies are rhythmic, syllabic and easy to sing.

(*v*) *Ṭarḥ* (Arab.: 'interpretation'). This is an Arabic paraphrase of a preceding *hōs*, *theotokia* or Gospel lection. Like the *lōbsh*, it was formerly sung (according to Coptic texts dating from the 9th century), but is now recited.

(*vi*) *Difnār* (from Gk. *antiphōnarion*) hymn. The *difnār* is a book containing biographies, written in hymnic form, of Coptic saints. When performed during Psalmōdia, because of the great length of these hymns, only two or three strophes may be sung in Coptic, the entire text then being read in Arabic. If the synaxarion is read, the *difnār* hymn may be omitted.

6. Musical instruments. Musical instruments dating from the 3rd to the 8th centuries found at the monastery of St Jeremiah, Saqqara, suggest that the Copts originally used many different types, for example, castanets, sistra, flutes, harps and lutes. However, the only term found in Coptic liturgical books to specify instrumental accompaniment is *nāqūs* (Arabic: 'bell'). The Copts may have used an ancient type of small bell that was sounded by striking the outside with a rod, but this has long since disappeared from the rite and is not known today. The only instruments now allowed in Coptic services are small hand cymbals (Arabic *ṣanj*, pl. *ṣunūj*, and colloquial *ṣajjāt*) of about 18 cm diameter, and the triangle (Arabic *muthallath*); both instruments are played by a deacon or the cantor. In monasteries a small ebony bar (also known as *nāqūs*) is sometimes used.

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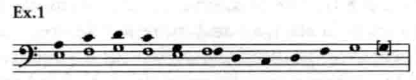
MARIAN ROBERTSON-WILSON

Copula (Lat.). *See under* ORGAN STOP (*Coppel*).

Copula, copulatio (copula: Lat.: 'that which binds', 'a bond of several parts'; copulatio: Lat.: 'the action of forming a bond'). In the early 11th century 'copulatio' was used by Guido of Arezzo in the *Micrologus* to describe the *symphoniae* as 'suaves vocum copulationes' (CSM, iv, p.116). 'Copula' and 'copulatio' were often used for the 'binding' together of notes to form a melody, or of voices to form a polyphonic composition. 'Copula' was sometimes used in the later Middle Ages to denote the binding together of several notes in a ligature.
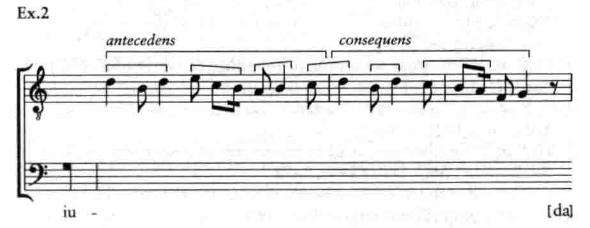
In the teaching of polyphony about 1100, as shown in the organum treatises of Milan and Montpellier, 'copula' generally referred to the final interval between voices at the end of a phrase (unison or octave), while 'copulatio' generally implied the establishment of that interval, that is, the progression from penultimate to final. The final note of the *vox organalis* could be decorated with a melisma, as prescribed by the fifth *modus organizandi* of the Milan treatise (see Eggebrecht and Zaminer, p.80). Ex.1 illustrates this. In the 13th century the short, rhythmically free linking passages or closing phrases of the three-part Notre Dame plainchant settings, found in two forms and called 'copula ligata' and 'copula non ligata' respectively by Franco of Cologne in his *Ars cantus mensurabilis* (CSM, xviii, pp.75–7), come very close to this idea of binding together at a cadence.

Ex.1



To Johannes de Garlandia, in the second quarter of the 13th century, 'copula' signified a compositional idiom, a style of setting in the Notre Dame repertory that falls 'between discant and organum' (*De mensurabili musica*, ed. Reimer, p.88). It has the strictly modally rhythmic upper voice of DISCANT, and the sustained-note tenor of ORGANUM 'in speciali'. The designation 'copula' probably refers less to the function such music may sometimes serve as a linking passage than to the stylistic compromise it represents between the idioms of discant and organum. It may also imply a type of strophic construction that is characteristic of much music in this idiom, for 'copula' and the Provençal word *cobla* were poetic terms for 'strophe'. Garlandia explicitly described a copula passage in which the duplum divides, like a short strophe, into two parts of equal length and parallel musical structure (*antecedens* and *consequens*). Ex.2 shows a copula in the

Ex.2



two-voice *Alleluia Nativitas*, with *ouvert* and *clos* endings. In Hiermonymus de Moravia's reworking of Garlandia's treatise, the musical and poetic meanings of copula are brought together when the theorist, listing several devices that could be introduced into a polyphonic setting to enhance its effect ('loco coloris'), most likely at cadences, mentions both a 'cantilena nota copula' ('well-known song, or copula') and a 'clausula lay' ('phrase of a lai'; ed. Reimer, p.97).

As a polyphonic idiom, Garlandia's copula could be employed in any of the genres cultivated in the Notre Dame tradition. Its essential features – strictly patterned modal rhythm, symmetrical phrase structure – can be found throughout the two-voice organa, and they dominate the organa for three and four voices. Nevertheless, the distinction between copula and the other type of sustained-tone polyphony, 'organum in speciali', characterized by a free, unpatterned rhythmic flow, was largely a theoretical one, since it was formulated well after most of the music to which it was applied had been composed. In fact, much sustained-tone writing falls somewhere in between these two poles. Anonymous IV, writing late in the 13th century, subsumed both idioms under a single category, *organum purum*.

Passages of copula seem often to have been singled out for special treatment in performance. Franco remarked that the copula was performed much faster than the

notation suggests, probably a reflection of the cadential function that the idiom serves in his system. Anonymous IV mentioned distortion in performance of the durational values in the rhythmic modal patterns and unpatterned rhythmic designs used in *organum purum* (he called these liberties 'irregular modes'), and cited a specific passage from Perotinus's three-voice *Alleluia Posui adiutorium*, which he says is 'loco copulae', as an example (ed. Reckow, i, p.84). The St Emmeram Anonymous alluded to the 'more delicate way and more subtle voice' used in the performance of copula, a style that he equated with the rendition of organum 'in speciali', which is 'wreathed in a melodious sound' (ed. Yudkin, p.276). Thus, over the course of the 13th century the meaning of the term was expanded to embrace not only a polyphonic idiom and, occasionally, the function within the larger composition in which copula appears, but also a performance style.

See also MAGNUS LIBER and RHYTHMIC MODES.

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For further bibliography *see* ORGANUM and DISCANT.

FRITZ RECKOW/EDWARD H. ROESNER

Copus, Caspar (*fl c*1550). Composer. He may have lived in Austria and known Arnold von Bruck; his *Salve regina* (in *A-KN* 70, which contains most of his works) has the following dedication: 'Casparus Copus in gratiam Arnoldi de Bruck 1550'. Only 11 sacred vocal pieces (in RISM 1564[4], *A-KN, D-Dlb* 1/D/4, *Rp* A.R.900) can definitely be attributed to him; they are examples of solid, functional church music, though some of them show a tendency to mannerism. In his Proper settings Copus frequently used German hymns (e.g. *Christ ist erstanden*) as cantus firmi, so Albrecht has attributed another composition to him, the *Missa in aurora* ascribed by Georg Rhau to 'Nicolaus Copus' (1545[5]).

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NORBERT BÖKER-HEIL

Copyright. The legal right in literary, dramatic, musical and artistic property.

I. General and international. II. Copyright collecting societies: operation and history. III. Great Britain. IV. Former British-administered territories. V. United States of America. VI. European mainland, Ireland and Scandinavia. VII. Asia, Israel, South Africa. VIII. Latin America. IX. Developing countries.

I. General and international

Copyright law is at once domestic and international. In each country protection is governed by local law which affects everyone who seeks to publish, perform or broadcast a work in that country, wherever he or she is from. (Masculine pronouns alone are used from here on.) A composer whose work is used in different countries will find that the details of protection in them will not be the same. Yet his work is treated in almost every foreign country in exactly the same way as that of composers who are local citizens, or whose works were first published in the country concerned.

This arises from the structure of the international copyright conventions, whose chief effect is not to require each country to give specific protection to literary, dramatic, musical and artistic works, but to give to such works, created by nationals of any member country, or first published in any member country, the same protection as is afforded to works created by nationals of the country in which protection is sought, or first published there. (There are detailed provisions for simultaneous, or nearly simultaneous, publication in several countries.) The conventions also specify various basic principles of protection, which give the copyright law of all countries certain similarities. But within these principles there is much variation, and when problems arise one should always consult a lawyer specializing in the law of the country concerned.

The earliest of the important international conventions was that concluded at Berne in 1886, which gives its name to the Berne Copyright Union. The Berne Convention was revised at Paris in 1896, at Berlin in 1908, at Rome in 1928, at Brussels in 1948, at Stockholm in 1967 and at Paris in 1971. The situation is complicated by the fact that some states have not acceded to the later revisions but have remained bound by one of the earlier versions. Thus one state may have its relations with some countries governed by one of the revisions and with others by another. The short interval between the last two revisions was due to the controversy over the special provisions made for developing countries.

The matter is further complicated by the different ways in which states implement the conventions. In some countries, treaties (the conventions are, in effect, treaties with numerous parties) are automatically part of the local law, and are interpreted by the courts. In such countries one will frequently find references in the national copyright statute to the protection given by the treaties. In other countries – Britain is one – copyright treaties are not part of the local law, but they are put into effect by local statutes and orders.

One of the fundamental principles of the Berne Copyright Union is that no formalities of any kind are required for protection within it. The legislation of a member of the union may not require, as a condition of protecting works first published in another member country or written by a national of such country, that a copy should be deposited with a national library, or that a notice reserving copyright should be printed on every copy, and so on.

Another principle of the Berne Union is that the period of protection for works such as musical works should extend for 50 years from the death of the author.

The other international convention of major importance is the Universal Copyright Convention, also called the UNESCO Convention, concluded at Geneva in 1952 and revised at Paris in 1971. Many countries are members of both the Berne Union and the Universal Convention, but a number of South American and other states are members only of the Universal Convention.

The requirements of this convention are less strict than those of the Berne Union. For example, protection need only last for 25 years, counting from the death of the author, or – in the case of countries which do not calculate the copyright term from the author's death – from the date of publication. A formality may be required, namely the placing of the symbol © in a reasonably prominent place on each copy, accompanied by the year of first publication and the name of the copyright owner.

The international copyright conventions, particularly the Berne Convention, have introduced broad consistency into what would otherwise be a patchwork of domestic copyright legislation in different countries. This is particularly true now that the USA has joined the Berne Union. More recently, the European Union has introduced common principles which its member states are required to adopt, in particular the extension of the term of copyright to a post-mortem period of 70 years.

There are also a number of conventions affecting the North and South American countries in their mutual relations. Apart from the conventions, there are innumerable bilateral treaties between pairs of countries, most but not all of which have lost their importance as a result of the multilateral conventions.

A list of countries in copyright relations with Britain is given in §III, 5 below, and this will indicate the scope of the conventions.

II. Copyright collecting societies: operation and history

The legal provisions described above, and also below as they pertain to specific areas, give rise to certain economic rights which are enjoyed by the owner of the copyright. In music the most important are the rights of public performance, broadcasting and diffusion, known as the 'performing right', and the right to reproduce musical works on sound carriers such as discs and tapes, which is the part of the reproduction right known as the 'mechanical right'.

When these rights are once established, the problem of collecting in respect of them arises. It is almost always impossible for a composer or publisher to hope to recover royalties on more than a very small number of the performances on which they are due. With popular music, in particular, it is quite impossible to know when and where a certain tune has been played. If it is very successful, a popular tune may be played many times on hundreds of coin-operated machines all over the world, and broadcast several times each day to an audience of millions. It may be performed live by groups on stage in large municipal concert halls, or in a small public hall in a remote village. Even if the right-owner could locate a few of the performances, he would be unlikely to have the means or the expertise to negotiate appropriate royalties and issue licences. Collection for performances overseas would be out of the question.

The music user would also be seriously embarrassed if he had to negotiate individually with each right-owner for each separate work. This would be bad enough for the small music user who would have no idea where to locate the right-owners, but far worse for such institutions as broadcasting organizations, which would have no means of protecting themselves against unintentional infringement of copyright. It is an immense advantage to music users to have a central body which can be approached for licences and which will clear the rights automatically with each individual right-owner, not only in their own country, but also in virtually every other country in the world. The system offers a blanket licence to the music user who would otherwise be put to considerable administrative expense in acquiring these rights, and would also have to pay the individual right-owners in respect of each use.

Societies have therefore been set up all over the world to collect royalties for the use of copyright music and to distribute the revenue among the persons entitled to it. The earliest true society, the Société des Auteurs et Compositeurs Dramatiques, set up in France in 1829, collected on behalf of all dramatic writers, both literary authors and composers of music for operas and ballets. These rights in dramatic performance became known as the *grands droits* in music, as distinct from the *petits droits*, non-dramatic rights of public performance, which were left unprotected.

The situation is now very different, but the distinction between dramatic and non-dramatic music is still of great importance. In many countries, even today, no collecting society exists in respect of *grands droits*, since dramatic performances can be staged only in a limited number of places, and can be traced comparatively simply. In Great Britain royalties for such performances are collected by publishers and agents. But it is much more difficult to collect in respect of the *petits droits*, or 'small rights', in music, and it is in administering these rights that the collecting societies have been most successful. The first society to do so was again French, the Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), founded in 1851. It was not until 1914 that similar organizations were set up in Great Britain and the USA.

Collection in respect of the mechanical right does not present so many problems. In many countries the rate of royalty is statutory, and therefore does not require negotiation. Moreover the licensees, which are generally substantial companies manufacturing records, are easier to contact than the innumerable establishments where performances of music may be given. Nevertheless it is very convenient for smaller publishers and other copyright owners to use a central collecting system, particularly as the record-manufacturing industry has become more fragmented. Collecting societies also greatly simplify the payment of royalties arising overseas. There are international associations of collecting societies in respect of both performing rights and mechanical rights; these are the Confédération Internationale de Sociétés d'Auteurs et Compositeurs (CISAC), founded in 1928, and the Bureau International de l'Edition Mécanique (BIEM). The societies in each country are affiliated through these associations, and there are reciprocal accounting systems.

In some countries the national mechanical and performing right societies have now been brought under the same administration – though not in Great Britain, where the

first mechanical right society, the Mechanical-Copyright Protection Society, was set up in 1910, some four years before the Performing Right Society. Generally the mechanical right was not recognized so early as the performing right in the laws of the first countries to adopt copyright systems.

Collecting societies also operate in a third area in the music industry: the administration of public performances of sound recordings. A separate performing and broadcasting right in a sound recording is not so widely established internationally as the performing right in musical works and the mechanical right. It was first recognized in Great Britain in 1934, as the result of a court decision, and is now set out in the Copyright, Designs and Patents Act 1988; collections in respect of it in Britain are made by Phonographic Performance Ltd (PPL). But the right does not exist in the USA; and it has not achieved universal acceptance. Nevertheless it is of considerable economic importance in those countries where it has passed into the law; and it is recognized internationally by the Rome Convention of 1961.

The members of the two international organizations of collecting societies, CISAC for performing right organizations and BIEM for mechanical right societies, are linked by international contracts of affiliation, whereby each society collects on its own territory for the works of its own members and the members of each other society with which it is affiliated. By the same contract each national society is empowered to grant licences on its own territory in respect of the repertories of each society with which it is affiliated, so that the society is able to offer its licensees access to a worldwide range of copyright music.

A licensee in London or New York thus has available virtually the whole catalogue of music likely to be needed, both classical and popular. There are certain geographical areas where states do not subscribe to the international copyright system or where no collecting societies exist, but, as they lie outside the system, they are not entitled to collect outside their own territory, and so the licensee in London and New York, having once paid a royalty, is free from any danger of remote foreign unaffiliated societies attempting to exact an additional fee.

Information on specific copyright collecting societies will be found in the discussions of individual countries and regions.

III. Great Britain

1. Historical and general. 2. The nature of copyright. 3. Works in which copyright can subsist. 4. Originality. 5. Nationality and place of publication. 6. Owner of the copyright. 7. Licences and assignments. 8. Duration of copyright. 9. Restricted acts. 10. Infringement. 11. Remedies. 12. Exceptions and defences. 13. Copyright Tribunal. 14. Other rights of authors. 15. Performers' rights. 16. Copyright collecting societies.

1. HISTORICAL AND GENERAL. Before 1640 there was no legislation in England to protect the rights of authors or publishers in their works: the only law regulating printing was intended to repress undesirable political or religious views, or to make a profit for the Crown by granting licences for printing. In 1640 an ordinance was enacted to prohibit the printing or importing of books without the consent of the owner, and similar provisions were repeated in 1643, 1647, 1649, 1652 and 1662. In 1679 this protection lapsed, and for the next 30 years by-laws of the Stationers' Company provided protection for its members.

In 1709 the first true copyright act was passed. This gave copyright to books and music, if recorded in the register of the Stationers' Company, for a period of up to 28 years. In 1814 the period of copyright was changed to 28 years or the life of the author, whichever was the longer. In 1833 and 1842 the performing rights in dramatic and musical works were protected for the first time. In 1842 the period of copyright was extended to 42 years from publication, or the life of the author and seven years thereafter, whichever was the longer. The penalty for unauthorized performances was £2 irrespective of the circumstances, and a man named Wall gained considerable notoriety by purchasing performing rights and enforcing the payment of this penalty from innocent infringers. As a result acts were passed in 1882 and 1888 making the right of public performance conditional on a notice of reservation being printed in every copy and giving the court discretion as to the penalty. In 1902 and 1906 summary penalties against infringers of musical copyright were enacted. In 1911 the term of copyright was altered to the modern one (the life of the author and 50 years thereafter) to conform with the international conventions. At the same time all formalities were abolished. The Stationers' Company register remained open for entries, as it still does, but registration is no longer necessary for copyright protection. The law continues to require a copy of the best edition of every published book (including sheet music) to be delivered to the British Library, and a copy of the largest edition to be made available to the Bodleian Library at Oxford, the University Library at Cambridge, the National Library of Scotland, the Library of Trinity College, Dublin, and (except for certain small editions) the National Library of Wales. But the penalty for non-compliance is a fine of £5 plus the value of the book, and copyright is not affected.

The statute law of copyright in Britain is contained almost entirely in the Copyright, Designs and Patents Act of 1988, which has 306 sections and eight schedules. It repeals all existing copyright statutes except certain provisions of the Copyright Act of 1911 not directly concerned with copyright. However, as with many other branches of the law, many details, and indeed some general principles, cannot be found in the acts of parliament but only in decisions of the courts. It is inevitable that if the law is to be fair it shall be complicated. This article describes the basic principles of copyright law, with special reference to musical works, but it is not possible to set out every exception and qualification to which general rules are subject. Legal advice should always be sought in cases of difficulty. Particular care should be taken in cases involving a foreign element or works written before 1 June 1957, when the Copyright Act of 1956 came into force. This act contains special provisions where the work is anonymous or pseudonymous or is of joint authorship. A joint work is one written in collaboration where the contributions of each author cannot be separately identified.

2. THE NATURE OF COPYRIGHT. The law of copyright protects certain kinds of works by making it unlawful to do certain acts in relation to those works without the permission of the owner of the copyright. The most obvious example is the copying of a book or musical work by reprinting it, but there are many others.

It is fundamental to the law of copyright that it is works and not ideas which are protected, protection being given

to the form in which the idea is expressed and not to the idea itself. Thus an idea which has not yet become a work – for example, an idea for a tune not yet recorded or written down – is not protected. Nor are traditional airs which were seldom written down or recorded, until recently at all events. It is possible to make use of another's ideas without falling foul of the law of copyright, although it might be a breach of confidence. The taking of ideas is not often applicable to music, where it is difficult to distinguish between the idea, which is not protected, and the form in which it is expressed, which is. But this can be of great importance in literature, where the plot or idea of an author's work may be taken without taking the words used and therefore without infringing copyright.

Another general principle of great importance is that copyright restrains copying. Unlike a patent, it does not give any monopoly. Thus if A wishes to prevent B from selling or performing a musical work which A alleges is a breach of his copyright, he must prove not only that B's work is similar to A's, but also that it was in fact derived from A's. If B's work, though identical with A's work, was independently produced, B's work will not be an infringement.

Under British copyright law protection is automatically given to the work from the moment of its creation (or in some cases publication). No registration or formality of any kind is necessary. It is requisite only that the work shall (*a*) be of a class which is capable of protection (see §3 below), (*b*) have been created by a person of appropriate domicile, residence or nationality, or first published in an appropriate country (see §5 below), (*c*) in the case of a literary, dramatic, musical or artistic work, be original in the sense explained in §4 below.

3. Works in which copyright can subsist. Copyright can subsist in the following classes of work: (*a*) literary works, (*b*) dramatic works, (*c*) musical works, (*d*) artistic works, (*e*) sound recordings, (*f*) films, (*g*) television and sound broadcasts, (*h*) published editions.

The expression 'literary work' has a very wide meaning: it includes anything from a full-length novel to a news item in a newspaper, and also compilations such as a telephone directory or list of horses or a newspaper itself. On the other hand it does not include such things as titles of books and advertising slogans, because they are too insubstantial or trivial.

A 'dramatic work' is defined as including a choreographic work or entertainment in dumb show, provided it is written down.

A 'musical work' is not defined in the 1956 act. The 1988 act defines it as 'a work consisting of music exclusive of any words or action intended to be sung, spoken or performed with the music'. The 1902 act defined it as 'any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced'. Modern methods of recording and reproduction have made the word 'graphically' inappropriate; and there is probably copyright in a tune which, before being written down, is played, sung or hummed into a tape recorder. But a tune which is hummed or played by its composer and is not recorded in any permanent form is probably not protected by the law of copyright.

'Artistic work' is widely defined and includes paintings, sculptures, drawings, engravings, photographs, works of architecture and 'works of artistic craftsmanship'.

'Sound recording' means a recording of sound from which the sound may be reproduced, regardless of the medium on which the recording is made or the method by which the sounds are produced or reproduced. It is important to appreciate that a disc or tape may involve more than one copyright. A recording of a song may involve three quite separate copyrights: those of the lyric of the song as a 'literary work', the music to which the words are sung and the accompaniment played as a 'musical work', and the disc itself as a 'sound recording'. 'Sound recording' does not include the soundtrack of a film, which is included in the next category.

A 'film' includes the sequence of visual images and the associated soundtrack. It is a recording on any medium from which a moving image may be produced by any means. As with sound recordings, there is one copyright in the film as such and separate copyrights in each of the works on which it is based, such as the script, music and so on.

A television or sound broadcast has a separate copyright from that in the book, play, music or film which is being broadcast.

The copyright in a 'published edition' is granted to protect a publisher who spends money on setting up a literary work in print, or on preparing a new manuscript of a musical work for publication. By a copyright quite separate from that in the literary or musical work concerned, the publisher can prevent anyone from making a photographic reproduction of the work and thus obtaining for nothing the benefit of his expenditure. This copyright is of particular importance where the work is not itself protected by copyright, for example because the author died more than 50 years previously.

4. Originality. Under the Copyright, Designs and Patents Act of 1988 one of the conditions for subsistence of copyright in literary, dramatic, musical and artistic works is that they should be 'original'. The meaning of the word is not defined in the act, but its meaning has become well established from cases in the courts. What is required is not a creative gift of a high order but that some time, skill and labour shall have been spent by the author in creating the work, and that it derives from him. The fact that the work is based on earlier work of another is not a bar to copyright in the derived work, provided that some new work has been done. There is no copyright in a mere copy of a musical work, but there certainly is in a new arrangement or adaptation of an earlier piece of music: a common example is a piano-vocal score of an opera. However, if a substantial part of the earlier work is used, the new work may be an infringement of the old work.

A difficult question, not yet finally answered, is whether the first person to write down the tune of a traditional air obtains copyright in it. The courts will have to decide whether the skill and labour required to write down a tune from ear in musical notation are sufficient to satisfy the test.

The requirement of originality does not apply to the derivative subjects of copyright, that is, sound recordings, films and broadcasts. Copyright in published editions applies to any edition which does not reproduce the typographical arrangement of a previous edition.

5. Nationality and place of publication. The provisions governing the qualifications of a national

character which a work or its author must have before it is protected in British law must now be explained.

Primarily, the 1988 act applies to literary, dramatic, musical and artistic works which, if unpublished, were made by a 'qualified person'. If they are published, copyright is given in the following three cases: (*a*) the author was a qualified person at the time of first publication (not at the time of creation of the work), (*b*) the author was a qualified person just before his death, and has died before publication, (*c*) the work was first published in Great Britain or another relevant country.

The definition of a qualified person is, in the case of an individual, a British subject or protected person or a citizen of the Republic of Ireland or a person who is domiciled or resident in Great Britain or another relevant country. In the case of a 'legal person' such as a company, it must be incorporated under the law of Great Britain or another relevant country to count as a qualified person. If, as is usually the case, the making of a work extended over a period, it is sufficient if the person concerned was a qualified person for a substantial part of that period.

In the case of sound recordings and films the maker must have been a qualified person at the time when the recording or film was made (or, in the case of a film, for a substantial part of that time), or, if it has been published, it must have been first published in Great Britain or another relevant country. These conditions are not relevant to broadcasts, as the first owner must be the BBC or the Independent Broadcasting Authority (IBA). Thus there is no copyright in 'pirate' broadcasts. In the case of a published edition, the publisher must have been a qualified person at the date of publication, or the publication must have taken place in Great Britain or another relevant country.

A relevant country is a country whose copyright law is basically the 1988 act or a previous British copyright act. This includes the Isle of Man, the Channel Islands and British colonies and dependencies.

In accordance with the international conventions described in §I, Great Britain has made arrangements for domicile, residence, incorporation or publication in many foreign countries to have the same effect for the purposes of protection in Britain as domicile, residence, incorporation or publication in Britain itself. A list of the countries concerned is given below, but it must be borne in mind that protection for different countries has started at different dates, and there are many detailed exceptions and qualifications which cannot be set out here. There is difficulty in determining whether copyright exists in Britain in works first published in the countries marked ¶ before certain dates (for instance before 27 September 1957 in the USA). The copyright in sound recordings originating in countries other than those marked * does not include the exclusive right to cause to be heard in public and to broadcast. There is no protection in Britain for sound broadcasts except those originating in the countries marked †, or for television broadcasts except those originating in the countries marked ‡.

¶Algeria; ¶Andorra; Argentina; *Australia; former and current Australian territories (Papua New Guinea, Nauru and Norfolk Island); *†‡Austria; ‡Belgium; Benin; *†‡Brazil; Bulgaria; ¶Cambodia; Cameroon; Canada; Chad; Chile; †‡Congo (People's Republic); *†‡¶Costa Rica; Côte d'Ivoire; Cuba; *‡Cyprus; *†‡Czech Republic; *†‡Denmark; *†‡¶Ecuador; *†‡Fiji; Finland; ‡France; French territories overseas; Gabon; *†‡Germany, Federal Republic

¶Ghana; Greece; ¶Guatemala; ¶Haiti; Hungary; Iceland; *India; *Ireland, Republic of; *Israel; *Italy; ¶Kenya; Japan; ¶Laos; Lebanon; ¶Liberia; Liechtenstein; Luxembourg

Madagascar; ¶Malawi; Mali; Malta; Mauritania; ¶Mauritius; *†‡Mexico; Monaco; Morocco; Netherlands (and Suriname and Netherlands Antilles); *New Zealand; ¶Nicaragua; †‡Niger; *¶Nigeria; *‡Norway; *Pakistan; ¶Panama; *†‡¶Paraguay; ¶Peru; Philippines; Poland; Portugal (including Portuguese provinces overseas); Romania

Senegal; *†‡Slovakia; South Africa (and South West Africa); *‡Spain; Spanish colonies; *Sri Lanka; *†‡Sweden; *Switzerland; Thailand; Tunisia; Turkey; ¶former USSR; ¶USA (and Guam, Panama Canal Zone, Puerto Rico and the Virgin Islands of the United States of America); Uruguay; Vatican City; ¶Venezuela; former Yugoslavia; Zaire; ¶Zambia

6. Owner of the copyright. Copyright is a form of property which can be bought and sold like any other. It comes into existence as soon as the book is written, the picture drawn, and so on; and there are rules to show who is the first owner. A manuscript and the copyright in that manuscript are separate items of property. The copyright may be divided so that one person owns the performing right, and another the publishing and reproduction right. It may be further divided so that one person owns, for example, the right to publish in sheet form in western Europe, another the right to reproduce by recording (usually called the mechanical right) in Australia otherwise than as part of a film soundtrack, another the right to reproduce in the whole world as part of a film soundtrack (usually called the synchronization right), and so on. Finally, the copyright may be further divided by a time limitation, such as the right to publish in sheet music form in England for three years. At the moment of creation one person usually owns all the rights, but that person may deal with the rights before the work comes into being.

Subject to certain exceptions, the first owner of the copyright in a literary, dramatic, musical or artistic work is the author. This means the person who conceives the form in which the work is produced. Thus if A suggests a plot to B, who writes a novel based upon it, B, not A, is the author. If B, instead of writing or typing himself, dictates his novel to C, who writes it down word for word, it is still B, not C, who is the author. If two or more persons working together produce a piece of music and their contributions can be distinguished, each is the author of his own contribution. If the contributions cannot be distinguished they are joint authors of the whole. In the case of a photograph, the owner of the negative (or other substance on which the original image is recorded) when the photograph is taken is the 'author'.

Where a literary, dramatic, musical or artistic work is made by an employee in the course of his employment, his employer is the first owner of any copyright in the work, subject to any agreement to the contrary.

When a work is made by an author in the course of his employment under a contract of service, the copyright belongs to the employer and not to the employee. For this rule to apply the contract must be one of service. This is the technical description of the relationship between employer and employee. It is not always easy to distinguish this from other contractual relationships, but generally anyone remunerated by a salary rather than individual fees for specific pieces of work is an employee, especially if he is subject to detailed control over the manner of his work. A person who is not an employee retains the

copyright in any work produced by him even though he is paid for his work by another. A common instance of this is architects' plans. This would also apply to work produced out of working hours or outside the scope of employment by someone who is an employee.

The first owner of the copyright in a sound recording is the owner of the tape or other material on which the sound is first recorded, unless the recording was commissioned and paid for – or agreed to be paid for – by another, in which case that other person is the first owner, unless agreed to the contrary.

The first owner of the copyright in a film is the person by whom the arrangements necessary for the making of the film are undertaken: that is, normally, the film company since the word 'person' includes a company.

The first owner of the copyright in a television or sound broadcast is the BBC or the IBA, as the case may be.

The first owner of the copyright in a published edition is the publisher.

7. Licences and assignments. The person who is the first owner of the copyright in a piece of music, for instance, is identified in accordance with the rules explained above. For the work to be exploited the owner of the copyright must permit publishers to reproduce and publish the work, concert promoters, dance hall proprietors and many others to perform it in public, record companies and film producers to reproduce it and perform it in public, broadcasting organizations to broadcast it and so on.

There are two basic ways of dealing with copyright: assignment and licence. By an assignment the owner actually transfers ownership to another. He need not assign the whole of the copyright: it can be subdivided by place, class of act or time. For example, an assignment may relate to the right to reproduce and publish a piece of music in sheet form in Great Britain for a period of ten years from a certain date. A contract may be made whereby a composer assigns certain parts of the copyright in return for a lump sum payment. It may also be provided that the composer is to receive royalties or a share of profits, but this carries a certain risk because the copyright may be assigned once more to a third owner, and the composer may find if the royalties cease to be paid that he has no effective remedy against anyone. He cannot recover the copyright, having parted with it outright.

If a composer is to be remunerated by periodical payments such as royalties on sales or performances, it is advisable that he should grant only a licence, that is, permission to do certain acts – for example, to print and publish in sheet music form in Great Britain for ten years – while retaining the ownership of the copyright himself. The owner usually has the right to determine a licence if there is any breach of the agreement by the person to whom it has been granted. A licence may be exclusive, that is, granted on terms which prevent the owner from granting a licence of the same rights to anyone else, or non-exclusive.

An assignment and an exclusive licence must be in writing and signed by the copyright owner or his agent. Both an assignment and an exclusive licence have the advantage that the person to whom they are granted can himself start proceedings to stop infringement. A non-exclusive licence, which need not be in writing (and indeed may not even be oral, but can be inferred from conduct, for example the sending of a letter to a newspaper), gives no right to stop the copyright owner granting similar licences to anyone else, nor does it give the right to sue for infringements of the copyright.

In some instances it is not practicable for an individual copyright owner to license every individual use of a work. For example, the owner of the copyright in a popular piece of music cannot know of everyone who wishes to perform it in a public place. Nor is it convenient for him to have to deal with all would-be licensees. To deal with these situations there are organizations of composers and other copyright owners which license persons wishing to perform or make other use of copyright works on behalf of numerous copyright owners, sharing the fees between them and suing for infringements. The special regulation of the fees charged and licences granted by these societies is dealt with in §13 below.

8. Duration of copyright. Until 1996 the historic period of copyright protection in Great Britain as laid down by successive copyright statutes was the life of the author of the work and 50 years thereafter. On 1 January 1996 the Duration of Copyright and Rights in Performances Regulations of 1995 came into force implementing the provisions of EU Directive 93/98. This provides that in respect of EU nationals, copyright protection for literary, dramatic, musical and artistic works is for the life of the author and 70 years thereafter. It is of critical importance that if a work enjoyed copyright protection in any of the 15 member states of the union on 1 July 1995, then copyright protection will revive in any other member state in which it has lapsed. The question is of considerable practical significance, because Germany has had an extended period of copyright protection since the 1960s; Spain and France also had longer periods than Great Britain before 1996.

These alterations do not affect the works of persons who are not nationals of an EU member state. Nor does a revival affect any rights that may have been acquired when the work was in the public domain, or any acts done in respect of the work during that period.

In the case of joint authorship, the post-mortem period starts at the end of the year in which the surviving author dies. The period of protection for broadcasts and cable programmes is 50 years from making, and for sound recordings, 50 years from manufacture. A special copyright for typefaces runs for 25 years from first publication. This reiterates the distinction between 'true copyright' in literary, dramatic, musical and artistic works, and a lesser protection for what some regard as non-intellectual manufactured products.

9. Restricted acts. The nature and extent of the restricted acts vary according to the class of copyright work. In this section an account is given of the restricted acts applicable to each class; those applicable to musical works are considered in more detail. It is important, however, to bear in mind two points. First, it is just as much an infringement to authorize another person to do a restricted act as it is to do the act oneself. Second, it is only necessary to be an infringement that the act is done in relation to a substantial part of the whole work. Substantiality depends upon the quality rather than the quantity of what is used.

The acts restricted by the copyright in a work are (*a*) copying the work; (*b*) issuing copies of the work to the public; (*c*) performing, showing or playing the work in

public; (*d*) broadcasting the work or including it in a cable programme service; and (*e*) making an adaptation of the work or doing any of the acts in (*a*) to (*d*) above in relation to an adaptation. An adaptation in the case of a musical work is an arrangement or transcription of the work. For artistic works the restricted acts are: (*a*) reproducing the work in any material form, (*b*) publishing the work, (*c*) including the work in a television broadcast and (*d*) causing a television programme which includes the work to be transmitted to subscribers to a diffusion service.

Copying is the most fundamental of the restricted acts. It includes such acts as writing the music in manuscript on a piece of paper, or photocopying, duplicating or printing copies; and also making a 'sound copy' of the work. This may be done, for instance, by recording a live performance, by re-recording an existing recording on to tape or disc, or by recording the work on the soundtrack of a film. If the result is to create a material form of the work, then the making of that form is copying. Even though such changes are made as to make the new work a copyright work in its own right (for example, a piano-vocal score of an opera), the copyright in the original is still infringed if the permission of the owner of the copyright in the original has not been obtained. The test of infringement is as much aural as visual.

Publication is the issue of reproductions of the work to the public. It is not necessary that any payment should be made for this to be an infringement.

Public performance is one of the most important rights for the composer of musical works. Performance takes place when the music is heard, whether it emanates from a live performance, a tape recorder, a jukebox, a television or radio receiver or a film projector. A public performance is one which is not domestic. It includes performances at clubs and background music in factories and offices. British law does not distinguish between the classes of performing rights known as *grands droits*, that is, dramatic performance such as the presentation of an opera on the stage, and *petits droits*, such as background music in restaurants. But the difference between these is of great significance for practical purposes, as will be explained in §13 below.

Broadcasting is the act of sending out the radio waves containing the music. This is a separate restricted act from public performance, although if an audience is present in the studio a public performance is occurring at the same time and, as we have seen, a public performance takes place whenever the programme is received by a set in the presence of a non-domestic audience.

Diffusion is the process of distributing broadcast programmes over wires. This applies, for instance, both to the relay networks in large towns which diffuse the broadcasts of the BBC and the IBA, and to local cable systems. In the case of broadcasts by the BBC and the IBA the diffuser will not be liable for infringement.

In the case of sound recordings there are three restricted acts. The first is re-recording on to another recording (for example, dubbing a disc on to a tape) and this applies whether the re-recording is done directly or from a broadcast including the disc. The second is causing it to be heard in public. This does not apply if what is played is a broadcast including the recording. It is not an infringement to play it as part of the activities of, or for the benefit of, a club, society or other organization if the following conditions are met: (*a*) the organization is not established or conducted for profit and its main objects are charitable or otherwise concerned with advancement of religion, education or social welfare; and (*b*) the proceeds of any charge for admission to the place where the recording is heard are applied solely for the purposes of the organization. The third restricted act is to broadcast a sound recording. The 1988 act provides that there can be no infringement of the copyright in a sound recording which has been published in Great Britain unless at the time of publication the recording or sleeve bore some indication of the year of first publication.

In the case of films, the restricted acts are making a copy of the film, showing it (or playing the soundtrack) in public, broadcasting it and diffusing it. A person who shows a film in public on a television set because it is broadcast by the BBC or IBA, or who diffuses a film which is broadcast by the BBC or IBA, is not liable for infringement.

The copyright in a television broadcast is infringed by making a film copy of it for other than private purposes (including making a photograph of the whole or any substantial part of the images), by making a recording of the sound part other than for private purposes, showing it or playing the sound part in public to a paying audience (which includes a special room in a public house where drinks are more expensive because of the television set) and by rebroadcasting it.

In the case of a sound broadcast the restricted acts are making a recording for other than private purposes, and rebroadcasting it.

The only restricted act in the case of a published edition of a work is the making of a reproduction of the typographical arrangement of the edition by photographic or similar means.

The fact that different restricted acts apply for the various classes of copyright works means that when something contains more than one copyright work, complicated situations may arise. For example a film may involve the copyrights of A in the film, B in the music of a disc played on the soundtrack, C in the disc, D in the script, and so on. To show the film in public the licences of A, B, C and D would be required, but to show it in a holiday camp, for instance, only the licences of A, B and D, as the right to cause a sound recording to be heard in public does not include the exclusive right to do this in a place where people reside and sleep as part of the amenities provided for residents or inmates, and therefore C's permission is not required. Some of these licences may be obtained through the organizations referred to in §13 below.

10. Infringement. The basic form of infringement of copyright is to do one of the restricted acts set out above without the consent of the owner of the copyright, and in certain cases of an exclusive licensee. This is subject to certain exceptions and defences, set out in §12 below. The person liable to be sued for an infringement is the person committing it. In the case of an infringement by reproduction the person holding the pen or operating the printing press or photocopying machine is liable. If the reproduction is by making a recording, the person operating the recording apparatus will be the infringer. In the case of a public performance, the person actually playing the music, or switching on the gramophone, is liable.

To prevent evasion, the law makes persons other than the immediate operator liable in certain instances. There is a general provision that a person authorizing an infringement is as much liable as the person actually committing it. Thus the person who hands the score to the photocopier operator and the employer of the recording technician are liable as well as the operator or technician himself.

Where a person engages an orchestra or a singer to perform at a function, and in the course of the performance infringements are committed, whether the person who engaged the orchestra or singer is liable for authorizing an infringement is a difficult question, the answer to which depends on the facts of each case, particularly the extent to which such a person had control over the choice of music.

There are provisions whereby certain matters will be presumed: for example subsistence and ownership of copyright are presumed unless put in issue.

Certain other acts, ancillary to the restricted acts, are also infringements of copyright. These concern the importation (other than for private and domestic use), sale, letting for hire, offering or exposing for sale or hire for commercial purposes of infringing articles, exhibiting such articles in public for commercial purposes, and the distribution of such articles for commercial purposes (or for other than commercial purposes but to so large an extent that the owner of the copyright is prejudiced). However, these infringements require proof of knowledge by the offender of certain facts relating to the making of the article. Proof of knowledge is not necessary in the case of committing or authorizing restricted acts (the limitations on this principle are explained in §12 below).

In the case of a literary, dramatic or musical work it is also an infringement to permit a place of public entertainment (which includes a place occasionally let for public entertainment, such as a church hall) to be used for a public performance which is an infringement. If the person permitting made no profit out of the letting, or did not know, and had no reasonable grounds for suspecting, that the performance was an infringement, he is not liable. This kind of infringement cannot be committed with relation to artistic works, films, recordings or broadcasts.

These are not in themselves restricted acts, and therefore it is only the person committing them, and not any person authorizing him, who is liable. It is, however, a general principle of the law that an employer is liable for the acts of an employee, and if this relationship exists the employer is liable (authorization is a wider concept, and there is no need for an employer-employee relationship).

A special provision governs liability for giving public performances of literary, dramatic and musical works, and causing films, recordings and broadcasts to be seen or heard in public, by means of a radio or television receiver, record player (including a jukebox) or tape recorder. The occupier of the premises where this happens is liable even if he is not the person operating the apparatus.

11. Remedies. The remedies for infringements of copyright fall into two categories: those designed to prevent the occurrence, continuance or repetition of the infringement, and those designed to give financial compensation for infringements which have already occurred.

To prevent an infringement from occurring, continuing or being repeated, an application is made for an injunction, that is, an order of the court prohibiting the infringement. As it is difficult to put an exact figure on the loss suffered by a copyright owner as the result of an infringement, injunctions are frequently sought and granted in copyright cases. An injunction is often applied for as soon as the infringement, or the possibility of it, comes to the notice of the copyright owner. If the owner can demonstrate that he has a good chance of showing, when a trial is eventually held, that his copyright has been infringed, and that he will suffer more damage if the infringement is not temporarily stopped than the alleged infringer will suffer if it is, a temporary injunction, lasting until the trial, will be granted. The person obtaining the temporary injunction will be liable to compensate the alleged infringer for being stopped if it turns out that he was not infringing. An injunction of this kind can be obtained in a few weeks, or, if the matter is particularly urgent, in a few days or hours.

Under the 1988 act it is possible for someone enjoying performing or recording rights to obtain an order for delivery up of an illicit recording of a performance which another person has in his possession, custody or control in the course of a business. An illicit recording of a performance, found exposed for sale or hire in circumstances under which a person having performing or recording rights would be able to obtain an order for delivery up, may in certain circumstances be seized and detained.

Often the parties settle their differences after the question of whether a temporary injunction should be granted has been fought out. But if the matter proceeds to a full trial, and it is found that infringement has taken place, a permanent injunction to restrain it may be granted. If an injunction of either kind is broken the court may punish the offender by imprisonment or a fine or, if the case is not a serious one, by ordering him to pay all the costs of the contempt proceedings.

A plaintiff whose copyright has been infringed is entitled to be financially compensated. Damages are calculated under two heads. First, the plaintiff is entitled to be paid as infringement damages the equivalent of the licence fee he would have charged if he had granted a licence to do the act which was done without a licence. Second, the law treats the owner of the copyright as being the owner of any infringing copy of his work – for example, sheet music copies or recordings made without his permission – so that he is entitled to claim damages for conversion in the same way as if those actual articles had belonged to him and had been disposed of without his permission; this entitles him to be paid the value of the articles. Where only part of the articles is infringing, for example one track on a recording, a proportion will be calculated. The law also entitles him alternatively to claim damages on the conversion basis, and to call for the articles, if they are still under the defendant's control, to be delivered up to him or destroyed. As an alternative to claiming damages, the plaintiff may seek to be paid all the profits which the defendant has made out of the unauthorized use of the work. The court in assessing infringement damages also has power to order additional damages to be paid if, on taking into account the flagrancy of the infringement and any benefit which the defendant has had from the infringement, as well as all the other circumstances, it considers that the plaintiff will not otherwise be adequately compensated.

An order can be made for the delivery or destruction of a film, or payment of its value, only if it is an infringement of the copyright in another film, not a literary, dramatic, musical or artistic work. No injunction can be granted to prevent a building whose construction has been started from being completed, or to have it demolished.

It is a criminal offence to make for sale or hire, or sell or let for hire, or by way of trade to offer or expose for sale or hire, or by way of trade exhibit in public, or to import into Great Britain (other than for private and domestic purposes) or to distribute for purposes of trade or for other purposes but to such an extent as to prejudice the copyright owner, a recording which the person involved knows to be an illicit recording. A person guilty of offences under these provisions is liable on summary conviction by a magistrates' court to imprisonment for up to six months or a fine. In certain circumstances a person may be liable to conviction on indictment in the Crown Court, where there is a liability to imprisonment of up to two years, or a fine, or both. Similar penalties may apply where a person does the following acts in respect of an article which he knows or has reason to believe is an infringing copy of a copyright work. These acts are: (*a*) making for sale or hire; (*b*) importing other than for private use; (*c*) possessing with a view to infringing in the course of business; (*d*) in the course of business selling or letting for sale or hire, exhibiting in public or distributing.

Another remedy available to the owner of the copyright in a literary, dramatic or musical work is that on notice being given to the Customs and Excise in specified form the Customs will confiscate printed copies brought into Great Britain by any person (except for private and domestic use) which would have been infringements had they been printed in Britain. The Commissioners of Customs and Excise may require a person giving such notice to provide them with security in respect of any liability or expense which they may incur in consequence of the notice because of the detention of any article or anything done to a detained article. This requirement of security is very unusual, as the commissioners have wide powers to seize goods the importation of which is restricted or prohibited.

12. EXCEPTIONS AND DEFENCES. The Copyright, Designs and Patents Act of 1988 provides a number of defences and exceptions from infringement where a person is alleged to have infringed copyright. One important defence whereby a person may to some extent avoid liability is by showing that he was ignorant of the facts which made what he has done an infringement.

Two situations must be distinguished. The first is where a person can show that he did not know, and had no reasonable grounds for suspecting, that copyright subsisted in the work infringed. This is very rare, as the general law – which everyone is presumed to know – gives copyright in virtually every work. However, if the defendant genuinely thought that the author had been dead over 70 years, or that the work had first been published in a country which has no copyright relations with Britain, then he will be able to make out this defence. He is not then liable to pay any damages, but he must still pay over to the plaintiff the profits he has made out of the infringement, and may still be ordered not to repeat the infringement and to deliver up infringing copies.

The second situation is where the defendant can show that he believed, and had reasonable grounds for believing, that the infringing copies were not in fact infringing copies. This could apply if the defendant had been ordered to make the copies by someone whom he reasonably believed to be entitled to give such instructions, but who in fact was not: for instance, a printer ordered to print sheet music by a music publisher. In this case the defendant is still liable to orders for an injunction, delivery up or destruction, and damages based on what the fee for a licence would have been, but not on the basis that the infringing copies are the property of the copyright owner. On this latter basis the damages are normally heavier, so this defence is of particular value.

The exceptions apply only where a *prima facie* infringement is proved or admitted, and if they are established the plaintiff is not entitled to any relief. One important exception is that in certain cases a 'fair dealing' with a literary, dramatic, musical or artistic work is not an infringement. What is a 'fair dealing' in any particular case is a matter of great difficulty, but one significant consideration is whether there is competition between the two works. The amount taken is not the only test, but if it is a great deal the defence is more difficult to make out. 'Fair dealing' applies to literary, dramatic or musical works in cases of: (*a*) research or private study; (*b*) criticism or review (including criticism or review of another work); (*c*) reporting current events in a newspaper, magazine or similar periodical; and (*d*) reporting current events by means of broadcasting or in a film. (*a*) and (*b*) apply also to artistic works. In (*b*) and (*c*) a 'sufficient acknowledgment' of the source must be given – in general the name of the work and the author.

A number of special exemptions apply to copyright material used for educational purposes. In certain circumstances short passages from published literary or dramatic (not musical or artistic) works may be included in collections published for use in schools. Literary, dramatic, musical and artistic works may be freely copied by teachers and pupils in the course of instruction provided a duplicating process is not used. This allows copyright works to be written on blackboards and in exercise books (but not to be duplicated for pupils). Copies made in this way may not be distributed to the public. A performance by a teacher or pupil to an audience consisting of a class or of people directly connected with the school is not a 'public' performance of a literary, dramatic or musical work, nor is a sound recording, film or television broadcast seen or heard in such circumstances seen or heard 'in public'. This exception does not extend to occasions to which parents are generally invited.

A broadcasting organization which has been licensed to broadcast a literary, dramatic or musical work, but not to record or film it, may nevertheless record or film it for the purposes of broadcasting it, provided the film is destroyed or the recording erased within 28 days after the first broadcast.

The special exceptions relating to artistic works are beyond the scope of this article.

A number of exceptions apply to works in libraries. A single copy of one item (which includes a musical item) in a magazine or other periodical publication can be made by a library of a government department, public body, educational establishment or professional institution for a person or for another library (including one abroad). If

copies are made for individuals, the library may not be a profit-making one. If the copies are for another library, both the sending and the receiving libraries may be profit-making, provided they are of one of the classes mentioned above, or alternatively it may be any library which lends material to the public free of charge. The same provisions apply to parts of publications other than periodicals, if the librarian making the copy does not know and cannot reasonably discover the identity of the person who can give permission. Only a reasonable proportion of the work may be supplied to an individual, but the whole may be supplied to another librarian. If the making of a copy is permitted by the above provisions, it is not an infringement of the copyright in the typographical arrangement of any published edition, even if the librarian knows the identity of the copyright owner.

The making for private and domestic use of a recording of a broadcast or cable programme solely for the purpose of allowing it to be viewed or listened to at a more convenient time does not infringe any copyright in the broadcast or cable programme or in any work included in it.

13. Copyright Tribunal. Composers of musical works often assign or license part of their copyright to a collecting society. The parts assigned or licensed are the *petits droits*, that is, the right to perform in public, but not as a dramatic presentation of an operatic work (which is one of the *grands droits*). The broadcasting and diffusing rights are often also dealt with in this way. As a result the society may have a virtual monopoly in the supply of copyright music to places of entertainment and broadcasting organizations. To prevent abuse of this situation the 1956 act set up the Performing Right Tribunal (renamed the Copyright Tribunal in the 1988 act), which is empowered to fix the rates and other conditions of licences granted by (*a*) bodies licensing the public performance or broadcasting of literary, dramatic or musical works of more than one author, (*b*) owners of the copyright in sound recordings, for causing it to be heard in public, and (*c*) the owners of the copyright in a television broadcast, to show it in public. Thus the jurisdiction of the tribunal extends to the Performing Right Society, because it grants licences for the public performance and broadcasting of the works of many authors, but not to agents granting licences on behalf of individual authors. However, in the case of sound recordings the jurisdiction extends to individual record companies as well as to Phonographic Performance Ltd. The tribunal fixes the rates, terms and conditions of the licence schemes which the licensing societies operate for classes of users, such as dance hall proprietors or jukebox operators. It can determine the conditions and charges when an applicant claims that he is within the terms of a licence scheme but has not been granted a licence. The tribunal also fixes the rates and conditions when there is no scheme (for example in broadcasting, because of the small number of users) and the applicant claims that he has not been granted a licence or that the charges, terms and conditions proposed for a licence are unreasonable.

In 1960 the tribunal was asked to determine the jukebox tariffs of the Performing Right Society for music and Phonographic Performance Ltd for records: in each case the tariffs were in substance confirmed. In 1965 the tribunal determined the terms and charges on which the Isle of Man Broadcasting Company could broadcast records, and in 1967 and in 1972 the tribunal determined the terms and charges on which the BBC could broadcast music.

The tribunal consists of a legally qualified chairman and two to four lay members. There is a right of appeal to the High Court on a question of law. The 1988 act extended the tribunal's jurisdiction, in particular providing for adjudication on rates as between right-owner and right-user.

14. Other rights of authors. The law of copyright generally does not protect the title of a work. That is usually considered to be too insubstantial. But an author is protected in certain respects from attempts to pretend that he is responsible for a work which is not his. The law of 'passing off' is employed by traders wishing to prevent rivals from using the names or marks associated with their goods, and can likewise be used by an author to prevent anyone from confusing the public as to the authorship of a work of literature, drama or music.

If the nature of the work falsely attributed to an author is such as to lead members of the public to think less of his skill or taste he may also have remedies in the law of libel or malicious falsehood.

Under the 1988 act the author of a copyright work has the right to be identified as such, but the right must be specifically asserted. Similarly the author has the right not to have his work subjected to derogatory treatment in the form of addition to, deletion from, alteration to or adaptation of the work. There is no specific protection against false attribution of authorship.

15. Performers' rights. For many years the principle applied to performers such as actors, singers and variety artists was to exclude them from copyright protection, leaving them to make arrangements for compensation entirely through contract. If they had not protected themselves by contract (and, given the weakness of their bargaining position, it was unlikely that in many cases they had done so), their remedies were to try to initiate criminal proceedings. There were obvious practical difficulties, and the criminal sanctions were rarely used. However, the 1988 act introduced rights of performance. The consent of performers to the exploitation of their works is now necessary.

A performance means a dramatic performance, including dance or mime, a musical performance, a reading or recitation of a literary work, or a performance of a variety act or any similar presentation. A performer's rights are infringed by recording the performance, broadcasting it live, showing or playing it in public, and also by importation. These rights are not assignable, although they may be transmitted by will. An infringement of any of the rights of a performer is actionable as a breach of statutory duty. The 1988 act provides for criminal offences in respect of illicit recordings.

The same penalty is applicable to the offence of broadcasting or diffusing a live performance without the written consent of the performers. It is also an offence to relay the performance over wires even to a single receiving set if that set causes the performance to be heard or seen in public.

In the case of a recording, film, broadcast, diffusion or relay made without consent it is a defence that the recording film, broadcast, diffusion or relay was made for the purpose of reporting current events, or that the

recording, film, broadcast, diffusion or relay was of another matter and the performance was only background or incidental.

It is also a defence that the person responsible for the recording, film, broadcast, diffusion or relay had the written consent of a person who said he was authorized by the performers to give such consent on their behalf, and that the person responsible had no reasonable grounds for believing that the person saying this was not telling the truth. It is an offence (maximum fine £400) to give consent on behalf of performers when one is not in fact authorized to give such consent.

16. COPYRIGHT COLLECTING SOCIETIES.

(i) Performing Right Society Ltd (PRS). A performing right in musical works was introduced into the law of Great Britain as early as 1842, but it was not until 1914 that the Performing Right Society was set up in London, although similar organizations had already come into being in several countries including France, Italy and Spain. Indeed the French society had employed an agent since about 1880 to collect royalties in Great Britain for performances of music under its control. Copyright law in Britain was extremely piecemeal before 1911, its various provisions being contained in a large number of different statutes, several of which were rather obscure. This may have helped to prevent British copyright owners from enforcing their rights effectively, for in 1911 a greatly improved Copyright Act was passed which stated the position in a single clear code, and shortly after it reached the statute book British composers and music publishers began to consider setting up a collecting society.

Accordingly the Performing Right Society was registered in 1914 as a company limited by guarantee and without share capital. There is no entrance fee or commission, and all royalties collected by the society are distributed among the members according to the success of their works, after the deduction of administration costs. There are 24 directors, of whom 12 are music publishers and 12 composers and authors; they are not remunerated for their services.

Unfortunately the society began its operations just at the outbreak of World War I, and this set back the expansion of the organization. The society had to fight several court actions for infringement during the first two decades in order to establish its rights, but after that the composers' entitlement was widely recognized by music users, and PRS had come to represent virtually all the composers and publishers of copyright music in public demand.

On joining the society, a member vests in PRS the control of the public performing right in his works. This enables the society to grant permission on behalf of the member for the public performance, broadcasting and diffusion of his works, and to collect royalties for the issue of licences granting this permission. The society is concerned only with non-dramatic musical works, and not with ballets, operas, musical plays and other dramatico-musical works performed in their entirety by living persons on stage, nor with non-musical plays or sketches.

The society's licence covers not only the works of its own members, but by virtue of the contracts of affiliation it also includes a worldwide repertory of the works of members of foreign societies. The licence provides music users with a general permission to avail themselves of any of the works under the society's control. PRS operates direct in Great Britain and Ireland, and through agencies in some of those Commonwealth countries where there is no independent society. By the contracts of affiliation with foreign societies, payment for the performance of works of PRS members is collected abroad.

Licences are granted for an annual royalty to the proprietors of premises at which music is publicly performed, or to promoters of musical entertainments not covered by a licence issued to the proprietors of premises. Sometimes a licence is issued for the use of the society's repertory at a single performance or a short series of performances. Generally the terms of a licence are fixed by agreement with a body representing the music users to whom a particular tariff is to apply, but a music user or his representative may refer any tariff that he considers unreasonable to the Copyright Tribunal. This is now established under the Copyright, Designs and Patents Act 1988 to resolve disputes between licensing bodies and any music user requiring a licence from them. It replaces the former Performing Right Tribunal, which had been set up in 1956. A number of the society's current tariffs have been approved by the tribunal, including those relating to commercial dance halls, variety entertainments, popular concerts, bingo clubs and jukeboxes.

Over 100,000 places of entertainment in the British Isles are covered by the society's licence, and these include theatres, concert halls, cinemas, hotels, restaurants, discothèques, shops, cafés, piers, holiday camps, caravan parks, bandstands, clubs, dance halls, schools of dancing, skating rinks, town halls, church and village halls, public houses, factories, bingo halls, aircraft, cruise ships, amusement arcades and fairgrounds. The broadcasting organizations are also licensed for their sound and television broadcasts. The society's licence for both live performances and broadcasts stipulates that regular returns of the music to be performed are to be made by the licensee. It is on the basis of these returns and the length and nature of each work performed that the royalties collected by the society are shared out among the members and affiliated foreign societies. The society has established rules binding on all members for the division of royalties between the composers, authors and publishers concerned. The normal basis of division for an original work is two-thirds to the writers and one-third to the publisher. These divisions may by agreement be varied within certain limits, the publisher's share not to exceed 50%. The rules also require the publisher to pay the writers' shares directly to the composer and author concerned, and such royalties thus become the writers' property unaffected by their contracts with publishers.

The society's licence is required for any public performance of the copyright music it controls, regardless of the object of the entertainment or the nature of the premises, and irrespective of whether a charge for admission is made. It is immaterial whether the performance is given by live performers, or by such means as a radio, television, gramophone, sound film or tape recorder. The society is a member of CISAC.

(ii) Mechanical-Copyright Protection Society Ltd (MCPS). In several countries a mechanical rights society was formed before a performing rights society, and this happened in Great Britain. There had been no mechanical right in that country before the Copyright Act was passed in 1911, but a Parliamentary Committee on Copyright in

1910 recommended that it should be introduced, and in anticipation of the new right the Mechanical Copyright Licences Company Ltd was founded in the same year. Shortly afterwards a similar organization, the Copyright Protection Society Ltd, was founded, and in 1924 the two bodies were amalgamated to form the present Mechanical-Copyright Protection Society Ltd.

The only source of revenue in the early days was the income from gramophone recordings, but in the period before World War II new receipts began to flow in from sound films and from radio broadcasting; and they increased rapidly in the postwar years, particularly after the rise of television. Members do not assign their relevant rights to the society, as they do with the PRS. Instead the society collects its members' entitlement to recording royalties as their agent only. The former statutory licence has been abolished. In its stead a scheme has been introduced under which licences are made available for record companies to manufacture and distribute records. The rate is now 8·5% of the published dealer price, and was fixed by the Copyright Tribunal in its decision on a reference made to it in 1991. Thus the income of the society is largely linked to the sales of the gramophone industry, and its income has increased as record manufacturers have succeeded as a result of technical improvements and for other reasons. MCPS is now a member of BIEM and also of CISAC.

(iii) MCPS-PRS Alliance. While MCPS and PRS remain separate societies in terms of income, constitution, membership and guardianship of certain rights, on 1 January 1998 the MCPS-PRS Alliance was formed for corporate identity purposes, and as a unified operational force. It is served by a jointly owned operating company into which the assets have been transferred, with a combined staff and a single chief executive.

(iv) Phonographic Performance Ltd (PPL). In 1934 in a British case of supreme importance to the record industry it was decided that the Copyright Act 1911 did not, as had been widely supposed, merely protect manufacturers against their records being copied by rival manufacturers, but also gave them a performing right in the record. Thus people giving public performances of music by means of recordings must obtain a licence not only from the owner of the copyright in the music (generally through PRS), but also from the record manufacturer (through PPL). Shortly after this decision PPL was incorporated in 1934 to exercise the right; it is a company limited by guarantee without share capital, and was founded by the leading British record manufacturers in order to control the public use of their recordings and to issue licences for that purpose. All revenue accruing from licence royalties is distributed among the recording companies, and the recording artists and musicians. There are similar organizations exercising the record manufacturers' right in Australia, New Zealand, Germany, Scandinavia and India.

IV. Former British-administered territories

Generally the former British colonies tended to follow the mother country in copyright matters when they became independent, but as Great Britain has followed EU principles a divergence has sprung up within the Commonwealth.

1. Australia and New Zealand. 2. Canada. 3. Other regions. 4. Accredited agents.

1. Australia and New Zealand. In Australia the Copyright Act of 1968 provided for a post-mortem term of protection of 50 years. By the Copyright Amendment Act of 1986, protection for computer programs was introduced. New Zealand copyright law closely follows that of Australia.

The Australasian Performing Right Association (APRA) was founded in 1926; it controls in both Australia and New Zealand, as well as in Fiji, Papua New Guinea and certain other territories in the region, the performing rights in its members' musical works. The head office and administrative centre of the organization is in Sydney. Because of the vast size of the territories controlled and the sparseness of population, complete control of the use of its repertory has often proved difficult, and consequently the administrative cost of collecting the royalties has sometimes been rather high. APRA is a member of CISAC.

Mechanical rights in Australasia are administered by AMCOS (Australian Mechanical Copyright Owners Society Limited). This society is owned by the Australian Music Publishers' Association Limited. It covers musical works, library sound recordings and mechanical royalties from small labels for its publisher members.

2. Canada. Canada's original copyright law dates from 1921; the latest amendments were in 1995 and 1996. Canadian legislation provided for a register which was not compulsory, but which established *prima facie* evidence of the facts registered. Canada was a pioneer in the establishment of a Copyright Tribunal, setting an example which was eventually followed in Great Britain; it conducts regular reviews of the charges made by authors' societies.

The Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique (SOCAN), an internationally affiliated society known also as the Society of Composers, Authors and Music Publishers of Canada, administers the performing right in the works assigned to it. It was formed in 1990 when the two previous Canadian performing right societies, CAPAC and PROCAN, merged their operations. SOCAN is a member of CISAC.

Mechanical reproduction and synchronization rights are administered by the Canadian Music Reproduction Rights Agency (CMRRA) and the Société de Droits de Reproduction des Auteurs et Compositeurs (SODRAC), both of which are members of CISAC and BIEM.

Canada was a pioneer in establishing a body with a supervisory jurisdiction over copyright collection. The original title of the Canadian collecting society was the Canadian Performing Right Society, and it was incorporated in 1925. In 1931 the Canadian government introduced a system whereby any society carrying on in Canada the business of acquiring copyrights or performing rights of dramatico-musical or musical works and concerned with issuing or granting licences for their performance in Canada must file an annual statement of its fees for the coming year. The Copyright Appeal Board set up under this system considers objections to the proposed fees, alters the statements as it thinks fit, and transmits the statements to the minister, who publishes them in the *Canada Gazette*, and they are then binding for the coming year. The Copyright Committee which recommended the setting up of the Performing Right Tribunal in Great Britain considered with approval the operations of the Copyright Appeal Board of Canada.

3. OTHER REGIONS. Newly established local collecting societies that have been set up in former British-administered territories are listed together at the end of this section.

GHANA. The Copyright Act of 1961 provided more limited protection than that of Great Britain. Indeed Ghana was at one time a prominent advocate of the rights of copyright-user countries in the emerging Third World, against what it perceived as exploitation by the copyright-owning countries in the developed world.

HONG KONG. Hong Kong returned to control by the People's Republic of China in 1997. While it remained a colony of the United Kingdom, the copyright legislation of Great Britain was extended to Hong Kong by Order in Council.

INDIA. The Copyright Act of 1957 has its roots firmly in the law of Great Britain. It followed the British Copyright Act of 1957 very closely, but it also established a register of copyright. However, registration is not a precondition for the existence of copyright, and there is no formality for protection. The 1957 act was amended in 1983 to allow India to adhere to the revised Berne and Universal Copyright Conventions. It was amended again in 1984 to deal with the problems caused by film and recording piracy.

MALAYSIA. A Copyright Act was introduced in 1969, following independence. This replaced previous colonial legislation which had applied in the various states. The current copyright law dates from 1987. Furthermore, Malaysia does not adhere to any of the international copyright conventions.

SINGAPORE. The Copyright Act of 1987 replaced the various provisions previously in force, some dating from colonial times. It established a modern Copyright Tribunal, and Singapore has taken significant steps to combat piracy.

The following collecting societies are all members of CISAC.

GHANA. Copyright Society of Ghana (COSGA)

HONG KONG. Composers' and Authors' Society of Hong Kong (CASH)

INDIA. Indian Performing Right Society Limited (IPRS)

KENYA. Music Copyright Society of Kenya (MCSK)

MALAWI. Copyright Society of Malawi (COSOMA)

MALAYSIA. Music Authors' Copyright Protection (MACP)

MAURITIUS. Mauritius Society of Authors (MASA)

NIGERIA. Music Copyright Society (Nigeria) Limited (MCSN)

SINGAPORE. Composers' and Authors' Society of Singapore Limited (COMPASS)

SRI LANKA. Sri Lanka Performing Right Society (SLPRS)

TRINIDAD AND TOBAGO. Copyright Organisation of Trinidad and Tobago (COTT)

ZAMBIA. Zambia Music Copyright Protection Society (ZAMCOPS)

ZIMBABWE. zimbabwe Music Rights Association (ZIMRA)

4. ACCREDITED AGENTS. The PRS has accredited agents in the Bahamas, Barbados, Bermuda, Cyprus, Dominica, Gibraltar, Jamaica and Malta.

V. United States of America

1. The requirement of originality. 2. Nature of musical works protected. 3. Common law copyright. 4. Works protected by United States copyright law. 5. Formalities. 6. The rights of the copyright owner of a musical work. 7. Rights in sound recordings. 8. Term of protection. 9. Copyright Royalty Tribunal. 10. Assignments and other transfers of rights. 11. Infringement actions. 12. Remedies. 13. Criminal actions. 14. Copyright collecting societies.

1. THE REQUIREMENT OF ORIGINALITY. Only works which are 'original' may be the subject of copyright protection. A work is original if it owes its origin to the author, that is, is independently created and not copied from other works. Thus a work may be lacking in 'novelty' in that it may not be the first of its kind and yet be regarded as 'original' and therefore protectable as long as the author did not copy from any prior work. As Judge Learned Hand put it: 'if by some magic a man who had never known it were to compose anew Keats's "Ode on a Grecian Urn", he would be an "author", and, if he copyrighted it, others might not copy that poem, though they might of course copy Keats'. Moreover, a very modest degree of originality will suffice to support a copyright. Thus, even if most of a given work is not original, if the author's work constitutes a 'distinguishable variation' due to his own independent efforts, this in itself will warrant copyright protection. However, such protection will attach only to the independently created matter, and not to the matter copied from others. Moreover, if the matter copied from others is itself protected by copyright then the copier may himself be an infringer even though he may claim copyright in the material which he has himself independently contributed. As long as a work is original, it will command copyright protection regardless of its artistic or creative merit. Justice Oliver Wendell Holmes long ago made the point:

> It would be a dangerous undertaking for persons trained only to the law to constitute themselves judges of the worth of pictorial illustrations [or, one may add, musical compositions] outside of the narrowest and most obvious limits. At one extreme, some works of genius would be sure to miss appreciation. Their very novelty would make them repulsive until the public had learned the new language in which their author spoke ... At the other end, copyright would be denied to [works] which appealed to a public less educated than the judge.

2. NATURE OF MUSICAL WORKS PROTECTED. The United States Copyright Act allows both 'musical compositions' and 'dramatico-musical compositions' to be protected. Since the nature of the protection accorded to these two forms of musical works varies somewhat, it is important to distinguish between them. A dramatico-musical composition consists of a dramatic work accompanied by musical compositions which form an integral part of the dramatic action. Operas and operettas constitute the paradigm form of dramatico-musical composition, but modern American musicals, such as those by Rodgers and Hammerstein or Lerner and Loewe, also qualify in this regard. Since 15 February 1972 musicians as well as composers have been able to claim some measure of copyright protection. This is because all sound recordings first made after this date may be subject to copyright protection. The copyright in sound recordings applies only to the actual sounds contained in them as

distinct from the underlying musical compositions. Therefore a sound recording copyright protects the contributions of the musicians, singers and record producers rather than the composers' underlying contributions, which must find protection under the more traditional categories of musical composition and dramatico-musical composition.

3. Common law copyright. The problems formerly posed by common law copyright in the USA no longer exist.

4. Works protected by United States copyright law. A person who is the author can claim protection for these classes of works: (*a*) literary works, which now include computer programs in American law; (*b*) musical works, including any accompanying lyrics; (*c*) dramatic works, including any accompanying music; (*d*) pantomimes and choreographic works; (*e*) pictorial, graphic and sculptural works; (*f*) films and other audiovisual works; this category has been extended by the North American Free Trade Agreement; (*g*) sound recordings, which does not include a right to public performance; (*h*) architectural works, which embraces the design of a building as embodied in any tangible expression of that design, such as a building or architectural plans or drawings.

5. Formalities. Since 1 July 1982 the previous stringent manufacturing requirements have ceased to have effect.

On all occasions when a work protected under American copyright law is published in the USA or elsewhere with the authorization of the copyright owner, a notice of copyright should be placed on all copies distributed to the public. This should comprise (*a*) either the symbol © or the word 'copyright' or the abbreviation 'copr.', with (*b*) the year of first publication of the work and (*c*) the name of the copyright owner. Under the amendments to United States copyright law brought about by American ratification of the Berne Convention, protection is now afforded both to American works and to works of foreign origin which were first published in the USA after 1 March 1989 without having a notice of copyright attached to them. The advantage of attaching the claim to copyright is that it allows a right-owner to bring an infringement action. In any case, authors should always put copyright notices on their works as this is a considerable deterrent to plagiarism. If no copyright notice is present, it is likely that any award of damages made by a court will be lower.

Within three months of publication the owner of the copyright or the exclusive right of publication of a work published with notice of copyright in the USA should deposit in the Copyright Office two complete copies of the best edition of the work, or if a sound recording two copies of that recording. This deposit is for the benefit of the Library of Congress, although it is no longer mandatory.

Registration of copyright in the USA is no longer mandatory. But the owner of any copyright work first published outside the USA may register a work by making application to the Copyright Office with the appropriate fee, and by depositing one complete copy of the work. Copies deposited with the Library of Congress may be used for this purpose. Although registration is no longer necessary for foreign works from Berne Copyright Union countries, it is still advisable. In the event of any litigation there would still be considerable advantages if the work were registered. The USA interprets the Berne Convention as permitting formalities which are not in themselves conditions for securing copyright protection, but which lead to improved protection.

Previously the provisions of United States copyright law on the subject of performance in public were not so favourable to copyright owners as those obtaining in Great Britain. For example, before 1976 a performance of a musical work was an infringement only if it was for profit. The formidable American coin-operated record-playing machine industry, otherwise known as the jukebox lobby, had managed to secure an exemption for jukeboxes from being classified as vehicles of profit, so their owners were not at that time obliged to pay royalties for making use of musical works in copyright.

Under the new legislation one of the exclusive rights of the copyright owner is to perform a work publicly, without any question of profit. This applies equally to literary, dramatic, musical and choreographic works, as well as to pantomimes, films and other audiovisual works. However, under §114 of the new United States copyright statute, the exclusive rights of the owner of copyright in a sound recording are stated in terms that do not include any element of public performance.

Jukeboxes are now covered by §116A of the statute, which was passed on 31 October 1988. It deals with negotiated licences, and limits exclusive rights in the absence of a negotiated licence. These extensions to the American right of public performance should benefit the incomes of authors, composers and publishers of musical works who enjoy significant performance of their works in the USA.

In situations where sound recordings of a non-musical work have been made available to the public in the USA with the authority of the copyright owner, by process of law any other person may obtain a compulsory licence to make and distribute sound recordings of that work. This is the right which in Great Britain used to be known as the mechanical right. The appropriate notice must be served on the owner of copyright. He is entitled to a royalty for each of his recorded works of either 2·75¢ in total or 0·5¢ per minute of playing time, or fraction thereof, whichever amount is the greater. A failure to file or serve the appropriate notice forfeits the chance to obtain a compulsory licence. In the absence of a compulsory licence, to make or distribute records in these circumstances constitutes an actionable infringement of copyright.

6. The rights of the copyright owner of a musical work. The rights of the copyright owner of a musical work include the exclusive right to copy, print, vend, publish, arrange or adapt it, publicly perform it for profit and record it. Of these, the most significant rights are to copy, perform and record.

(i) The right to copy. A copyright owner is granted the exclusive right to make copies of his work. With musical works this applies mainly to printing sheet music. But it also includes such other forms of copying as reproducing lyrics unaccompanied by musical notes, and music as a part of the soundtrack of a film. Apart from soundtracks, however, the right to copy does not include the right to prohibit the making of sound recordings of a musical work. Such protection must be afforded under the right

to record. The making of copies constitutes an infringement even if they are not made for commercial purposes.

(ii) The right to record. Under both common law copyright and statutory copyright the authors of a musical work have an exclusive right to prohibit the recording of their work. However, under statutory copyright, once the copyright owner of a musical work consents to its recording, a 'compulsory licence' is imposed upon the work. This means that anyone other than the first person to make such a recording may also make a recording of the same work provided he pays to the copyright owner 2¢ for each recording which he manufactures based upon the work. For the copyright owner to be entitled to receive this royalty, he must first file a notice of use with the Copyright Office. Then if the person making the recording fails to pay the statutory royalty of 2¢ per record, he may upon court order be required to pay a total royalty of up to 8¢ per record. There is some dispute in the courts whether one who pays his 2¢ per record royalty may not only record anew the musical composition in question but may also simply reproduce the sounds of the first authorized recording. Clearly to do the latter would infringe the statutory copyright in the sound recording itself (if the original recording were first made on or after 15 February 1972) and might infringe the common law copyright in the recording (if it were first made before 15 February 1972). The question is whether such conduct would also infringe the copyright in the musical composition as distinct from that in the sound recording.

(iii) The right to perform publicly. An unauthorized performance of a copyright work does not automatically constitute copyright infringement. The copyright owner has the right to control only public performances of his work. Moreover, with respect to musical compositions (unlike dramatic works), the copyright owner may only control public performances of his work for profit. Thus a private performance or a public performance not given for profit will be immune from the control of a copyright owner.

A performance is public if it is open to members of the public generally. They need not be assembled in order to hear the performance. Thus it has been held that a radio broadcast of a musical work constitutes a public performance even though no members of the public are within the radio studio at the time of the broadcast, and the people who hear it over the radio do so in their individual homes rather than in an assembled group.

A performance is 'for profit', even if no charge is made for admission to it, so long as the performers directly or indirectly reap some remuneration from it. Thus a musical performance in a restaurant was held to be for profit, even though the patrons paid no additional sum for it. As Justice Holmes said of such a case,

> the defendants' performances are not eleemosynary. They are part of the total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

As stated above in §II, copyright collecting societies, or performing rights societies, control only *petits droits*, or non-dramatic performing rights, as distinct from *grands droits*, or dramatic performing rights. The latter concern the performance of a musical composition as part of a dramatic presentation. An operatic performance is, of course, a dramatic or grand performance. But so is the presentation of a musical work as a part of a film where the musical performance furthers the action in the story. The authorization for a grand or dramatic performance must be obtained directly from the copyright owner, since such rights are not available from the performing rights societies.

The distinction between a musical composition and a dramatico-musical composition is relevant here, since the copyright owner of a musical composition may prohibit only public performances of his work for profit, while the copyright owner of a dramatico-musical composition may prohibit any public performances of his work whether for profit or not.

7. RIGHTS IN SOUND RECORDINGS. The copyright in a sound recording (the sound of the performers as distinct from the music being performed) is more limited than the rights accorded to a musical composition. The right of reproduction, which is the primary right granted in a sound recording, prohibits only the duplication of the actual sounds in the recording and does not protect against imitation or simulation of such sounds.

8. TERM OF PROTECTION. A fundamental change in United States copyright law was effected by the Copyright Act of 1976. The term of copyright for a work created on or after 1 January 1978 now lasts for the author's life and 50 years thereafter. Thus American law has been brought into line with that of other advanced countries, particularly as further amendments in 1988 allowed the USA to ratify the high-standard Berne Convention. However, the EU has moved ahead of the USA with a post-mortem period of 70 years.

Any copyright whose first term under the previous law was still subsisting on 1 January 1978 now lasts for 28 years from the date when it was originally secured. The copyright owner or his representative may apply for a further term of 47 years within a year before the original term expires. The duration of any copyright, the renewal term of which was subsisting at any time between 31 December 1976 and 31 December 1977, or for which renewal registration was made between those dates, is extended for 75 years from the date when copyright was originally secured.

9. COPYRIGHT ROYALTY TRIBUNAL. The Copyright Act of 1976 established a Copyright Royalty Tribunal, charged with setting reasonable rates of copyright in connection with the exercise of rights, particularly those in the music field. Its sphere of operation is akin to that of the Copyright Tribunal in Great Britain. The American tribunal seeks to achieve several economic objectives: (*a*) to maximize the public availability of creative works; (*b*) to give the copyright owner a fair return for his creative work and a fair income in the light of prevailing economic conditions; (*c*) to reflect the relative roles of the copyright owner and the copyright user in the product made available to the public, having regard to relative creative contribution, technological contribution, capital investment, cost, risk and contribution to the opening of new markets for creative expression and media for their communication; (*d*) to minimize any disruptive impact on

the structure of the industries involved and on generally prevailing industry practices. A decision of the tribunal may be appealed to the United States Court of Appeal within 30 days.

10. Assignments and other transfers of rights. Copyright may be sold or made the subject of a gift or otherwise assigned. It may also be inherited either by will or by intestacy. An assignment must be in writing and signed by the copyright owner. Compliance with the relevant statute of wills (usually requiring documentation and witnesses) must be observed in order to transfer copyright by will.

11. Infringement actions. In order to prevail in an infringement action the copyright owner must prove that the defendant has copied his work. If the defendant's work is similar to that of the copyright owner's, but if such similarity is due to coincidental independent creation by the defendant, then no infringement action will lie. But how can the plaintiff prove that the defendant has copied from him? The courts have held that the plaintiff need only prove two elements in order for the court to infer the fact of copying. These are access and substantial similarity. Access generally means the opportunity to copy. That is, the plaintiff's work must have been available to the defendant so that the defendant could physically copy the plaintiff's work if he were inclined to do so. Substantial similarity requires showing that the two works, the copyright owner's and the defendant's, are largely the same. Infringement occurs even if the two works are not absolutely and completely identical. On the other hand, if the only similarity between the two works is that of the abstract idea upon which both are based, then no infringement action would lie even if a defendant copied the idea from the plaintiff. Ideas as such are not subject to copyright protection. (Neither is the title of a work unrelated to the work itself.)

Every work is capable of being expressed in various degrees of abstraction. The most abstract level of expression cannot be protected. The most specific level (word-for-word copying) can obviously be protected. Somewhere between the most abstract level and the most specific level the courts draw a line which divides permissible copying of ideas from impermissible copying of what is called the 'expression' of ideas. Even when the similarity is verbatim, if it is sufficiently insubstantial in quantity and sufficiently unimportant in quality, it may be copied under what is sometimes called the doctrine of 'fair use'. In a musical context, there is a belief that up to three bars of music may be copied verbatim without constituting copyright infringement. That is not so. If the three bars are of great importance in the original work, then copying them will constitute copyright infringement. On the other hand, in certain instances it may be possible to copy more than three bars without infringing copyright if the amount copied is both quantitatively and qualitatively unimportant.

12. Remedies.

(i) Damages. An infringer must pay as damages to a copyright owner an amount of money equal to the actual damages suffered as a result of the infringement and the defendant's actual profits realized by reason of the infringement. In statutory infringement actions, if the plaintiff is unable to prove actual damages or profits, he then is entitled to recover statutory 'in lieu' damages. The minimum recoverable is $250 per infringing transaction. The maximum recoverable is $5000 per infringing transaction, but this does not apply to infringements occurring after the copyright owner has given written notice to the defendant. All copies produced at substantially the same time will probably be regarded as part of a single infringing transaction, giving rise to only one statutory minimum award. Copies produced at substantial intervals will be regarded as separate transactions each giving rise to its own statutory minimum recovery.

Where the copyright owner satisfies the court that the infringement was committed wilfully, the court has discretion to increase an award of damages to not more than $50,000. If the infringer manages to prove that he was unaware that his acts constituted an infringement of copyright, and that this was a reasonable belief on his part, the court may reduce statutory damages to not less than $100.

In all civil proceedings in copyright matters in the USA at the court's discretion, costs may be recovered in full against any party except the state. Reasonable attorneys' fees may also be recovered. A time limit of three years applies to both criminal and civil proceedings in copyright matters.

(ii) Injunctive relief. A preliminary injunction may be obtained before the trial in an infringement action if the plaintiff can show that he will probably succeed at trial. If the plaintiff does prevail at the trial he may then be entitled to a permanent injunction against further infringement of his work. Injunctions of this kind can be served anywhere in the USA on the person named in them. They can be enforced by proceedings in any American court enjoying jurisdiction.

(iii) Impounding and destruction. Pending a trial a defendant may be required to deliver up for impounding by the court all articles alleged to infringe the copyright as well as the means for making such copies. Upon prevailing at trial the plaintiff may require that the defendant deliver up for destruction all infringing copies and all means for making such infringing copies.

(iv) Cost of suit and attorneys' fees. In a statutory infringement action it is mandatory that all costs of suit be awarded to the prevailing party. Such costs do not include attorneys' fees. However, within the discretion of the court reasonable attorneys' fees may also be awarded to the prevailing party. But this is usually done only where some element of moral blame is shown – if, for example, a defendant is a deliberate infringer or a losing plaintiff has pursued the action in bad faith.

13. Criminal actions. Any person who deliberately infringes copyright for commercial advantage and private financial gain is liable to a fine not exceeding $10,000 or imprisonment for up to one year, or both. In the case of infringement of film rights the maximum fine can increase to $25,000 for a first offence and $50,000 for a second offence. The term of any prison sentence can also be increased for subsequent offences.

Following conviction for criminal infringement a court may additionally order forfeiture and destruction of all infringing copies.

To place a copyright notice on any article falsely and fraudulently attracts a fine not exceeding $2500, as does

the removal of a copyright notice properly attached to any article.

14. Copyright collecting societies.

(i) American Society of Composers, Authors and Publishers (ASCAP). A new copyright law was passed in the USA on 19 October 1976, the first substantial revision since the basic American copyright law of 1909. Proposals to introduce a modern statute had been fiercely debated, but clashes between various interested groups had always resulted in deadlock, and special legislation was required to keep in force copyrights that would otherwise have expired.

As part of the 1998 Copyright Term Extension Act, the term of protection now provided is the life of the author plus a post-mortem period of 70 years. An amendment to this act exempts bars and restaurants from paying licensing fees for copyright music performed on radio and television on their premises. The National Licensed Beverage Association has negotiated new licence agreements covering all music usage and exempting all premises under 3500 square feet (325 square metres). The so-called Aitken Exemption in practice means that many retail outlets in the USA such as bars, shops and restaurants do not have to pay for music licences. A new type of 'per programme' licence also makes religious music cheaper for religious format broadcasters.

The performing right in gramophone records has been specifically excluded from the new statute; protection for sound recordings has been limited basically to unauthorized reproduction. The jukebox lobby, which was previously outside the definition of performance for profit in American copyright law, has lost its battle to be exempt from liability to royalties. Legislation of 1988 now provides for the negotiation of licences (see above, §5). If licences are not negotiated, then limitations are placed on the exclusive licence. These new measures are likely to swell the incomes of authors and composers in the USA.

Until 1897 Congress had not included in copyright law a performing right in musical works, and this delayed the development of a copyright collecting society in the USA. Only in 1914 was ASCAP founded as a voluntary unincorporated non-profit association, the same year as the Performing Right Society was founded in Britain. A performing right gave a collecting society in America enormous scope, for although the territory was large communications were good, and the population was spread much more evenly than in Australia and Canada, so that collection in the larger towns was practical. As various types of popular music spread across the country, there were countless performances in dance halls and clubs, restaurants and cafés which had previously been beyond the control of an individual right-owner but which a central collectivity such as ASCAP could effectively police. Then in the 1920s came a further enormous increase of popular music with the introduction of radio broadcasting, and within a year there were over 500 broadcasting stations in the USA. Naturally not all music users immediately accepted the claims of the new society, and ASCAP was obliged to establish its position by court action against broadcasters and such users of live music as dance halls.

ASCAP is managed by a board of 24 directors, of whom 12 are writers and 12 publishers. Three writer directors and three publisher members represent classical music, and directors hold office for two years. A two-thirds vote is necessary to carry a motion, with a quorum being 13 directors. Board candidates are selected by a writer nominating committee and a publisher nominating committee, whose members are appointed by retiring directors, and board members are not entitled to serve on these committees.

Members of ASCAP are elected by a majority of the board, and on election must assign to the society the right to license the non-dramatic public performance of their works for the period of any existing agreement between the society and its members. Members do not assign to ASCAP any part of the right in live performances of musical plays or dramatico-musical compositions, whether given in whole or in part. But they do assign vocal, instrumental and mechanical renderings of all kinds, including transmissions by radio and television broadcasting, telephony, wired diffusion systems and reproductions on film soundtracks. They assign rights in all compositions then or thereafter written, composed, published, acquired or owned by the member, whether alone, jointly or in collaboration with others. The society acquires the right to sue in the member's name, because the previous American copyright law did not acknowledge divisibility of copyright, and any lawsuit had to be brought in the name of the copyright owner. By the new law the ownership of copyright may be transferred in part or subdivided.

Royalty distribution is controlled by the board, and is divided into two equal accounts, one for writer members, the other for publisher members. The writer directors constitute the writers' classification committee, and the publisher members the publishers' classification committee, each of which meets at least once a year to classify each member's status for the purposes of receiving a share of the amount to be distributed. A dissatisfied member may protest to the appropriate classification committee, with a further right of appeal to the society's board. Royalties are distributed quarterly after administrative expenses and payments to foreign affiliated societies have been deducted. When a member dies his rights terminate, but ASCAP may pay a share of royalty distributions to the member's next of kin no greater than the member would have received if living. A member may not assign the rights and obligations of membership, and payment of royalties may be suspended if a member goes bankrupt or compounds with his creditors.

Radio and television broadcasting organizations may elect between two forms of licence, under either of which a licensee may perform any work in the entire ASCAP repertory. Under a 'blanket licence' a broadcasting organization pays a percentage of the total advertising revenue, plus a fixed sum for music used on unsponsored programmes. 'Per programme' licensees, on the other hand, pay a relatively higher percentage of their advertising receipts, but pay only on income from programmes making use of ASCAP music. All radio networks and most local radio stations unaffiliated with a network have blanket licences. In television, by contrast, most of the independent stations have 'per programme' licences. There is an elaborate system of programme analysis; the programmes of national networks are analysed in full, and credit is given for each station affiliated to the network by use of a multiplier. Programmes of stations with 'per programme' licences are also fully analysed, and a sample

is taken of local stations by analysing ten of them in different parts of the USA. Where samples are taken, they are multiplied by formulae established by statistical research to produce the most equitable total national performance, without undertaking the formidable administrative expense of logging individually every broadcasting station in the USA.

ASCAP's sampling system is to send tape-recording teams throughout the country to provide taped recordings of the programmes as broadcast by the stations to be analysed; these are then subject to ASCAP's process of identification. By contrast BMI (see below, §ii) asks licensees to supply once a year a log of music used in a month designated by BMI; this is prepared by the broadcasting authority itself. ASCAP considers that it justifies the extra expense of its system because of its secrecy, which prevents the entries logged from being manipulated. Against this, BMI claims that writers and publishers cannot tell which stations are going to be analysed and that any interference from this direction is forestalled and a broader basis for analysis obtained.

Anti-monopoly law or, as it is known in the USA, anti-trust law, is highly developed in that country, and the government has intervened to use it in an attempt to promote competition concerning musical performing rights. In 1941 the US Department of Justice took action against the society under the anti-trust legislation known as the Sherman Act. As a result ASCAP submitted to a consent decree (ASCAP was not taken to have infringed any law, no evidence was taken and no judgment given on the facts) by which it undertook not to license a performance for profit of any musical work on a broadcasting network, unless the single licence fixing a single royalty permitted the simultaneous broadcasting of the performance by all stations on the network, without each station needing a separate licence.

If ASCAP and a potential licensee fail to agree on a royalty, they may apply for the assessment of a reasonable fee to the Federal Court for the Southern District of New York, which supervises the judgment against the society. Pending judgment the applicant may have access to works in the society's repertory, while ASCAP can ask the court to fix an interim royalty. The consent decree has also established that a writer need have only one normally published work in order to become a member of ASCAP. The 'per programme' licence which is open to broadcasters also resulted from the decree.

An important case in 1948, Alden-Rochelle *v.* ASCAP (78USPQ197), also involved the society's monopoly position, and was brought by some cinema proprietors who sought exemption from paying a performance royalty after they had obtained the right to exhibit the film from the film production company. It was held that by forbidding a member from assigning the film performing rights in music to the film production company when the recording right was assigned, the market for exhibition of the film was narrowed to those exhibitors having a licence from ASCAP for the performance of the music synchronized with the film, and that this was achieved by an unlawful combination with the film production companies. ASCAP was directed to divest itself of all film performing rights for musical works synchronized with films, and to reassign them to the owners of the musical works; the society was further restrained from acquiring the film performing rights in musical works, and from contracting with film producers to require exhibitors to obtain an ASCAP licence. This judgment has placed far-reaching restrictions on foreign composers of film music used in the USA.

The consent judgment has been amended from time to time since it was originally signed, and covers nearly every aspect of the society's operations.

ASCAP is a member of CISAC.

(ii) Broadcast Music Inc. (BMI). A number of broadcasting organizations opposed ASCAP's attempts to license them in the early days of radio, but ASCAP succeeded in setting up procedure for licensing them for a fixed lump sum until 1932, when the concept of a percentage of the broadcaster's revenue was introduced. That was unwelcome to the National Association of Broadcasters, but they had to accept the society's terms. That situation continued until 1940, when once again ASCAP sought to introduce new licence terms. This time the National Association of Broadcasters' members decided to boycott ASCAP music by using material in the public domain which was free of copyright, and by arranging for new music to be composed for the broadcasters, which would not pass into ASCAP's net.

ASCAP's repertory was very extensive indeed, and at that time the society had an effective monopoly, like the collecting societies in most countries outside the USA. The broadcasters were not expected to succeed, but they set up BMI to control their operation, and the boycott of ASCAP music began. It was surprisingly successful, and as ASCAP was involved at the same time in anti-trust proceedings it was obliged to settle its dispute with the broadcasting organizations. But BMI remained, and ever since has been in competition with ASCAP, although its repertory is smaller. Its initial success was largely due to its having discovered writers and composers who were not members of ASCAP, but who produced music which the public was prepared to listen to, so that BMI was able to build up its own catalogue. The prospectus under which stock in BMI was originally offered to broadcasters stated that no dividends were to be expected from the company, and no dividends have been paid. All the revenue collected by BMI is redistributed among its composer and publisher members, less a deduction for administrative expenses and reserves. Like ASCAP, BMI is subject to a consent decree under anti-trust legislation, but this deals only with music users and does not cover BMI's relations with its publisher and writer members. Dual membership of BMI and ASCAP is not allowed, but a member can resign from one organization and join the other. Both ASCAP and BMI are affiliated to foreign authors' societies, and often they are affiliated to the same foreign society. Both societies now charge for collecting on behalf of their members from foreign societies. Unlike ASCAP, BMI takes from its members the right to license dramatic performances of up to 30 minutes of opera, operettas and musical comedies, but in practice does not exercise that right.

As BMI is a private company, it is perhaps more able to temper the product it offers to meet the market than a normal authors' society with its more rigid constitution. The contracts between the company and its writers and publishers are not necessarily standard, but can be varied to meet individual cases. It also tries in various ways to make its licence more attractive to individual broadcasting organizations. BMI also provides an advisory service for

its young writers and publishers to help them with such problems as finance and investment. The board of directors of BMI is drawn from the broadcasting industry, and the stock in the company is owned by members of the broadcasting industry, who are music users. Disputes between BMI and licensees are settled according to the arbitration laws of New York with arbitrators selected by the American Arbitration Association. BMI is a member of CISAC..

(iii) SESAC Inc. SESAC is now the official name of the organization formerly known as the Society of European Stage Authors and Composers, formed in 1930. It is a private licensing company which is privately owned by one family, and it represents a number of music publishers who have put their catalogues under its control. Each year a committee decides on the relative importance of each catalogue in its repertory, and the amounts available for distribution are split up according to this variable formula. There is thus no fixed basis of distribution as with ASCAP and BMI. Both these other societies levy their royalties as a percentage of the licensee's revenue, but SESAC's charges are based on fixed lump sum payments, taking into account the location of a station, its power and hours of broadcasting. Its licence is taken out by most broadcasting organizations in the USA.

Details of musical works in SESAC's repertory are not public knowledge, as it does not prepare a printed catalogue, so it is difficult to calculate how much they are used. Unlike ASCAP and BMI, SESAC is involved in various revenue-producing activities besides simply collecting copyright royalties. It provides broadcasters with sales and production aids in connection with advertising, and offers transcribed programmes of its music to licensees. It also gives its publishers promotional aid, and licenses and collects royalties for mechanical rights in a similar way to the Harry Fox Agency (see below, §iv).

The scale of the activities of the three American organizations can be compared by looking at their receipts from performing rights licences in particular years. Thus in 1952 ASCAP received over 17 million, BMI over $5 million and SESAC about $1 million. By 1957 ASCAP's receipts were about $27 million and BMI's about $9·5 million, while SESAC's remained at $1 million. In 1963 ASCAP's income had risen to $38 million and BMI's to about $15 million, while SESAC's was still $1 million.

(iv) The Harry Fox Agency. Before 1909 there was no copyright protection in the USA for the mechanical right, that is, the right to reproduce a musical work on gramophone record or some other mechanical device such as the soundtrack of a film. But under the Copyright Act of 1909 this right was introduced for the first time. Under the new law, the royalty in respect of each work on a gramophone record is either 2·75¢ in total or 0·5¢ per minute of playing time (or fraction thereof), whichever is the larger. The Music Publishers' Protective Association set up the Harry Fox Office (now the Harry Fox Agency) to act as its members' agent in administering mechanical right licences, and it also acts for publishers outside the association if they wish to use its services. The Harry Fox Agency charges 3·5% of receipts for publishers whose receipts are above a certain sum, and 5% if the publisher's receipts are below that sum. The agency grants licences to record manufacturers and others availing themselves of the mechanical right, and collects the statutory royalty from them. The receipts are then distributed to the entitled copyright owners after the agency has deducted its percentage. Record companies' accounts are audited regularly to ensure that these royalties are correctly accounted for.

The Harry Fox Agency is a member of BIEM. American publishers can have mechanical royalties arising in foreign countries collected for them through the Fox Agency by local mechanical societies which are members of BIEM. The foreign society will collect as agent, and remittances will be made through the Harry Fox Agency and will be subject to the deduction of both the Harry Fox percentage and the charge of the local society. For collections in Europe, other than in Scandinavia, the Mechanical-Copyright Protection Society acts as agent for the Harry Fox Agency. Where the Fox Agency has direct connections with the local mechanical right society, the charge to the American publisher is lower than if the arrangements are made through the central organization of BIEM.

VI. European mainland, Ireland and Scandinavia

ALBANIA. Albania's fledgling society, ALBAUTOR, came into existence in December 1992 shortly after the enactment of the country's first law on copyright. This provides for most aspects of protection found in older-established European copyright systems. Already the society represents over 300 members, although its work has been hampered by the poor financial and social situation of the country, and the resistance to payment of copyright royalties as a form of taxation.

AUSTRIA. The Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (AKM) collects in Austria in respect of the performing right in musical works. A collecting society under this name was originally founded as long ago as 1897, but when Hitler occupied Austria in 1938 AKM was forcibly dissolved, and its members were obliged to join STAGMA, the German society set up by the Nazi government (see under Germany: GEMA). When Austria was liberated in 1945 a new society was set up called AKM, acting under the copyright law of 1936, which is exclusively entitled to exercise the rights it controls in Austria. Austrian copyright law was amended in 1986. AKM is a member of CISAC.

Mechanical rights in Austria are controlled by the Gesellschaft zur Wahrnehmung Mechanisch-Musikalischer Urheberrechte mbH ('Austro-Mechana'), founded in 1946, which is a member of BIEM. It is administered by 12 authors, 18 composers and 15 music publishers.

BALTIC STATES. Estonia, Latvia and Lithuania have all set up independent collecting societies since gaining independence. These are the Estonian Authors' Society (EAU), the Copyright and Communication Consulting Agency/Latvian Copyright Agency (AKKA/LAA) and the Agency of Lithuanian Copyright Protection Association (LATGAA). All are members of CISAC.

BELGIUM. The internationally affiliated Société Belge des Auteurs, Compositeurs et Editeurs (SABAM) also handles mechanical rights and is a member of both CISAC and BIEM. The society was established in 1922 and administers performing, mechanical, literary, dramatic, plastic, graphic and photographic rights, as well as home copying, rental and lending rights. A new copyright law, the Loi Lallemand, on authors' and neighbouring rights came into force in 1994, replacing the previous legislation of

1886. The term of protection is now 70 years post mortem.

BULGARIA. The Bulgarian Society of Authors and Composers for Performing and Mechanical Rights (MUSICAUTOR) was established in 1992, when a new copyright law was introduced. A previous society known as JUSAUTOR was dissolved at the same time. MUSICAUTOR is a member of CISAC, and claims to be the only significant collecting society in Bulgaria. It represents almost 1000 authors and composers, but has to contend with a severe problem of music piracy.

CZECH REPUBLIC. By a decree of 1936 a national authors' society for the former Czechoslovak Republic was granted the exclusive right to administer performing rights in that country. This was Ochranny Svaz Autorsky (OSA), based in Prague, which continued to carry out international copyright administration for the whole country until 1969. Following the formation in that year of a federation between the Czech Socialist Republic and the Slovak Socialist Republic, it was agreed that Slovensky Ochranny Zvaz Autorsky (SOZA) would carry out international copyright administration for copyright owners living in the Slovak area, while OSA would continue to perform the same function for copyright owners living in the Czech area. OSA is both a performing right and a mechanical right society, and belongs to both CISAC and BIEM. Following the break-up of Czechoslovakia into two separate states in 1992, the two societies continued operations with OSA taking responsibility for the new Czech Republic, and SOZA becoming the society for Slovakia.

DENMARK. The Danish copyright statute dates from 1961, and as a member of the EU Denmark is obliged to grant protection for the author's life plus 70 years. Selskabet til Forvaltning af Internationale Komponistrettigheder i Danmark (KODA) is the collection society for performing rights. Founded in 1926 as a direct result of the commencement of broadcasting by Danish Radio, KODA has since 1935 held an exclusive right from the Danish Ministry of Cultural Affairs to license the public performance of copyright music in Denmark, Greenland and the Faeroe Islands. KODA is a member of CISAC. In 1987 the society amended its rules to administer mechanical rights on behalf of its members. It is estimated that 99% of its membership has assigned both broadcasting and mechanical rights to KODA. The old copyright law of 1961 was replaced in 1995 by a revised law. This has extended the term of protection from 50 to 70 years post mortem, and has also implemented a number of EU directives on rental and lending, transmission by cable and satellite, and software.

Nordisk Copyright Bureau (NCB) operates in respect of mechanical rights all over Scandinavia, as well as in Denmark, although its head office is in Copenhagen. NCB is a member of both CISAC and BIEM.

Gramex is the name of a collecting society set up jointly by the Danish Group of the International Federation of the Phonographic Industry, the Council of the Joint Artists' Organizations and the Danish Actors' Union to exploit the right to equitable remuneration for the public performance or broadcasting of records. This right is enjoyed by the record manufacturers and recording artists, and is similar to the record manufacturers' right administered by PPL in Great Britain. There is a representative of the Ministry of Cultural Affairs on the board of Gramex, as well as representatives of the record manufacturers' and the performers' organizations. The revenue available for distribution is divided equally between the record manufacturers and the performers. The right-owners have only a compulsory licence, and in the absence of agreement with a licensee the matter must be referred to a tribunal appointed by the Minister of Cultural Affairs. Revenue from the Danish state broadcasting organization (Danmarks Radio) is collected at a fixed rate per minute of music used. Collection from the great number of individual users through public performance is always more difficult than collection from large, easily accessible licensees, such as broadcasters. Rather than go to the great expense of setting up a new collecting system, Gramex has come to an arrangement with KODA to present a joint account through the Gramex system, and Gramex pays KODA for this service.

Distribution of the revenue is facilitated by a sophisticated computer system, as the state broadcasting organization supplies elaborate logging details of protected records which it has used. Distribution to the qualifying artists who performed on records which have been used in licensed broadcasts is worked out by a graded system of points according to the artist's contribution. This is multiplied by the actual playing time and further multiplied according to the category of music recorded. The same technique cannot be applied to records which have been publicly performed, as there are no sufficiently accurate returns. Accordingly the record producers' share is paid out according to each record company's share of the market, while the funds available for artists are shared out among the Danish Musicians' Union, the Danish Conductors' Association, the Danish Union of Choirs, the soloists' organizations and the Danish Actors' Union. Funds are reserved for individuals who do not belong to these organizations, and also for foreign right-owners. Since Denmark ratified the Rome Convention of 1961, the performances and broadcasts in Denmark of certain foreign recordings have been protected. It is not difficult to distribute these royalties to foreign record manufacturers, but it is harder in the case of artists living abroad, as there is not an international network of affiliated societies acting as CISAC does for performing rights.

FINLAND. As a member state of the EU, Finland has extended its protection period to life plus 70 years. Its basic law dates from 1961. Saveltajain Tekijanoikeustoimisto (TEOSTO) is the internationally affiliated performing right society in Finland; it was founded in Helsinki in 1928 to safeguard its members' musical copyrights in Finland and abroad. Members assign to TEOSTO all musical performing rights vested in them, including future rights to be acquired during their membership. These are administered in the normal way by authorizing public performances and collecting royalties, and the society may take civil and criminal action against infringement. TEOSTO is much assisted by a decree of 1941 which stipulates that when permission is given for a public entertainment the licence must contain a warning that copyright law is to be complied with. This also applies to licences for such establishments as cafés and hotels. Royalties collected are distributed among members less a deduction for administrative expenses. TEOSTO is a member of CISAC.

FRANCE. The protection of the author's right, and particularly the performing right, appears to be a cornerstone of the law. In common with other major countries which have traditionally been in the forefront of copyright protection, during the 1980s France perceived the need to overhaul and modernize its copyright legislation in response to the rapid changes brought about by technology. Accordingly, a new copyright law was enacted in 1985. France is a member of the major international copyright conventions. As a member of the EU it will have to extend protection to a post-mortem period of 70 years.

Since the true home of the concept of collecting societies for authors' rights is France, it is somewhat surprising that there is no law specially governing them there. The first such body was a bureau for collecting royalties for writers and composers of dramatic works which was established as long ago as 1791, the year that the right of public performance was introduced into French law. This became in 1829 the Société des Auteurs et Compositeurs Dramatiques (SACD), which is still active today. Indeed, there are still many countries in which dramatic authors have been unable to set up a parallel society for the defence of their rights.

(i) Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM). Set up in 1851, SACEM was the first society for collecting performance royalties for musical works. It was established following the refusal in 1847 of the composers Alexandre Bourget and Victor Parizot to pay their bills at a restaurant where the proprietor used copyright music, performing it publicly without payment. They then embarked on an action before the Tribunal de Commerce de la Seine to prevent the unauthorized performance of Bourget's works. This decision was finally confirmed by the Cour d'Appel de Paris, and the two composers formed a group which founded the Agence Centrale pour la Perception des Droits d'Auteurs et Compositeurs de Musique in 1850; in the following year this became the organization now known as SACEM.

Initially the struggle to establish its position and authority was extremely difficult, and SACEM was often obliged to resort to the courts, where it was generally successful. Gradually it increased in strength, and the royalties collected for distribution to the members grew. Eventually SACEM wished to extend its operations outside France, and in 1878 an agency was set up in Belgium. A persuasive campaign led by SACEM resulted in the Belgian parliament's passing a law for the protection of literary and artistic property in 1885, after which agencies sprang up in a number of other countries, including the Netherlands, Switzerland, Spain, Greece, Monaco, Portugal, Egypt, Romania, Syria and eventually Great Britain. Foreign authors in countries which lacked a national collecting society were glad to allow an agency of the French society to protect their interests. In due course foreign authors began to form their own national societies, which became affiliated to SACEM and replaced the agencies. There is no doubt that it was the example of SACEM which led to similar societies being successfully established all over the world.

SACEM is administered by a tripartite committee consisting of five author members, five composer members and five publisher members. If possible the royalties collected are based on a percentage of receipts, but where this is not feasible an annual lump sum payment may be made. The state broadcasting organization pays a single lump sum for the use of the rights controlled by the following four organizations: SACEM, the dramatic right society SACD, the literary society Société des Gens de Lettres de France and the international mechanical right organization (BIEM, and SDRM; see below). SACEM is a member of CISAC and BIEM.

SACEM also administers authors' rights in French overseas territories, Luxembourg, Lebanon and most of the former French colonies in Africa.

(ii) Société de Droit de Reproduction Mécanique (SDRM). The mechanical right was first recognized by the French courts in 1905, and collections in respect of it were originally made exclusively by individual companies. SDRM, an offshoot of BIEM, was founded in 1935 and is a non-profit organization exercising the mechanical right and organized by the right-owners themselves. Collection for the manufacture of recordings is based on a percentage of the retail price of recordings sold, which is distributed to the entitled members. While SDRM exists as a separate legal entity, it technically has no staff, and all its activities are now undertaken by SACEM. The administration of the two societies is now integrated, and mechanical right royalties collected by SDRM are passed over to SACEM for distribution. SDRM is a member of BIEM.

GERMANY. Germany has been responsible for many changes which have taken place in copyright law in recent decades. The Federal Republic of Germany was the first state to adopt protection for the life of the author plus 70 years, in its copyright statute of 1965, and this was the model which the EU later imposed on all member states. The former German Democratic Republic was absorbed into the German Federal Republic, which is a member of the main international copyright conventions.

Performing and mechanical rights in Germany are administered by the Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA). Shortly after a new copyright act was passed in Germany the Genossenschaft Deutscher Tonsetzer participated in setting up an institute of musical performing rights, Anstalt für Musikalische Aufführungsrechte (AFMA), in 1903. This was the forerunner of GEMA, which carried on operating an authors' society until 1933. In that year the society was converted into the Staatlich Genehmigte Gesellschaft zur Verwertung Musikalischer Urheberrechte (STAGMA), under which name it continued until the end of World War II. The society then resumed its operations under Allied supervision. The present title was adopted in 1947 (retaining the old acronym GEMA), since when the society has succeeded in establishing itself as an extremely effective means for administering copyright in musical works. Since 1938 the Anstalt für Mechanisch-Musikalische Rechte (AMRE) has been affiliated to GEMA as a special department.

In 1971 GEMA was the subject of a decision by the Commission of the EEC which may have far-reaching consequences for authors' societies. It was the result of an investigation brought under the anti-monopolistic provisions of the Treaty of Rome, in particular article 86 thereof, and in certain respects the decision strikes at the very roots of the principles upon which successful authors' societies have hitherto operated, namely that no society may collect upon the territory of a foreign society to

which it is affiliated, and that no individual may be a member of more than one society at a time, being encouraged to join his national society. It remains to be seen what effect this will have on collecting societies within the EU and elsewhere, for in the Netherlands and Switzerland the state intervened to create in each country a monopoly position because competition between authors' societies had not been found to benefit either music user or copyright owner, and laws were passed to prevent the agency of a foreign society acting there.

When the German Democratic Republic was established within the Soviet bloc after World War II, a separate organization, Anstalt zur Wahrung der Aufführungsrechte auf dem Gebiete der Musik (AWA) was set up in that territory. In October 1990, on the occasion of German reunification, GEMA assumed responsibility for the activity formerly carried out in the DDR by AWA. GEMA membership was offered to AWA's members, and GEMA started up licensing operations in the east. GEMA had expected that the starting up of operations in the former DDR would be a financial liability for some years, but after only one year the investment had been recovered, and the operation was in surplus. GEMA is a member of both CISAC and BIEM.

GREECE. The Société Anonyme Hellénique pour la Protection de la Propriété Intellectuelle (AEPI) is both a performing right and a mechanical right society. By Greek law societies for the protection of authors' rights are entitled to represent their members before any administrative or judicial body, to control the sales of printed music, discs and other mechanical reproductions of music and the visual arts for copyright purposes, and to administer the copyright in performances of musical works. OPI, the Greek copyright organization, is responsible for supervising the operations of collecting societies. AEPI is a member of both CISAC and BIEM.

HUNGARY. Before World War II there was an authors' society in Hungary known as MARS, which administered the performing rights in non-dramatic music but did not control dramatic performances. This society continued operations until 1953, when its functions were taken over by ARTISJUS. ARTISJUS controls both performing rights and mechanical rights, and is a member of both CISAC and BIEM. A new copyright law for Hungary was introduced in 1996.

ICELAND. Iceland's revised copyright law dates from 1972. It has not joined the EU but is a member of the European Economic Area. Samband Tonskalda og Eigenda Flutningsretter (STEF) was formed in Reykjavik in 1948, four years after a fully independent republic was re-established in Iceland. Apart from the difficulties of operating a collecting society in a state whose population was then less than 200,000, there was considerable resistance from potential licensees in the early days, and STEF had to resort to an unwelcome amount of court action to establish its rights. The society did, however, achieve a pioneering success in a direction where larger societies had not been so successful. In an action for infringement by the unauthorized performance of copyright works on the radio of the American forces' base in Iceland, STEF successfully established the society's entitlement to copyright royalties. Its operations are now fully accepted in Iceland's culturally advanced society. STEF is a member of CISAC.

IRELAND. Like other member states of the EU, the Republic of Ireland follows the union's copyright rules. Until 1 January 1995 the administration of performing rights in Ireland was carried out by the PRS in London. But on that date the Irish Music Rights Organisation (IMRO) took over operations in Ireland formerly administered by PRS. Mechanical rights in Ireland are administered by MCPS Ireland, which works in close conjunction with IMRO.

ITALY. The structure of copyright law in Italy has been rather antique, and the basic law of 1941 has had to be amended on a number of occasions in order to reflect technological changes. Italy is a member of the Berne and Universal Copyright conventions, and in common with other member states of the EU has adopted a term of copyright protection of the author's life plus 70 years.

The Società Italiana Autori ed Editori (SIAE) was founded originally in Milan in 1883 and transferred its administrative centre to Rome in 1926. The society's position is extensively dealt with under the copyright act of 1941, amended in 1979, which gives it the status of a corporation of public law, its staff being regarded as public employees and its agents as public officials. Its annual accounts must be submitted to the ministry responsible for commerce, which also exercises general supervisory powers over the society. SIAE has the exclusive right to act as intermediary in collecting royalties for the rights it controls, although the author as right-owner may act directly if he chooses. SIAE is therefore effectively a monopoly, despite being in a member state of the EU. It is also responsible for collecting royalties for works in the paying public domain, which is a particular feature of Italian copyright law. In addition the society collects for certain dramatic performances, state-subsidized films and the entertainments duty. SIAE represents those right-owners who have given it a specific mandate entrusting the society with the protection of their entire copyright. In line with the EU directive, the term of copyright protection has been extended to 70 years from the death of the author. Although it is an autonomous organization, SIAE has unusually close links with the Italian government, and two of its main board directors are government-appointed. SIAE is a member of CISAC.

The Società Esercizio Diritti Riproduzione Meccanica (SEDRIM) was until 1971 an internationally affiliated society for administering mechanical rights, with its head office in Milan, and it was a member of BIEM. In that year its functions were taken over by SIAE.

NETHERLANDS. Until 1932 there were two organizations in the Netherlands collecting authors' rights. One was the Bureau voor Muziek-Auteursrecht (BUMA), which at that time was formed by the Society of Netherlands Composers and the Association of Dutch Music Dealers and Publishers. The other was the agency of SACEM, the French performing right society. Competition between the two societies led to difficulties, and the national copyright law was amended in 1932 to provide that intermediaries handling musical performing rights must be licensed by the Minister of Justice. The basic copyright law of the Netherlands is contained in an act of 1912, but this has also been amended, in 1972, 1990 and 1995. The licence was granted to BUMA, the Dutch organization, and, as SACEM was not allowed to continue, it transferred its repertory in the Netherlands to BUMA, and ceased to be

an independent performing right organization there. It was suggested that this conflicted with the provision of the Berne Copyright Convention that the rights granted should be enjoyed and exercised without being subject to any formality, but the Minister of Justice held that this was not so. An individual author was not compelled to join BUMA, but remained free to control his rights himself. The rights of the convention were vested in the author, not the intermediary, and the new Dutch law only affected the operation of the intermediary.

Two new societies became members of BUMA to provide for a broader representation. One was the association of men of letters, the other the trade union of writers of light music. Thus the four organizations are members of BUMA, and their members in turn are automatically eligible for affiliation with BUMA. But writers and publishers who are not members of one of the four organizations may nevertheless become affiliates of BUMA. The board consists of representatives of the four associations and certain members appointed by the Minister of Justice. Directors hold office for two years, with half their number retiring each year. A government commissioner assisted by a committee of consultation is appointed by the Minister of Justice. He acts as an impartial observer in disputes involving the management and board of BUMA, and has overall responsibility for seeing that the rules of good management are adhered to.

The society is a non-profit organization which distributes all its receipts among its members after deducting administrative expenses. Licensees submit returns listing works performed; these returns are analysed, and broadcasting and performance royalties distributed on the basis thereof. The nature of the work is an important consideration in arriving at distribution entitlement. 'Serious' music is also given more credit than light and popular music and is also subsidized by BUMA in other ways: for example, live performances are not charged with administration expenses. Part of BUMA's income is used to support organizations furthering the development of Dutch musical life. BUMA is a member of CISAC.

Mechanical rights in the Netherlands are administered by the Stichting tot Exploitatie van Mechanisch Reproductie Rechten der Auteurs (STEMRA), a non-profit organization closely connected with BUMA. The director and committee of STEMRA are appointed by the general committee of BUMA. STEMRA is a member of BIEM.

BUMA and STEMRA have now amalgamated many of their operations and, though still individually responsible for the performing and mechanical right elements, generally operate as BUMA/STEMRA.

NORWAY. Norway has remained outside the EU but is a member of the European Economic Area. Its basic law on copyright dates from 1961 and reflects the close cooperation and consultation of the member states of the Nordic Council.

Norsk Komponistforenings Internasjonale Musikkbyra (TONO) was formed in 1928, and has its head office in Oslo. It offers two categories of membership to music writers and copyright owners: full membership, which carries with it voting rights, and associate membership, without voting rights. The society administers all performing rights for its members except for non-musical dramatic works and literary works. TONO is a member of CISAC.

POLAND. Stowarzyszenie Autorów (ZAIKS), the Polish society of authors, composers and publishers, was formed as long ago as 1918, and its membership extends to most writers and publishers of music in the country. It controls performing rights and mechanical rights, and is a member of both CISAC and BIEM. A new copyright law was passed in 1994 which extended copyright protection to 50 years post mortem, from the previous period of 25 years. Protection to neighbouring right-owners was granted for the first time, together with tougher penalties for piracy. This law also effectively removed the *de facto* monopoly position that ZAIKS had enjoyed, in consequence of which many new collecting societies have come into force in Poland.

PORTUGAL. The Sociedade Portuguesa de Autores (SPA) was for many years known as Sociedade de Escritores e Compositores Teatrais Portugueses (SECTP) and was founded in 1925 to protect its members' interests and to administer both their performing and their mechanical rights. The society is the only body authorized to act as a copyright collecting society in Portugal. Portuguese copyright law was for many years unusual in that copyright was perpetual, but from 1966 the more usual period of 50 years from the author's death was in force. The post-mortem period is now 70 years, in line with EU policy. SPA is a member of both CISAC and BIEM.

ROMANIA. The Uniunea Compozitor si Muzicologilor din Romania/Association Droits d'Auteur (UCMR/ADA) achieved fully independent status from the old Romanian Musicians' Union in 1996. A new intellectual property law was passed that year bringing Romania to the same international standards as most of the rest of Europe in respect of authors' and neighbouring rights. The duration of protection for composers is now 70 years post mortem. The new law also abolished the legal monopoly which the society had previously enjoyed. All composers are accepted as members without preconditions. But, in the face of the economic and social conditions in Romania, the society is struggling to change the perceptions of copyright users, the public and its own members in their attitudes towards copyright and the protection of intellectual property in general.

RUSSIA. See below under (former) USSR.

SLOVAKIA. (See former history under CZECH REPUBLIC.) After the break-up of the former Czechoslovakia into two separate states in 1992, OSA continues its responsibility for the new Czech Republic while SOZA has become the society operating in Slovakia.

SPAIN. The original law regulating intellectual property rights in Spain dates from 1879 and granted a post-mortem period of protection of 80 years. As with the rest of the EU that period has now been set at 70 years after the death of the author. Spain's current copyright law dates from 1987 and was amended in 1992. As well as including a *droit de suite* for the benefit of creators of artistic works, it provides protection for computer programs. Spain adheres to the main international copyright conventions.

The first authors' collecting organization in Spain was the Sociedad de Autores Españoles, founded in 1899. This served its members well, but with the passage of time it was found that a society controlling the entire copyright would be better suited to meeting new technological

developments. Thus the Sociedad General de Autores de España (SGAE) was formed from the following independent interests: dramatists, authors of variety shows, performing rights, poets, film authors and representatives of reproduction rights. SGAE is the sole organization entitled to collect royalties for authors' rights. The society is obliged to return a periodic report to a government department, and the state is represented on its administrative council.

Certain performances cannot receive official authorization unless copyright royalties have been paid in advance. Spain operates a system of payments for works in the public domain, and SGAE acts as the agent of the state in collecting those royalties. The society operates a benevolent fund for authors' dependants, the capital for which is provided by a deduction from members' royalties. Spanish copyright law provides for 'author's seats': the author of a musical or dramatic work is theoretically entitled to claim two first-class seats every time the work is performed, but now the cost of one seat is payable to the author. SGAE is both a performing right and a mechanical right society, and is a member of both CISAC and BIEM.

SWEDEN. Sweden was the first of the Nordic Council member states to revise its copyright laws, doing so in 1960. As a member of the EU it is obliged to protect copyright for the life of the author plus 70 years.

The Foreningen Svenska Tonsåttares Internationella Musikbyra (STIM) was formed in 1923 as a registered society without personal liability. Its statutes are supervised by the government, which appoints the president of its executive committee. Its members assign the performing and mechanical rights to the society in present and future works, and it handles a wider range of copyright than many foreign authors' societies. Licences may be charged on a fixed tariff according to the kind of use to which the music is put, or as a percentage of receipts. The latter arrangement is fairer to authors in an era of inflation. Licensees are obliged to make periodic returns showing the musical works used, which STIM uses as a basis for distributing royalties in conjunction with a points award system. NCB of Copenhagen (see above, under Denmark) acts as agent for STIM in administering mechanical rights. STIM is a member of CISAC.

SWITZERLAND. As in several other countries, the first collecting society in Switzerland, Société Suisse des Auteurs et Editeurs (SUISA), was an agency of SACEM (see above, under France). Eventually in 1924 a Swiss performing right society, GEFA, was set up, and for a time the two societies worked in competition. But this arrangement was of no benefit to music users, and alleged to be of little benefit to copyright owners. The state intervened, and by a law of 1940 ordained that only one Swiss organization could administer performing rights, and that in granting this concession preference should be given to a Swiss organization. Accordingly SUISA was set up in 1941 as successor to GEFA to administer in Switzerland and Liechtenstein the performing rights in the present and future works of its members. SUISA is under government supervision, and its tariffs have to be published and approved by an arbitration commission. SUISA is a non-profit organization which distributes all its receipts, less administrative expenses, to members. The society is a member of CISAC.

The copyright act of 1993 was amended in 1995. A new law was passed in 1996 regulating the operations of the Federal Office of Intellectual Property (OFPI). This provides that authors' societies must submit their tariffs and distribution rules to OFPI. Both performing and mechanical rights are now administered by SUISA. Until 1980, mechanical rights in Switzerland had been administered by Mechanlizenz, an organization which has now been fully integrated into the administration of SUISA.

USSR, FORMER. With the ratification by the Soviet Union of the Universal Copyright Convention on 27 May 1973, a complete change in the approach adopted by the USSR in its international copyright relations had taken place. The attitude to the problem had always been anomalous, for, even before the October Revolution, Tsarist Russia alone among the major European powers of the day had chosen not to enter the international copyright system set up by the original Berne Convention of 1886, to which France, Germany, Great Britain, Italy and Spain had all subscribed. After World War II the USSR and Albania were the only Comecon countries in Europe that belonged to no copyright convention. Bulgaria, Czechoslovakia, Hungary, Poland, Romania and Yugoslavia all continued to adhere to the Berne Convention; in Czechoslovakia (OSA and SOZA), East Germany (AWA), Hungary (ARTISJUS), Poland (ZAIKS) and Yugoslavia (SAKOJ) there were internationally affiliated authors' societies during the period of communist rule.

Until the USSR entered the Universal Copyright Convention there was no internationally affiliated society in that country which could receive on behalf of its members any payments made by foreign authors' societies for performances in their territories of works controlled by authors living in the USSR. This was a grave disadvantage for Soviet authors and composers resident there, but at that time no foreign works were protected by copyright law, and so no society in the USSR could undertake reciprocal obligations to account to foreign societies for performances in the USSR of foreign works. There was in each of the 15 republics of the USSR a civil code containing provisions on copyright, and also model publishing agreements having the force of law governing relations between author and publisher. But protection could extend to the works of a foreigner only if they were first published in the Soviet Union, and even then royalties could probably not be remitted abroad. When the convention was ratified in 1973 there appeared to be two societies exercising performing rights on behalf of their members. One was the Moscow Society of Playwrights and Composers (MOPDIK). The other was the Ukrainian Society of Playwrights and Composers (UTODIK).

Until 1973, the only international copyright agreement into which the USSR had entered was a bilateral treaty with Hungary, whereby each country recognized the copyrights of resident nationals of the other state in respect of works first published in that other state. But by adhering to the Universal Copyright Convention, the USSR accepted the principle that each member state undertook to give the unpublished works of the nationals of all other member states the same protection as it gave to the unpublished works of its own nationals. It also undertook to give to the published works of the nationals of the other member states wherever first published, and to published works of the nationals of any country if first

published in one of the member countries, the same rights as it gave to works first published in its own territory.

At that period the Soviet authorities appeared to intend to remodel the collecting arrangements for public performance in the USSR so that any new authors' society could enter into reciprocal relations with the societies of other countries. Following the collapse of the USSR, the situation in its former territories has become confused and chaotic. Various societies have been created in the new states but have had little or no success in operating for the benefit of their members. In Russia itself, the Russian Authors' and Composers' Society (RAO) was set up in 1993 under the auspices of President Yeltsin. It attempts to administer both performing and mechanical rights, and by 1997 claimed to have over 8000 members. RAO is a member of CISAC but not yet of BIEM. Russia's new law on copyright and neighbouring rights came into force on 3 August 1993. But in a situation where the central government has defaulted on its overseas debts and is unable to collect its internal tax revenues, and where representatives of overseas businesses seeking to collect outstanding debts within Russia are liable to assassination, the prospects for collecting royalties for the performance of copyright works are not high.

YUGOSLAVIA, FORMER. There continues to be considerable confusion about the position of authors' societies in the territories which constituted the former Yugoslavia. There had been an internationally affiliated authors' society in Yugoslavia before World War II, but not until 1955 did a society, known as ZAMP, come into existence which was sufficiently representative of Yugoslav authors and composers to be able to enter into reciprocal contracts with foreign societies. Before the break-up of the Yugoslav federation a collecting society of the Union of Yugoslav Composers had become a member of both CISAC and BIEM, and administered both performing and mechanical rights. This was known as Savez Kompozitora Jugoslavije (SOKOJ).

BOSNIA-HERCEGOVINA. A collecting society known as BIHOMA is in existence, but its activity is minimal and it is not yet affiliated to CISAC.

CROATIA. Two organizations are currently listed as operating in Croatia, the Croatian Union of Composers (Hrvatsko Društvo Skladatelja; HDS-ZAMP) and the Croatian Authors' Agency (Hrvatska Autorska Agencija; HAA).

MACEDONIA. The Macedonian Association of Composers (SOCOM) was established in 1993 when the country gained independence. It has been an associate member of CISAC since then. A new Macedonian law of copyright came into force in 1996.

SERBIA AND MONTENEGRO. The original Yugoslav society, SOKOJ, is still operating from Belgrade, although with the reduction in size of Yugoslavia and the economic turmoil and war in the last years of the 20th century, its remit and activity have been considerably reduced.

SLOVENIA. Following Slovenian independence, SOKOJ ceased to operate in that part of former Yugoslavia. The Society of Slovenian Composers (Društvo Slovensko Skladateljev; DSS) was created in 1992, and the Slovenian Society of Composers, Authors and Publishers (Zdruzenje Skladateljev Avtorjev in Zaloznikov za Zascito Avtorskih pravic Slovenje; SAZAS) was founded a year later as a licensing, collecting and distributing society for members of those professions. DSS and SAZAS have now merged their operations. The resulting organization is a member of CISAC.

VII. Asia, Israel, South Africa

Many states in South-east Asia besides those discussed below have now established their own copyright collecting societies. To the internationally affiliated organizations mentioned under individual countries should be added the Filipino Society of Composers, Authors and Publishers Inc. (FILSCAP) and Music Copyright Thailand (MCT).

CHINA. The People's Republic is heir to a rich historical tradition of copyright protection, the first vestiges being traceable to the Song Dynasty in the 10th century. In this, as in much else, developments in China were well in advance of those in the West. The intentions of the People's Republic in the areas of both domestic and international copyright protection are unclear. The Music Copyright Society of China (MCSC) collects on behalf of its members.

INDONESIA. The copyright law is contained in the Copyright Act of 1982. It was amended in 1987 to control unauthorized use of copyright, in particular the activities of pirates. Indonesia does not adhere to any of the international copyright conventions, as its domestic legislation is not framed in terms which would allow it to do so. Yayasan Karya Cipta Indonesia (KCI) is the national copyright collecting society.

ISRAEL. The Copyright Act of 1970 completely revised the protection available, and adopted its obligations under the international conventions. It has frequently been amended to cover public lending right and unauthorized reproduction as a result of new technology.

The Société d'Auteurs, Compositeurs et Editeurs de Musique en Israel (ACUM) was originally founded in 1934 and now has its head office in Tel-Aviv. Israel remains the only country in its geographical location with an internationally affiliated musical rights society. ACUM is both a performing right and a mechanical right society, and is a member of both CISAC and BIEM.

JAPAN. The Japanese Society of Rights of Authors and Composers (JASRAC) is a non-profit organization incorporated under the civil law of Japan, and is the only copyright collection society officially licensed by the commissioner of the Agency for Cultural Affairs under Japan's special law relating to collecting organizations for copyrights. JASRAC covers the whole of musical copyright, including performing rights, publishing, mechanical and film synchronization rights. Royalties for musical works are collected according to fee scales approved by the commissioner of the Agency for Cultural Affairs. JASRAC is granted permission to operate these scales after the commissioner has consulted the music users' organizations and the copyright system council.

JASRAC was founded in 1939 after a special law on copyright collecting organizations was passed as a result of the endeavours of a group of Japanese music writers. It handles rights for nearly all Japanese composers and authors, and its activities and the income it has collected have increased rapidly in recent years. The society is managed by 12 directors and a president, elected by a council of 60 members, and five further directors who are appointed by the president with the council's approval. The head office is in Tokyo, with 23 regional offices;

about 800 people are employed either full- or part-time. The society is a member of both CISAC and BIEM.

SOUTH AFRICA. An internationally affiliated copyright collecting society was set up in Johannesburg in 1962 and was known as the South African Society of Composers, Authors and Music Publishers Ltd (SAFCA). In 1966 it changed its name to South African Music Rights Organisation Ltd (SAMRO), under which title it has continued operations ever since. SAMRO is a member of CISAC.

SOUTH KOREA. The copyright law is contained in the Copyright Act of 1986. There are additional statutes for the protection of computer programs, sound recordings and films. The national copyright collecting society is the Korea Music Copyright Association (KOMCA).

TAIWAN. A comprehensive copyright law was adopted in 1985. Although registration is not a specific requirement for protection, there are a number of references to registration in the law. Taiwan does not adhere to any of the international copyright conventions. Its collecting society is the Copyright Holders' Association (CHA).

VIII. Latin America

A list of internationally affiliated collecting societies operating in the region will be found at the end of this section, after the general discussion of authors' societies that follows the breakdown by country. In Central and South America a number of special situations affect copyright, and there have from time to time been limited conventions on the subject of a local nature among groups of countries in the region. There have been particular problems of enforcement of rights. Owing to the large areas and sparse populations, policing the unauthorized use of copyright has often proved difficult.

ARGENTINA. The basic copyright law dates from 1933 and was substantially amended in 1957. It includes a paying public domain, and some stages of the Berne and Universal Copyright conventions have been ratified.

BRAZIL. The foundation of copyright protection is the statute of 1973, which has been substantially amended, notably in 1980 and 1983. A statute of 1987 extended protection to computer programs.

COLOMBIA. Copyright legislation was overhauled in 1982. A certain degree of registration is required, and this has adversely affected Colombia's ability to adhere to the main international copyright conventions. Registration is nevertheless said to be optional in the case of foreign-owned works.

DOMINICAN REPUBLIC. The copyright law was completely overhauled by a statute of 1986, which extended protection to computer programs. The country adheres to certain local copyright conventions in Latin America, and to a revision of the Universal Copyright Convention.

MEXICO. The basic copyright protection is contained in a statute of 1956, which was subsequently modified, notably in 1963 and 1981. Some revisions of the Berne and Universal Copyright Conventions have been adopted.

Although there are authors' societies in various states which are within the community of internationally affiliated authors' societies, they do not provide complete coverage, and in some parts of Latin America there is no effective protection of authors' rights. As a rule there is an adequate national copyright law, sometimes of great antiquity, but the laws are often difficult to apply, to the material loss of both Latin American and overseas authors. Collection in respect of mechanical rights has not raised such grave problems, but the sums collected by certain societies for performing rights have been very low in proportion to the population and known extent of use, and composers have suffered considerably thereby.

In some parts of the continent this is due to the geography, for some populous areas which make substantial use of copyright are so remote from the administrative capital that effective control and collection are impossible. Moreover the sums to be collected are often small, while administrative costs are proportionately very high, certainly by European standards. This deters the societies from trying to enforce their rights more effectively by litigation or recruiting representatives to cover the remoter areas.

The known weakness of certain societies has made it difficult for them to renegotiate old or unfavourable tariffs, or licences which have remained at constant rates for many years, despite substantial inflation of the local currency. Authors' societies in some Latin American states are also weakened when there is more than one society handling the same right in the same territory, resulting in competition for members and licensed users. In states where copyright is recognized only grudgingly, the existence of more than one society is generally fatal, and although a satisfactory copyright law may have been on the statute books for many years, it is not so well enforced as in other parts of the world which have introduced copyright protection relatively recently. The situation in Central America can be said to have improved in the last decades of the 20th century, and copyright collecting organizations have now been brought into existence in several states.

The following Latin American countries have internationally affiliated collecting societies:

ARGENTINA Sociedad Argentina de Autores y Compositores de Música (SADAIC)

BOLIVIA Sociedad Boliviana de Autores y Compositores de Musica (SOBODAYCOM)

BRAZIL União Brasileira de Compositores (UBC)

BRAZIL Sociedade Administradora de Direitos de Execução Musical do Brasil (SADEMBRA)

BRAZIL Sociedade Brasileira de Administração e Protação de Direitos Intelectuais (SOCINPRO)

BRAZIL Sociedade Brasileira de Autores Teatrais (SBAT)

BRAZIL Sociedade Independente de Compositores e Escritores de Musica (SICAM)

BRAZIL Sociedade Brasileira de Autores, Compositores e Escritores de Musica (SBACEM)

BRAZIL Associação de Musicos Arranjadores e Regentes (AMAR)

CHILE Sociedad Chilena del Derecho de Autor (SCD)

COLOMBIA Sociedad de Autores y Compositores de Colombia (SAYCO)

COSTA RICA Asociación de Compositores y Autores Musicales de Costa Rica (ACAM)

CUBA Agencia Cubana de Derecho de Autor Musical (ACDAM)

ECUADOR Sociedad de Autores y Compositores Ecuatorianos (SAYCE)

GUATEMALA Asociación Guatemalteca de Autores y Compositores (AGAYC)

MEXICO Sociedad de Autores y Compositores de Música (SACM)

PANAMA Sociedad Panamena de Autores y Compositores (SPAC)

PARAGUAY Autores Paraguayos Asociados (APA)

PERU Asociación Peruana de Autores y Compositores (APAC)

URUGUAY Asociación General de Autores y Compositores (AGADU)

VENEZUELA Sociedad de Autores y Compositores de Venezuela (SACVEN)

IX. Developing countries

The international exercise of copyright gives rise to balance of payment problems. Those countries which are rich in successful composing talents, and which have flourishing publishing industries, are copyright exporting states, and their copyright balances of payment are generally in credit. These include the USA and many countries in western Europe. But those which do not have internationally successful composers or successful publishing industries are copyright importing countries, for they are obliged to resort to the intellectual products of other states and, if they accept the international copyright system, to pay for such use, which puts their copyright balances of payment into deficit. They include most of the independent states which were formerly colonies of the European powers, and which have either inherited their copyright law from the departing governing country, or have introduced laws of their own after independence.

In certain territories, where no local affiliated authors' society exists, a foreign authors' society may appoint an agent to collect in that territory on behalf of its members, and to issue licences in the territory on behalf of his principal.

In the final hours of 1994 the Uruguay Round of the General Agreement on Tariffs and Trade (GATT) was signed at Marrakesh. This brought into existence the World Trade Organisation (WTO). A highly significant innovation was the addition of the Agreement on Trade-Related Aspects of Intellectual Property Rights, Including Trade in Counterfeit Goods (TRIPS). Under WTO administration, this is likely to alter substantially the copyright relationships between developed and underdeveloped states in the years ahead.

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PETER KLEINER, E.P. SKONE JAMES/GAVIN McFARLANE (I, III–IV); GAVIN McFARLANE (II, VI–IX); MELVILLE B. NIMMER/GAVIN McFARLANE (V)

Coquard, Arthur(-Joseph) (*b* Paris, 26 May 1846; *d* Noirmoutier, Vendée, 20 Aug 1910). French composer and critic. He was a fellow pupil of Duparc at the Jesuit college in the rue Vaugirard, where in 1865–6 he received instruction in harmony from César Franck. His ambitions, however, lay in a legal career; he gained his doctorate of jurisprudence in 1870 and became, after distinguished service in the National Guard, secretary to Senator Martel. He continued to practise law until 1881; only *Le chant des épées*, a ballade for baritone and orchestra (Colonne Concerts, 1876) had been performed. On returning to composition he cultivated this genre assiduously, notably in the *monologue dramatique Le songe d'Andromaque* (1884). His interest in classical literature and French classical drama is reflected in his incidental music, although for his operas, such as *L'épée du roi* (1884), he chose more contemporary subjects. He was one of the most industrious of Franck's circle and spent much time in the propagation of the music of others; he assisted in the orchestration of Franck's *Hulda* and *Ghiselle* (Act 4). He also completed, from sketches, Lalo's *La jacquerie* (Monte Carlo, 1895). His magnum opus was *La troupe Jolicoeur* (1902), for which he also wrote the libretto, a tale of circus life inspired no doubt by the contemporary naturalism of Zola's novels. He was a music critic for *Le monde*, *Echo de Paris*, *La vérité*, *La quinzaine* and other journals, and wrote a moving tribute to Franck on his death. His historical interests were expressed in the treatise *De la musique en France depuis Rameau*, which was awarded the Prix Bordin by the Académie in 1892. He was director of music at the national institute for young blind people from 1892 to 1899.

Much of Coquard's music is characterized by a straining after expressiveness, thus reflecting the influence of Franck. Some of his best passages are in the works for solo voice and orchestra; *Le songe d'Andromaque* contains sections of real dramatic power, recalling Massenet's *Hérodiade*. He lacked, however, the sustaining power necessary for large-scale works and the effect of the whole is often stilted. A delightful and unaffected setting of Musset's *Mimi Pinson*, which achieved some popularity, suggests that his gifts might have been better employed in less grandiose projects.

WORKS

all printed works published in Paris

STAGE

Cassandre (drame lyrique, 2, H. de Bornier, after Seneca: *Agamemnon*), Paris, Société Chorale d'Amateurs, 13 May 1881

L'épée du roi (oc, 2, A. Silvestre), Angers, Grand, 20 March 1884 (n.d.)

Le mari d'un jour (oc, 3, A. d'Ennery, Silvestre), OC (Favart), 4 Feb 1886, vs (?1886)

Pompée (drame lyrique, 3, H. Moreau), Paris, Société Chorale d'Amateurs, 13 April 1888

L'oiseau bleu (fantaisie poétique, 2, S. Arnaud), Paris, d'Application, 6 March 1894 (n.d.)

La reine de Beauce (comédie musicale, 3), 1897–8

Jahel (drame lyrique, 4, Arnaud and L. Gallet), Lyons, Grand, 24 May 1900 (n.d.)

La troupe Jolicoeur (comédie musicale, 3 and prol, A. Coquard and C. Coquard, after H. Cain), OC (Favart), 30 May 1902 (n.d.); excerpts pubd separately

Isdronning (oc, 2, C. Fournery-Coquard), 1903

Oméa (drame musical, 4)

Incid music: Helvetia (G. Longhaye), 1880; Esther (J. Racine), 1888; Christophe Colombe (P. Collin), 1892; Philoctète (Sophocles), 1897; Agamemnon (H. de Bornier)

Completion of E. Lalo: La jacquerie (oc, 4, E. Blau, Arnaud), Monte Carlo, 8 March 1895, (?1894), vs (1894)

Orchestrations of music by Franck

OTHER WORKS

Lyric scenes: Le chant des épées (de Bornier), ballade, Bar, orch, Paris, Concerts Colonne, 1876 (?1876); Héro et Léandre, 1881 (?n.d.); Une noce au village, solo v, orch, 1882; Le songe d'Andromaque (F. Bertin), monologue dramatique, S/A, orch, 1884 (1887); Le gaulois captif, 1892; Haï Luli, ballade, S, ?orch, 1893 (?n.d.)

Other vocal: Une trilogie sacrée: Jeanne d'Arc, orat, solo vv, chorus; other sacred and secular choral works; songs, incl. Jolies et

douleurs, poème d'amour (C. Fournery-Coquard) (n.d.); 12 mélodies, v, pf (?1881); 4 mélodies (Collin, ?1883)
Orch: Ossian, sym. poem, 1882; Légende, vn, orch, ?1882, arr. vn, pf (?1882); En Norvège, suite, 1907; Eté, suite; Impressions pyrénéennes; Sérénade, vc, orch, arr. vc, pf (?n.d.)
Kbd: 16 pièces pour hmn (?n.d.); 2 pieces, org; Gavotte, pf, 1887
Other inst works

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L. Davies: *César Franck and his Circle* (London, 1970)

JOHN TREVITT

Cor (Fr.). *See* HORN. The term is used specially to indicate a blowing horn and, among musical horns, the large 'cor (or 'trompe') de chasse' and the 'cor d'harmonie' (the full name used for the orchestral horn in the French instrument trade), as opposed to a small 'cornet' ('à bouquin', 'de poste', 'à pistons') or a non-musical 'corne d'appel' made for signalling. 'Corne de chasse' in Telemann etc. is gallicized Italian. In older French, as in medieval romances and chronicles, 'cor' may be generally interpreted as an instrument of arcuate shape, small or large, made of oxhorn, ivory or metal and with or without finger-holes. The tenor cor was introduced by Besson in Paris about 1860 (*see* MELLOPHONE).

ANTHONY C. BAINES

Cora. *See* KORA.

Cor à clefs (Fr.). *See* KEYED BUGLE.

Coradigni [Coradini], **Francesco.** *See* CORRADINI, FRANCESCO.

Coradini, Nicolò. *See* CORRADINI, NICOLÒ.

Coradus de Pistorio. *See* CONRADUS DE PISTORIA.

Coralli, La ['Corallina']. *See* LAURENTI family, (4).

Cor alto (Fr.). Term used to refer to the role of 'first' horn (as opposed to *cor basse* or 'second' horn); the *cor alto* usually specialized in playing only the top register. The term especially applies to hand-horn playing, although the division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players. *See also* HORN, §2(iii).

(2) *See* MELLOPHONE.

Cor à main (Fr.). Hand horn. *See* HORN.

Cor anglais (i) (Fr.). English horn. *See* OBOE, §III, 4(iv).

Cor anglais (ii) (Fr.). *See under* ORGAN STOP (*Cor anglais*).

Coranto. *See* COURANTE.

Cor à pistons (Fr.). Valve HORN.

Cor basse (Fr.). Term used to refer to the role of 'second' horn (as opposed to *cor alto* or 'first' horn); the *cor basse* usually specialized in playing only the lower register. The term especially applies to hand-horn playing, although the division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players. *See* HORN, §2(iii).

Corbelli, Alessandro (*b* Turin, 21 Sept 1952). Italian baritone. After studying with Giuseppe Valdengo, he made his début as Marcello at Bergamo in 1974. He sang Pacuvio (Rossini's *La pietra del paragone*) at the Piccola Scala and in Edinburgh (1982), Dandini at Philadelphia (1984) and Glyndebourne (1985), and made his Covent Garden début as Taddeo (*L'italiana in Algeri*) in 1988. His repertory includes Mozart's, Paisiello's and Rossini's Figaro, Papageno, Guglielmo, Don Alfonso, which he sang at Salzburg (1991) and Florence (1994), Prosdocimo (*Il turco in Italia*), Raimbaud (*Le comte Ory*), Malatesta, Belcore, which he sang in Chicago (1991), Ford, Belfiore (*Un giorno di regno*) and Ping. At La Scala Corbelli has sung roles such as Varbel (*Lodoïska*), Lord Cockburn (*Fra Diavolo*), De Siriex (*Fedora*) and Leporello, possibly his best part. Though his light, flexible voice, superb diction and great gifts as an actor make him naturally suited to comedy, as can be heard in several Rossini recordings, he sings more serious roles such as Sharpless and Escamillo with equal conviction.

ELIZABETH FORBES

Corbet, August (Louis Marcel) (*b* Antwerp, 7 March 1907; *d* Antwerp, 27 March 1964). Belgian musicologist and art historian. He studied music at the Antwerp Conservatory and art history in Ghent, taking the doctorate in 1939 with a dissertation on Peter Benoit. He also studied 16th-century stage music with E.J. Dent in Cambridge in 1936. While pursuing a career as a journalist, he joined the staff of the Antwerp Conservatory in 1935, later becoming administrative secretary (1938–47; 1953–64). He also held posts at the Brussels Conservatory as interim librarian (1949–51) and in the Belgian Ministry of Education (1951–3). Corbet's main interests were music drama and nationalist Flemish music, especially that of its pioneer, Peter Benoit; his writings on Benoit remain authoritative. Together with the Dutchman Wouter Paap he published the *Algemene muziekencyclopedie* (1957–63), the first venture of such magnitude in the Dutch language. Apart from short, scholarly articles in encyclopedias and journals, he wrote a large number of popular articles on all types of cultural topics.

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GODELIEVE SPIESSENS

Corbett, William (bap. London, 18 July 1680; *d* London, 7 March 1748). English violinist, composer and collector. His earliest compositions were songs and incidental music for the Lincoln's Inn Fields Theatre, where he also played. In 1705 he was engaged to play in the orchestra at the new Queen's Theatre in the Haymarket, where the following year the semi-opera *The British Enchanters, or No Magick like Love*, with music mostly by Corbett, had 11 performances. He was greatly admired as a solo performer, often being billed as the chief attraction at the benefit concerts of colleagues in London. He also appeared further afield: he played at Nottingham during race week (1707 and 1709) and at York during Assize week (1709). An instinctive showman, Corbett emphasized the unusual in his concerts and in his own compositions; the viola d'amore, archlute and mandolin made appearances at his benefit concerts (1699, 1704–7), and in 1724 he advertised a concert 'on a particular new instrument never yet heard of in England' (Burney).

Corbett was appointed to the royal orchestra in 1709, the salary of which position he was paid until his death, despite a total of 13 years' residence abroad at various times up to 1731. He settled in Italy where he built up a collection of instruments of such value as to give rise to the suspicion (Hawkins) that he could afford it only because he was being paid by the government to spy on the Old Pretender. He married the opera singer Anna Lodi, née Signoni, in 1703, with whom he appeared at benefit concerts until 1715, when he left England. In 1724 he had a benefit concert in London, and advertised in the *Daily Journal* (16 May) a sale of his music, along with violins by Amati, Stradivari, Maggini, Gasparo da Salò, Albani and Stainer, including instruments once owned by Corelli and Torelli. He went back to Italy, but in July 1727 was recalled to London to renew his oath of allegiance following the accession of George II. He took the opportunity the following March to launch the publication of his concertos *Le bizzare universali* (composed 'on all the new Gusto's in his Travels thro' Italy') and to have a concert at Hickford's Room, 'benefit Corbett, lately arriv'd from Italy, being the first and last time of his Performing in Publick'.

Le bizzare universali contains his most interesting instrumental writing, in which he adroitly parodied various musical styles, national, local and of individual composers. His music is characterized by an attractive turn of phrase, a melodic spontaneity and a strong rhythmic sense. While he is generally most successful in his impetuous and often dramatic fast movements, slower ones like the sonorous and powerful overture of his concerto 'alla francese' show an impressive command of harmonic and orchestral effect. His only large-scale vocal work is *Lost is my Love*. This is an 11-movement composition for solo tenor and orchestra including horns. The vocal part requires considerable virtuosity and the orchestral writing is imaginative. Although the poem stems from the tradition of the pastoral, Corbett's work is shorter than compositions of that kind by other English composers such as Locke, Blow and Purcell, and too long for the conventional 18th-century English secular cantata, which consists normally of two or three arias each preceded by a recitative. It may instead be considered to be an ode. It was probably first performed at court on Queen Anne's birthday in February 1712.

Although he had sold some of his music and instruments in 1724 and again in 1741, a substantial collection, including the most valuable violins, was in Corbett's possession on his death. His bequest of the instruments to Gresham College, with a £10 annual stipend for a person to display them and keep them in order, was not accepted, but not, as alleged, on the grounds that the college did not have room for them. His musical effects were eventually sold by auction in 1751.

WORKS

op.	
1	12 sonate à tre, 2 vn, vc, bc (org) (Amsterdam, *c*1700)
2	6 Sonatas, 2 fl, bc (London, 1705); also pubd in 8 sonates, 6 de Mr Corbett (Amsterdam, *c*1701)
3	6 Sonatas with an Overture and Aires in 4 Parts, tpt, 2 vn, 2 ob, fl, bn/hpd (London, *c*1708); as 6 Sonatas, tpt/ob, 2 vn, bc, avec une ouverture & suitte, 2 tpt/ob, 2 vn, va, bc (Amsterdam, *c*1708); ov. and airs as A New Set of Tunes (London, *c*1708)
4	6 Sonatas, 2 rec/fl, bc, libro primo (London, *c*1713); 6 Sonata's, 2 vn, bc (spinet/hpd), libro secondo (London, *c*1713)
7	Lost is my Love (ode), T, orch (?London, *c*1712)
8	Le bizzarie universali, 2 vn, va, bc (hpd) (London, 1728); as 35 Concertos or 3 Compleat Setts of Universal Bizzaries, 4 vn, va, vc, hpd (London, *c*1728); as Concerto's or Universal Bizzaries (4 vn, va, vc, hpd)/(2 vn/fl/ob) (London, 1742)

Pubd instrumental and vocal music in the following stage works: Henry IV (?T. Betterton, after W. Shakespeare), 1699; As you find it (C. Boyle, Earl of Orrery), 1703; Love Betray'd, or The Agreeable Disappointment (W. Burnaby), 1703; The British Enchanters, or No Magick like Love (semi-op, G. Granville, Lord Lansdowne), 1706

Songs pubd singly and in 18th-century anthologies

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OWAIN EDWARDS

Corbetta, Francesco [Corbette, Francisque] (*b* Pavia, *c*1615; *d* Paris, 1681). Italian guitarist and composer. He was considered by his contemporaries to be the greatest guitar virtuoso of his time. By 1639 he was established as a guitar teacher in Bologna, where he numbered Granata among his pupils. After serving the Duke of Mantua (*c*1643) and the Archduke of Austria (*c*1648) he was brought by Cardinal Mazarin to Paris, where he became guitar master to the young Louis XIV. In the early 1660s he followed Charles II to London, where he taught the king and members of the nobility. By 1671 he was back in Paris as guitar master to the dauphin. After a second stay in London, during which he took part in Crowne's masque *Calisto* in 1675, he returned to Paris.

Corbetta's works for five-course Baroque guitar comprise five extant collections, and there is evidence that two more books have disappeared. His first book contains

mainly dance pieces in the *battute* (strummed) style. However, the second and third books contain pieces exhibiting greater mastery and sophistication in which *battute* and *pizzicate* (plucked) textures are combined. While these first three books are mainly in the Italian tradition, Corbetta's later (and finest) books, both entitled *La guitarre royalle*, are firmly in the French style – the result of his residence in France and at the French-influenced English court of Charles II. The first, dedicated to Charles II, contains 14 suites, a large number of miscellaneous pieces, and four pieces arranged for voices, guitar and continuo. The second is dedicated to Louis XIV and contains 39 pieces, the first 12 of which are guitar duets. In these last two books, written for a guitar tuned *a/a–d'/d–g/g–b/b–e'*, Corbetta achieved an ideal balance between the *battute* element characteristic of the instrument and the more refined textures of contemporary lute music; he produced works that together with those of Visée represent the high point of the Baroque guitar literature in the French style. Like other guitarists of the era Corbetta also cultivated the art of figured bass accompaniment, and three of his books (1643, 1648 and 1671) include instructions for continuo playing on the guitar.

WORKS

for sources and concordances see Pinnell

Scherzi armonici, gui (Bologna, 1639)
Varii capricii, gui (Milan, 1643)
Varii scherzi di sonate, gui (Brussels, 1648)
La guitarre royalle dediée au roy de la Grande Bretagne (Paris, 1671/*R*1975)
La guitarre royalle dêdiée au roy (Paris, 1674)

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R.T. Pinnell: 'Alternative Sources for the Printed Guitar Music of Francesco Corbetta', *JLSA*, ix (1976), 62
R. Pinnell: *Francesco Corbetta and The Baroque Guitar, with a transcirption of his Works* (Ann Arbor, 1980)
R. Hudson: *The Folia, the Sarabaude, the Passacaglia and the Chaconne*, MSD, xxxv (1982)

ROBERT STRIZICH

Corbin, Solange (*b* Vorly, Cher, 5 April 1903; *d* Bourges, 17 Sept 1973). French musicologist. At the Schola Cantorum, Paris, she was a piano pupil of Blanche Selva; she took a diploma at the Ecole Pratique des Hautes Etudes with a dissertation on Portuguese music in the Middle Ages prepared under the direction of Louis Halphen in Paris and P. David in Coimbra (1944). At the Sorbonne she took an arts degree in 1946 and the doctorat d'Etat in 1957 with dissertations on the neumatic notation of French manuscripts and the liturgical deposition of Christ on Good Friday. In 1940 she joined the CNRS, where she became *chargée de recherche* (1958); concurrently she taught at the Ecole Pratique des Hautes Etudes, as *chargée de conférences* (1950–59) and as director of studies (1959–73). She created the department of musicology at the University of Poitiers, where she was professor (1961–70), taught at the Faculté Libre Internationale Interdisciplinaire in Paris and made lecture tours of the USA (1970, 1973), England (1970) and Poland (1971).

In her research Corbin concentrated on medieval music and was an authority on neumatic notation and its use in religious and secular texts. Although she made several important studies of secular music, such as those on cantillation of Latin classics and on songs of the trouvères and troubadours, her primary interest was the sacred repertory, especially the liturgical drama and rhymed offices.

WRITINGS

Essai sur la musique religieuse portugaise au moyen-âge (1100–1385) (diss., Ecole Pratique des Hautes Etudes, Paris, 1944; Paris, 1952)
'Fêtes portugaises: commémoration de la victoire chrétienne de 1340 (Rio Salado)', *Bulletin hispanique*, lxix (1947), 205–18
'L'office portugais de la "Sepultura Christi"', *RdM*, xxvi (1947), 63–71
'Les offices de la Sainte Face', *Bulletin des études portugaises*, xi (1947), 1–65
'L'office de la Conception de la Vierge (à propos d'un manuscrit du XVe siècle du monastère dominicain d'Aveiro, Portugal)', *Bulletin des études portugaises*, xiii (1949), 103–66
'Les textes musicaux de l' "Auto da Alma" (identification d'une pièce citée par Gil Vicente)', *Mélanges d'histoire du moyen âge dédiés à la mémoire de Louis Halphen* (Paris, 1951), 137–43
'Le "Cantus sibyllae": origine et premiers textes', *RdM*, xxxi (1952), 1–10
'Les notations neumatiques en France à l'époque carolingienne', *Revue d'histoire de l'église de France*, xxxviii (1952), 225–32
'Le Manuscrit 201 d'Orléans, drames liturgiques dits de Fleury', *Romania*, lxxiv (1953), 1–43
'Le fonds manuscrit de Cadouin', *Bulletin de la Société historique et archéologique du Périgord*, lxxxi (1954), 1–34
'Valeur et sens de la notation alpabétique à Jumièges et en Normandie', *Jumièges ... XIIIe centenaire: Rouen 1954*, 913–24
'Comment on chantait les classiques latins au Moyen Age', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson*, i (Paris, 1955), 107–13
La déposition liturgique du Christ au Vendredi Saint: sa place dans l'histoire des rites et du théâtre religieux (analyse de documents portugais) (diss., U. of Paris, 1957; Paris, 1960)
La notation musicale neumatique dans les quatre provinces lyonnaises: Lyon, Rouen, Tours et Sens (diss., U. of Paris, 1957)
'Le plain-chant', *Précis de musicologie*, ed. J. Chailley (Paris, 1958), 95–114
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L'église à la conquête de sa musique (Paris, 1960)
'La cantillation des rituels chrétiens', *RdM*, xlvii (1961), 3–36
'Note sur l'ornementation dans le plain-chant grégorien', *IMSCR VIII: New York 1961*, i, 428–39; ii, 166–71
'"Musica" spéculative et "Cantus" pratique: le rôle de saint Augustin dans la transmission des sciences musicales', *Cahiers de civilisation médiévale*, v (1962), 1–12
'Der "Einheitsrhythmus" im religiösen Gesang des Nahen Ostens', *IMSCR IX: Salzburg 1964*, ii, 131–7
ed.: *Répertoire de manuscrits médiévaux contenant des notations musicales* (Paris, 1965–6)
'Miracula beatae Mariae semper Virginis', *Cahiers de civilisation médiévale*, x (1967), 403–33
'La musique au siècle de saint Louis', *Le siècle de saint Louis*, ed. R. Pernoud (Paris, 1970), 281–91
'La musique des troubadours', *Nouvelle anthologie de la lyrique occitane du moyen âge*, ed. P. Bec (Avignon, 1970), 72–7
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'Quelques réflexions sur le lyrisme et la spiritualité dans la musique médiévale', *Musica e arte figurativa nei secoli X–XII: Todi 1972*, 265–92
'L'apparition du lyrisme dans la monodie médiévale: le chant grégorien', *Studi musicali*, ii (1973), 73–87
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'The Early Christian Period', *Music from the Middle Ages to the Renaissance*, ed. F.W. Sternfeld (London, 1973), 59–83

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Die Neumen (Cologne, 1977)

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D. Patier, G. Le Vot and M. Gallais: 'Nécrologie: Solange Corbin', *Cahiers de civilisation médiévale*, xvii (1974), 87–93 [with bibliography]

CHRISTIANE SPIETH-WEISSENBACHER

Corbisieri [Corbisiero], **Francesco** (*b c*1733; *d* Naples, after 1802). Italian composer. He is said to have been the younger brother of Antonio Corbisiero. He entered the Neapolitan Conservatorio di S Maria della Pietà dei Turchini on 3 June 1744 and studied there with Lorenzo Fago and Gualberto Brunetti. Nothing is known of his activities from then until 1 September 1764, when he was named *organista soprannumerario* of the royal chapel in Naples. Four years later, on 23 July 1768, he was awarded the paid position of an *organista ordinaro*. On 16 February 1771 he succeeded Domenico Merola as first organist, and on 2 December 1779 Giuseppe Marchitti as *vicemaestro*. After the death of Pasquale Cafaro in 1787 he was denied the promotion to *primo maestro* in favour of Vincenzo Orgitano, and remained *vicemaestro* until his death.

Francesco Corbisieri composed three *opere buffe* but his church music, though uneven in quality, is historically more interesting. Most of his surviving mass sections, motets and psalm settings with orchestra, written during the 1770s and 1780s, are characterized by sinfonia style, homophonic texture with quasi-polyphonic imitative sections, and a brevity suitable to functional service music. His Kyrie–Gloria in F comprises an allegro Kyrie in concerto-sonata form featuring a contrasting theme in minor mode, an expressive modulatory mid-section (Christe), and a tonic recapitulation (Kyrie); the Gloria has no formal solo numbers but consists of three choral movements (fast–slow–fast, in D, a and F, the key of the opening Kyrie). Some works, though surviving in dated manuscripts with the initials 'F.C.', have been assigned to Abos and Gallo (*I-Nc*). In other cases, Francesco Corbisieri may have been confused with Antonio Corbisiero (*F-Pc*), and vice versa (*I-Nc*). The oratorio *Gioas, re di Giuda* (score in *DK-Kk* lost 1794), mentioned in Gerber as a work by 'Corbisiero', was assigned by Eitner to Francesco Corbisieri. A handwritten catalogue of oratorios and *drammi sacri* performed in Venice during the 18th century (*I-Vmc*) lists the composer of *Gioas* (performed in 1753 and 1762) simply as 'M.º Corbisier'.

WORKS

OPERE BUFFE

La Mergellina (F. Cerlone), Naples, 1771, Act 1, *I-Nf**

La maestra (C. Goldoni), Naples, Nuovo, wint. 1773

L'osteria di Pausilippo (Cerlone), Salerno, wint. 1775

SACRED

4 voices, with instruments, I-Nc, unless otherwise stated

Ky–Gl: B♭, 10 Aug 1772, *F-Pc* (*I-Nc*, 'Abos'); F, 24 Sept 1772, 2 versions; C, Aug 1778; D, July 1780; G, Oct 1781; Aug 1782; frag, n.d.

Gloria, S solo, 19 Mar 1775

Motets: Tube sonore, 1776; Inter choros, Juli 1781; Festu diem, Aug 1781; Virgo sacrato, 5vv

Dixit: A, 1760; C, 20 May 1772; B♭ 13 July 1772; D, 5vv, inc.

Improperi (Vexilla Regis); Lit, S solo; Lit, 5vv

MSS initialled F.C., attrib. other composers: Beatus vir, April 1772; Credidi, April 1772; Nisi Dominus, 11 June 1772; Laetatus sum, 16 June 1772 (all *I-Nc*, 'Abos'); Dixit, July 1772 (*Nc*, 'Gallo')

Doubtful works: Ky–Gl, A *D-Dl* (parts, 'Corbisiero'); Ky–Gl–Cr, D June 1772, *F-Pc* ('Antonio Corbisieri'); Mag (*I-Nc*, parts, 'Antonio Corbisieri'); Gioas, re di Giuda (orat), Venice, 1753 ('Corbisier'), music lost

OTHER WORKS

Organ pieces, *I-Nc*; La poggia già cessata (cavatina pastorale), *GB-Lbl*; Solfeggi, *I-Mc*, *Nc*

Adagio e sonata per la Benedizione attrib. Corbisieri (*Mc*) is a late 18th-century copy of movements 2 (Largo) and 3 (Fugue) from Suite VI (1720) by G.F. Handel

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HANNS-BERTOLD DIETZ

Corbisiero, Antonio (*b* Marzano di Nola, 21 May 1720; *d* Naples, 7 Jan 1790). Italian composer. From 1733 to 1739 he studied in Naples at the Conservatorio di S Maria della Pietà dei Turchini, when Nicola Fago was its *primo maestro* and Andrea Basso, Leonardo Leo and Lorenzo Fago served in succession as *secondo maestro*. Corbisiero settled in Naples, and between 1749 and 1754 gained a measure of success with his comic operas. He also wrote oratorios and Passion music. During his later years he is said to have earned his living as a singing teacher. Some of his sacred music may have been wrongly attributed to Francesco Corbisieri, and vice versa.

WORKS

OPERE BUFFE

Monsieur Petitone (A. Palomba), Nuovo, Naples, aut. 1749

Il mercante innamorato (P. Trinchera), Fiorentini, Naples, aut. 1750; aria 'A dar pace', *GB-Lbl*

Lo finto innamorato (Trinchera, based on his libretto to *La vennegna*), Nuovo, Naples, aut. 1751; aria 'Tu non mi ascolta', *Lbl*

La finta marchesa, Naples, 1754

'Lei mi faccia un po' l'occhiello', aria, *I-Nc*

SACRED MUSIC

Il Saulo (sacred drama), Aversa, 20 Jan 1746, lib *I-Rsc*

Aronne chiamato da Dio al grado sacerdotale (orat, N. Stoppa), Naples, 27 Dec 1752, lib *Nn*

Componimento per musica solennità del Corpus Domini, Naples, 1781, lib *Rsc*

Passio Domenico Palmarum, Passio popula meus, Passio secundum Joannem, Passio secundum Mattheum et secundum Joannem (all *I-Nc*); Mag (*Nc*, listed under Francesco Corbisieri)

'Nel prendere il Santissimo Viatico', sacred aria, S, vns, bc, Jan 1780

Doubtful works (possibly by Francesco Corbisieri): Ky–Gl, A, *D-Dl* ('Corbisiero'); Ky–Gl–Cr, June 1772, *F-Pc*; Gioas, re di Giuda (orat), Venice, 1753 ('Corbisier'), music lost

For bibliography *see* CORBISIERI, FRANCESCO.

HANNS-BERTOLD DIETZ

Cor des Alpes (Fr.). *See* ALPHORN.

Corboz, Michel(-Jules) (*b* Marsens, 14 Feb 1934). Swiss conductor. He studied at the Ecole Normale at Fribourg. His first post was as music director at a church in Lausanne, where he formed a small choir which gave *a cappella* programmes in various churches. In 1961 he

founded the Ensemble Vocal de Lausanne, to which an instrumental group, the Ensemble Instrumental de Lausanne, was later added. He has made numerous recordings with his Lausanne forces, including Monteverdi's *Orfeo* and Vespers, works by Giovanni Gabrieli, Bach's Mass in B minor and *Christmas Oratorio* and sacred works by Schubert. In 1969 he was appointed director of the Gulbenkian Foundation Chorus in Lisbon, with which he has recorded both Baroque and Romantic works, including fresh, dramatic readings of Mendelssohn psalms, *Elijah* and *St Paul*.

ALAN BLYTH

Corbrand [Corbronde], **William** (*fl c*1470). English composer. He was a member of the Confraternity of Christ Church Cathedral Priory, Canterbury, and master of the Lady Chapel choir there from 1471 to 1475. His only surviving compositions are two settings (both for two voices) of *In manus tuas*: *Redemisti* (*GB-Cmc* Pepys 1236; ed. in CMM, xl, 1967) which were probably written for the Almonry Chapel at the Priory. Since he is not known to have been an ordained priest, he cannot safely be identified with the William Corbrand who was chaplain of the free chapel of Bokingfold, Kent, 1481–93; nor is it likely, unless he enjoyed an exceptionally long career, that he was the singer active in London in 1502–15. He may, however, be the composer cited by Morley at the end of his *Plaine and Easie Introduction* (1597). (H. Baillie: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1560)', *RMARC*, no.2 (1962), 18–57, esp. 31)

PAUL DOE

Cor buglèr (Old Fr.). *See* BUGLE (i).

Corbus de Padua, Jacobus. *See* JACOBUS CORBUS DE PADUA.

Corchea (Sp.). *See* QUAVER (eighth-note). *See also* NOTE VALUES.

Corcoran, Frank (*b* Borrisokane, Tipperary,1 May 1944). Irish composer. He studied music at St Patrick's College, Maynooth (1961–4), music, philosophy and theology in Rome (1964–7) at the Pontificio Istituto di Musica Sacra and the Università del Laterano, and composition in Berlin with Blacher (1969–71). He has served as music inspector for the Irish Department of Education (1971–9), been a guest of the Berlin Artist's Programme (1980–81) and has taught at the Staatliche Hochschule für Musik, Stuttgart (1982–3) and the Staatliche Hochschule für Musik und Darstellende Kunst, Hamburg (from 1983). He was elected to Aosdána, the Irish academy of creative artists, in 1983.

Corcoran has developed a distinct and complex language of aleatory macro-counterpoint in which sound layers are superimposed polyphonically but retain independence through distinctive polymetric, agogic and dynamic indications. This technique is evident from the early Piano Trio (1978) to *Ice Etchings no.1* and *Mad Sweeney* (both 1996). His many cultural interests are reflected in the texts of his vocal works; the opera *Gilgamesh* (1990), for example, is based on a Sumerian epic. The *Irische Mikrokosmoi* for piano (1993) are based on traditional Irish melodies and rhythms.

WORKS
(*selective list*)

Op: Gilgamesh (G. Rosenstock and Corcoran), 1990

Orch: Carraig Aonair Suite, 1976; Chbr Sym., 1976; 3 Pieces 'Pictures from My Exhibition', 1976; Caoine [Lament], fl, str, 1979; Sym. no.1 'Syms. of Syms. of Wind Insts', 1981; Sym. no.2, 1981; Conc., str, 1982; Farewell Syms. (Corcoran), spkr, orch, tape, 1982; Shadows of Gilgamesh, 1988; Cantus de calamitate hiberniorum in patria antiqua, 1991; 6 Irische Mikrokosmoi, str, 1994; Sym. no.3, 1994; Sym. no.4, 1996

Vocal (SATB, unless otherwise stated): Aifreann [Mass], unison vv, org, 1973; Dán Aimhirgín (old Irish), 1973; 9 Medieval Irish Epigrams, 1973; 2 Meditations (J. Barth), spkr, orch, 1973; More (J. Pupacic), 1976; Herr Jesu Christ (P. Eber), 1978; 5 Liric de Chuid Rosenstock [5 Lyrics after Rosenstock], S, pf, trio, 1980; Das Stundenbuch (R.M. Rilke), SATB, org, 1990; Mad Sweeney (S. Heaney), spkr, chbr orch, 1996

Chbr: Brass Qnt, 1973; Chbr Sonata, fl, vn, va, vc, perc, 1974; Gestures of Sound and Silence, vc, pf, 1976; Str Qt no.1, 1976; Pf Trio, 1978; Shorts, vn, vc, 1978; Wind Qnt, 1978; Str Qt no.2, 1979; Rhapsodies on a Windy Night, cl, vn, va, vc, db, perc, 1981; Lines and Configurations, b cl, mar, 1983; 5 Amhráin gan Fhocail [5 Songs without Words], ob, eng hn, trbn, perc, pf, str, 1984; Music for the Book of Kells, 5 perc, pf, 1990; 4 Concertini of Ice, fl, ob, cl, hn, vn, vc, db, perc, 1992; Dream Song, fl, cl, bn, vc, gui, pf, 1992; See-Through Music, fl, vn, va, vc, pf, perc, 1993; 4 Miniatures, fl, vc, 1994; Rhapsodic Thinking, 4 vn, 1994; Rhapsodic Delight, 2 vn, 1995; Trauerfelder, 4 perc, 1995; Ice Etchings, wind nonet, 1996; Ice Etchings no.2, vc, 1996; Str Qt no.3, 1997

Solo inst: Suite, vc, 1972; Sonata, org, 1973; The Quare Hawk, fl, 1974; Variations with Air, a sax, 1976; Hernia, db, 1978; Changes, pf, 1979; Mythologies, perc, 1979; Variations on Caleno Costure, hpd, 1982; 3 Pieces, cl, 1987; 3 Pieces, gui, 1990; Irische Mikrokosmoi, pf, 1993

Tape: Balthasar's Dream, 1980; Joycespeak, 1995; Sweeney's Vision, 1997; Sweeney's Last Poem, 1998; Quasi una missa, 1999

MSS in *IRL-Dc*

Principal publishers: Naxos Selfhelp,

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A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

GARETH COX

Cordans, Bartolomeo (*b* Venice, 10 March 1698; *d* Udine, 14 May 1757). Italian composer. He entered the order of minor observants in Venice, and in 1724 obtained papal dispensation and remained a secular priest. In 1735 he was appointed *maestro di cappella* of Udine Cathedral, a position he held until his death. Between 1728 and 1731 he appeared in theatrical performances (at S Cassiano and S Moisè, Venice), and in 1733 he was *maestro per modum provisionis* for a few months at the Ospedale dei Derelitti, replacing (Giovanni) Antonio Pollarolo. The oratorio *San Romualdo* (1727), usually attributed to him, is in fact the work of Francesco Rossi.

After becoming *maestro di cappella* at Udine he wrote only sacred music. He maintained his connections with Venice (particularly with the Ospedale della Pietà) and became a member of the Accademia Filarmonica in Bologna, for which he wrote some concertante works on a grand scale. He also cultivated the *a cappella* style: in addition to works necessary for the daily liturgy (psalms, motets and short masses for two or three voices) he wrote a collection of *Dodici Messe a Cappella, ed una per gli Anniversari* (1756), expressly inspired by Palestrina's style. His liturgical compositions for two and three voices with continuo survive in the archives of various musical chapels in Italy, Austria, Germany and Slovenia. A portrait of Cordans is in the castle museum, Udine.

Cordans's brother, Giuseppe Maria, also a minor observant, wrote the treatise *Regole per apprendere il canto fermo* in Venice in 1744 (MS, *I-Vnm*).

WORKS

Editions: *Composizioni sacre del Padre Bartolomeo Cordans*, ed. A. Bertarelli (Milan, n.d.)

Bartolomeo Cordans: Composizione per organo, ed. M. Grattoni (Udine, 1985)

DRAMATIC

opere serie, first performed in Venice, unless otherwise stated

Ormisda (A. Zeno), S Cassiano, carn. 1728
La generosità di Tiberio [Act 3] (N. Minato), S Cassiano, aut. 1729 [Acts 1 and 2 by S. Lapis]
Silvia (E. Bissaro), S Moisè, aut. 1730
Romilda (C. Pagani-Cesa), S Moisè, carn. 1731, 1 duet in *F-Bc*
Rodelinda (A. Salvi), S Moisè, aut. 1731
? Attanaganamenone (ob, G.B. Buini), S Moisè, spr. 1731
? Gli sponsali d'Enea (F. Passarini), S Angelo, spr. 1731
Visitatio ad Praesepem (orat), Udine, 1750

SACRED

Principal sources: *A-Wn*; *D-Bsb*, *Dl*, *Mbs*, *I-CF*, *OS*, *UDc*, *UDd*, *UDs*, *Vc*, *Vnm*
18 masses, 2–3vv, bc
12 masses, 4vv, ed. una per gli Anniversari, 1756
8 masses, 3–4vv, 2 vn, va, bc
Mass movements: 21 Kys, 4–8vv; 20 Gls, 3–4vv; 4 Ky-Gls, 3–4vv; 12 Crs, 3–8vv; 1 Cr-Sanctus, 2vv; 1 Sanctus-Agnus Dei, 3vv
5 Requiems, 2–4vv; 2 Domine Jesu Christe (Requiem movt), 3–4vv
Offices: Vespro della Domenica, 2vv; 5 Terza, 3–4vv; 5 Compieta, –4vv; 8 Domine ad adiuvandum, 4–8vv
8 Alma redemptoris, 1–4vv; Ants, 4vv; 8 Regina coeli, 1–4vv; 19 Salve regina, 1–3vv
Psalms: 14 Beatus vir, 3–8vv; Beatus omnes, 3vv; 9 Confitebor, 2–8vv; 2 Credidi propter, 3–4vv; 2 Cum invocarem, 4vv; 6 De profundis, 3–4vv; 33 Dixit, 3–8vv; Domine probasti, 3vv; In convertendo, 1v; 9 Laetatus sum, 1–8vv; 5 Lauda Jerusalem, 4–8vv; 4 Laudate Dominum, 3–4vv; 20 Laudate pueri, 1–8vv; Memento Domine, 2vv; 7 Miserere, 3–8vv; 6 Nisi Dominus, 4vv
Hymns: 3 Ave maris stella, 3–8vv; Creator alme, 4vv; Iste confessor, 4vv; Jam sol recedit, 3vv; Lauda sion, 3vv; 22 Mag, 3–8vv; 2 Nunc dimittis, 4vv; Salve, flores martyrum, 3vv; Si queritis miracula, 4vv; 3 Tantum ergo, 2–3vv; 3 Te Deum, 3–4vv; Hymnus in festivitate S Monicae, 4vv; 2 Veni creator, 3vv; Veni sponsa, 3vv; Vexilla regis, 3vv
2 Litanie della BVM, 3vv
Motets: 28, 1v; 2, 2vv; 7, 3vv; 12, 4vv
Music for Holy Week: Domino, Missa et Turbae; Tenebrae factae sunt, 3vv; Velum templi, 3vv; Plange plebs mea, 3vv; Oratio Jeremiae prophetae, 1v; Improperii, 4vv; Stabat mater

INSTRUMENTAL

24 trio sonatas, 2 vn, bc, *A-Wgm*
6 Pezzi per organo, *I-UDc*

BIBLIOGRAPHY

EitnerQ; FétisB; GerberNL; La BordeE; SchmidlD
G. Vale: 'La cappella musicale del duomo di Udine', *NA*, vii (1930), 87–201
A. Perosa: 'Bartolomeo Cordans (1700–1757)', *Atti dell'Accademia di Scienze, Lettere ed Arti di Udine*, iii (1976–8), 141–79
C. Steffan: '*Bartolomeo Cordans: la musica sacra* (diss., U. of Pavia, (1987) [incl. catalogue of sacred works]
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C. Steffan: 'Recupero dello stile antico e destinazione liturgica delle musiche a cappella di Bartolomeo Cordans', *Gli affetti convenienti all'idee*, ed. M. Caraci Vela, R. Cafiero and A. Romagnoli (Naples, 1993), 507–27
L. Nassimbeni: 'La musica strumentale di Bartolomeo Cordans (1698–1757)', *Musica & Ricerca nel Friuli-Venezia Giulia* (Udine, 1994), 55–8
C. Steffan: 'Un veneziano a Udine: Bartolomeo Cordans e la musica sacra nella Serenissima del Settecento', *Arte, storia, cultura e musica in Friuli nell'età del Tiepolo: Udine 1996*, 117–20
C. Furlan and M. Grattoni, eds.: *Arte e società in Fiuli al tempo di Bartolomeo Cordans* (forthcoming)

SVEN HANSELL/CARLIDA STEFFAN

Corde (It.). *See* SNARES.

Cor de basset (Fr.). *See* BASSET-HORN.

Cor de chasse (Fr.). Hunting HORN.

Corde di resonanza (It.). *See* SYMPATHETIC STRINGS.

Cordeilles, Charles (*fl* Lyons, 1540–48). French composer and wind band leader. The 'C. Cordeilles' who contributed four pieces to the sixth and seventh books of Moderne's *Le parangon des chansons* (Lyons, 1540) is probably identical with 'Charles Cordeilles meneur d'aulboys' who, with Charles Peyronet, organized a band of nine shawms, 'dolcians', cornetts and sordun for the municipality of Lyons during the celebrations of September 1548 for the arrival of the new king, Henri II. His music did not have a wide circulation (none was published outside Lyons), probably because of his lack of skill in part-writing. The melodies of his four surviving chansons are effective, however, suggesting that he was a wait who had learnt only in the aural tradition, and who was more practised in improvisation or deciphering instrumental tablatures than in polyphonic composition.

WORKS

Au despourveu le non voyant gecta, 4vv, 1540[16]; Doulx preférer de bouche tant heureuse, 4vv, 1540[16]; May gratieux reverdissant, 4vv, 1540[16]: all ed. in SCC, xxvi (1993); Mes durs ennuys fontaine ont seichée, 4vv, 1540[17], ed. in SCC, xxvii (1993)

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F. Dobbins: *Music in Reniaissance Lyons* (Oxford, 1992)

FRANK DOBBINS

Cordeiro da Silva, João. *See* SILVA, JOÃO CORDEIRO DA.

Cordella, Geronimo [Girolamo] (*b* ?Naples; *fl* mid-18th century). Italian composer. He is often confused with the composer and organist Mariano, father of Giacomo Cordella, who was involved in a famous lawsuit concerning the social role of *maestri di cappella* in 1785. His known works are mainly comic operas; their production record suggests that he began his career as a composer in Naples about 1747 and visited north Italy 1754–62.

No complete operas by Cordella have survived, but his oratorio *Gesù crocefisso* (1776) shows only a modest talent. His melodic invention depended heavily on simple triadic patterns, and though this may have been appropriate for some arias of dramatic force it was inadequate for texts requiring pathetic expression. All the arias are da capo in form, some of them composite in tempo and metre; he achieved variety in his treatment of the first section of the arias, sometimes using an *ABA* arrangement and sometimes a rondo-derived construction, as well as the normal two-section form, before the contrasting second part. Harmonic treatment is characteristic for the time, and there are few surprises, although Cordella was especially fond of Neapolitan progressions. In his orchestration he assigned the second violins an unusual independence.

WORKS

COMIC OPERAS

La Faustina (A. Palomba), Naples, Fiorentini, carn. 1747, one aria in *GB-Lbl*
La Flavia, Naples, Nuovo, carn. 1749
La maestra (Palomba), Naples, Fiorentini, carn. 1750, addns by Cordella and G. Latilla to revival of G. Cocchi's work
Il cicisbeo impertinente, Pisa, Pubblico, spr. 1754
Il finto turco, Pisa, Pubblico, sum. 1754
Le virtuose ridicole (Goldoni), Livorno, S Sebastiano, spr. 1756
La donna capricciosa, Livorno, S Sebastiano, spr. 1756
La Madamigella, Livorno, S Sebastiano, sum. 1756

La mercantessa di mode, Torino, Carignano, carn. 1762
Arias, duets in *D-Bsb*, *GB-Er*, *Lbl*, *I-Bc*

SACRED VOCAL

Gesù crocefisso (azione sacra), ?Naples, ? S Sebastiano, 1776, *I-Nc*

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ES (F. Schlitzer); *FétisB; FlorimoN; SartoriL; SchmidlDS*
U. Manferrari: *Dizionario universale delle opere melodrammatiche*, i (Florence, 1954)
R. Cafiero: '"Se i maestri di cappella son compresi fra gli artigiani": Saverio Mattei e una "quarelle" sulla condizione sociale del musicista alla fine del XVIII secolo', *Civiltà musicale calabrese nel Settecento: Réggio Calábria 1986*, 29–69

JAMES L. JACKMAN/ROSA CAFIERO

Cordella, Giacomo (*b* Naples, 25 July 1786; *d* Naples, ? 8 May 1846 [or ? 8 Aug 1846, 8 May 1847]). Italian composer. He was perhaps the son of Geronimo Cordella (according to Florimo) or, more probably, of Mariano Cordella (according to the libretto of *Il tempio di Gerosolima*, 1798). His teachers were Fenaroli and Paisiello. At the age of 18 he composed a sacred cantata and at about the same time Paisiello secured him a commission for his first opera, the *farsa Il ciarlatano*, for Venice, where it had a good reception; it was also performed in Milan, Turin, Padua and the Netherlands. Cordella is said to have returned to Paisiello for further study. He composed fewer than 20 operas, often at widely spaced intervals, and only three after 1826. Except for two disastrous attempts at *opera seria* he worked, generally with success, in the comic or semi-serious genres. His greatest success was *Una follia*, first given in 1813 at Naples, where most of his operas had their premières. His other vocal works include substitute arias; one for Weigl's *Amor marinaro* led to the attribution to him of an opera with this title. According to an autobiographical notice of 1825 (*AMZ*, xxvii, 717), he had by then also composed many sacred works, including masses, Vespers, motets and a *Te Deum* for two choirs.

After Luigi Mosca died in November 1824, Cordella succeeded him as *secondo maestro* of the royal chapel. He was at the same time named inspector of singing and *partimento* in the non-resident division of the conservatory, and in 1827 he became *solfeggio* master at the conservatory. From at least 1832 he was music director at the S Carlo, first jointly with Pietro Raimondi, then alone and from about 1840 jointly with Giuseppe Lillo. The two were still there in the 1842–3 season.

According to Florimo, Cordella was a good organist, and his 1825 biography states that he had made a special study of accompanying singers at the keyboard.

WORKS

OPERAS

Il ciarlatano, ossia I finti savoiardi (farsa giocosa, 1, L.G. Buonavoglia), Venice, S Moisè, 11 Feb 1805, *I-Nc*, excerpt *Bc*
L'albergatrice scaltra, Naples, S Carlo, 27 June 1807
Annibale in Capua (dramma per musica, 2, ? S.A. Sografi), Naples, S Carlo, 21 Oct 1809, *Mr**
L'isola incantata (farsa, 1), Naples, Nuovo, sum. 1809, *Nc*
Una follia (commedia per musica, 2, A.L. Tottola), Naples, Fiorentini, 1813, *Nc*, *OS*, excerpts *Mc*, *Nc*
L'avaro (commedia, 2, G. Palomba), Naples, Fiorentini, aut. 1814
L'azzardo fortunato (commedia per musica, 1, Tottola), Naples, Fiorentini, carn. 1815, *Nc*
La rappresaglia, ovvero Amore alla prova (C. Sterbini), Rome, Valle, 26 Dec 1818
Il contraccambio (dg, 2, Sterbini), Rome, Valle, carn. 1819, excerpts *Bsf*, *Mc*, *Nc*
Lo scaltro millantatore (commedia, 2, G. Palomba), Naples, Nuovo, 16 July 1819, *Mc*, *Nc*
Lo sposo di provincia (commedia, 2, G. Schmidt), Rome, Argentina, 29 Sept 1821, *Rsc*
Il castello degli invalidi (farsa, 1), Naples, Nuovo, 1823, *Nc*
Il frenetico per amore (melodramma, 2), Naples, Nuovo, aut. 1824, *Nc*
Alcibiade (azione eroica, 2, L. Prividali), Venice, Fenice, 26 Dec 1824, *Vt*, excerpts *Mc*, *Nc*
Gli avventurieri (melodramma giocoso, 2, F. Romani), Milan, Cannobiana, 6 Sept 1825, *Mr**, *Nc*, excerpts *Mc*, *OS*, *Tci*
La bella prigioniera (ob, 2), Naples, Fondo, 1826
Il marito disperato (commedia giocosa per musica, 2, A. Passaro, after G.B. Lorenzi), Naples, Fondo, Lent 1833, *Mc*, *Nc*, excerpts *Nf*, *Rsc*
I due furbi (commedia, 2, A. Palomba, rev. A. Passaro), Naples, Nuovo, 16 July 1835, *Nc*
Matilde di Lanchefort (melodramma storico, 2, Passaro), Naples, Fondo, spr. 1838, *Nc*
L'abitator delle rupi, *Nc*
Le nozze campestri (dramma per musica, 1, Schmidt), collab. G. Lillo, G. Puzone and S. Sarmiento, Naples, S Carlo, 30 May 1840, *Mc*

OTHER WORKS

Il tempio di Gerosolima (orat), Naples, 1798, collab. Mariano Cordella
La vittoria dell'Arca contro Gerico (cant.), Naples, 1804
Manfredi trovatore (cant.), Naples, S Carlo, 6 July 1836, collab., *Mc*(excerpt)
Il dono a Partenope (cant., Schmidt), Naples, S Carlo, 30 May 1840, collab., *Mc* (excerpt)
Other secular and sacred works, incl. one Passion, lits, masses and motets for soloists, chorus and orch, and small-scale inst pieces, *Mc*, *Nc*

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DENNIS LIBBY/MARCO BEGHELLI

Cor de nuit (Fr.). *See under* ORGAN STOP.

Corder, Frederick (*b* London, 26 Jan 1852; *d* London, 21 Aug 1932). English conductor, translator, composer and teacher. After studying at the RAM (1873–5), he went to Cologne on a Mendelssohn scholarship to study with Ferdinand Hiller (1875–8), later moving on to Milan (1878–9); on his return he became conductor at the Brighton Aquarium (1880–82) where he greatly improved the standard of the concerts. Unable to support himself by composition, he turned to literary work, often in collaboration with his wife Henrietta Louisa (née Walford). The most famous of the collaborations signed H. and F. Corder were their pioneering English translations of Wagner, which did much to spread an appreciation in England of the composer Corder admired above all others. Their first translation, *Parsifal* (1879), reflects much of the manner of Wagner's original, but misses the complexity and subtlety of a drama whose real depths of meaning they hardly discerned. The *Ring* (1882) was for long the preferred English version, being used both for reading and in performance (e.g. *Die Walküre* at Covent Garden in 1895). Though no longer acceptable by reason of its many contortions of language in the attempt to match Wagner's *Stabreim*, it is remarkably faithful to the detail and much of the spirit of the German; its most crucial fault is that what is archaic in German sounds merely quaint in English.

Of Corder's own operas, only *Nordisa* met with any success, being widely performed after its première on 26

January 1887 by the Carl Rosa Opera Company at the Royal Court Theatre, Liverpool. But after the death of Carl Rosa, Corder was forced to abandon his hopes of a career as a composer for an established English opera, and turned to teaching. From 1888 he was a professor of composition at the RAM (curator, 1889), and there taught many composers, most notably Bax, Bantock and Holbrooke, encouraging a late Romantic, German-derived technique; in some cases he also helped them later in their careers. In 1890 he was appointed orchestral director at Trinity College, London, and in 1896 he lectured at the Royal Institution on Berlioz, Wagner and Liszt; in 1905 he founded the Society of British Composers. His writings include a valuable history of the RAM (1922) and an exaggeratedly defensive biography of Liszt (1925).

His son, Paul Corder (1879–1942), also a composer, studied at the RAM and from 1907 taught harmony and compostion there.

WORKS
(*selective list*)

printed works published in London unless otherwise stated

STAGE

La morte d'Arthur (op, 4, Corder, after T. Malory), Brighton, 1879
A Storm in a Teacup (operetta, Corder), Brighton, Aquarium, 18 Feb 1882
Nordisa (romantic op, 3, Corder), op.17, Liverpool, Royal Court, 26 Jan 1887 (1886)

DRAMATIC CANTATAS

The Bridal of Triermain (W. Scott), S, A, T, B, chorus, orch, op.16, Wolverhampton Festival, 1886 (1886)
Margaret: the Blind Girl of Castel-Cuillé (Corder, after H.W. Longfellow), S, A, female vv, pf (1888)
The Sword of Argantyr (Corder), Leeds Festival, 1889 (1889)

OTHER WORKS

Vocal: Des Sängers Fluch (The Minstrel's Curse) (L. Uhland), declamation, pf (Mainz, 1883); Dreamland (Corder), ode, chorus, orch, op.9 (1883); [4] River Songs (Corder), 3 female vv, op.6 (1884); The Grand Panjandrum (N.C. Hill), chorus (1898); songs; partsongs; arrs. of Russ. and Eng. folksongs
Inst: Ossian Ov. orch, 1882; Rumänische Weisen, vn, pf (Leipzig, 1883); Roumanian Suite, orch, 1887; Prospero Ov., orch (1888); Elegy (In memoriam Victor Harris), 24 vn, org (1910)

WRITINGS

Exercises in Harmony and Composition (London, 1891)
A Plain and Easy Guide to Music, or The New 'Morley' (London, 1893, 3/1930)
The Orchestra and How to Write for it (London, 1896, 6/1923)
Recitation with Music (London, 1897, 2/1904)
Modern Musical Composition (London, 1909)
Beethoven and his Music (London, 1912)
Wagner and his Music (London, 1912)
A History of the Royal Academy of Music from 1822 to 1922 (London, 1922)
Beethoven (London, 1922/*R*)
Wagner (London, 1922/*R*, 2/1948)
Ferencz (François) Liszt (London, 1925/*R*)
with H.L. Corder: Eng. trans. of Wagner librettos, incl. *Parsifal* (1879), *Die Meistersinger von Nürnberg* (1882), *Der Ring des Nibelungen* (1882), *Tristan und Isolde* (1882), *Lohengrin* (1884); orig. libs, incl. *Sisyphus, King of Ephyrus* [set by B. Orczy, 1882]
with B.C. Stephenson: lib, *The Golden Web* [set by A.G. Thomas, 1893]

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F. Howes: *The English Musical Renaissance* (London, 1966)

JOHN WARRACK, ROSEMARY WILLIAMSON

Cordero, Ernesto (*b* New York, 9 Aug 1946). Puerto Rican guitarist and composer. He was brought up from infancy in Puerto Rico; he studied guitar and theory at the Madrid Conservatory (1967–70), the Accademia di S Cecilia in Rome and the Accademia Musicale Chigiana, Siena (1973–4). As a guitarist he has made many recital appearances in Puerto Rico, Europe and the USA, performing Spanish and Latin American music as well as his own works, receiving high recognition and several awards. Since 1971 he has been a member of the faculty of the University of Puerto Rico, teaching both guitar and composition. Cordero composes primarily for guitar. His style is characterized by neo-classical adherence to traditional harmony and forms, with occasional dissonance related to certain aspects of guitar tuning and technique. His music occasionally incorporates rhythmic and melodic elements reminiscent of Puerto Rican folk music.

WORKS
(*selective list*)

Orch: Concierto criollo, cuatro, orch, 1986
Gui: Fantasía, gui, orch, 1975; Mapeyé, 1975; 5 Preludes, 1977; Concierto evocativo, gui, orch, 1978; Sonata, 1980; Due canzoni populari andaluze, 1981; Concierto antillano, gui, orch, 1983; 2 piezas afroantillanas, 1985; El carbonerito, 1986; Estudio a la cubana, 1986; Pinceladas nocturnas, 1988
Vocal: 3 canciones (M. Alonso, A.C. Ríos, M. Machado), 1v, orch, 1968–73; Canciones (various Puerto Rican poets), 11 songs, 1v, orch, 1983; 2 canciones, S, wind qt, 1983; Cállate silencio mío, S, chbr orch, 1986; Dice la fuente, S, chbr orch, 1986; Era mi dolor tan alto, S, chbr orch, 1986; La hija del viejo Pancho, 2 S, orch; other works for 1v, gui; 1v, pf; 1v, orch

Principal publishers: Berben, Chanterelle Institute of Puerto Rican Culture, Max Eschig Spanish Music Center, Zanibon

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K. Degláns and L.E. Pabón Roca: *Catálogo de músia clásica contemporánea de Puerto Rico* (Río Piedras, PR, 1989), 57–65

DONALD THOMPSON

Cordero, Roque (*b* Panama City, 16 Aug 1917). Panamanian composer, conductor and teacher. From a modest family background with no connections with the classical music world, he nevertheless began to write band music at an early age and to conduct, gaining a local reputation and winning several prizes. Cordero pursued his musical studies in his native city with Herbert de Castro and Alfredo Saint-Malo, and acquired further training in the USA. In 1943 the New York International Education Institute granted him a scholarship to study music at the University of Minnesota. There Mitropoulos, then music director of the Minneapolis SO, after reading Cordero's *Capricho interiorano* of 1939 and praising its orchestration, decided to introduce him to Krenek, at Hamline University, who became his teacher of composition for the next four years. Concurrently, Mitropoulos taught him orchestral conducting and helped him with a private scholarship. Mitropoulos 'was like a father to me', Cordero once said. He graduated *magna cum laude* from Hamline in 1947. His *Obertura panameña* (1944) was first performed by Mitropoulos and the Minneapolis SO on 5 April 1946. In 1947 he received honourable mention in the Detroit Reichold Music Contest for his First Symphony (1945).

With a grant from Koussevitzky he studied orchestral conducting with Stanley Chapple at the Berkshire Music Center in 1946, and with Leon Barzin in New York. In 1949 he was awarded a Guggenheim Fellowship for composition and conducting. On his return to Panama in 1950 he became associate director of the National Conservatory (1950–53), then director of the National Music Institute (1953–64) and director of the Panama National SO (1964–6). From 1966 to 1969 he was associate director of the Latin American Music Center and professor of composition at Indiana University (Bloomington). He served as music consultant in New York for the publishers Peer-Southern, and joined the faculty at Illinois State University (1972) as professor of composition. He retired from that institution in 1987 as Distinguished Emeritus Professor of Music.

Cordero has received numerous commissions: from Mitropoulos, the Koussevitzky and Coolidge Foundations, the Caracas Third Festival, the Second Festival of Guanabara (Rio de Janeiro), the National Endowment for the Arts, the Kennedy Center, the Panama National Institute of Culture and Sports, the Illinois Arts Council, the Cincinnati SO, the Peoria SO (Illinois), the University of Alabama and Illinois State University. He has also received numerous honorary titles and degrees from universities. Several of his works have won national and international prizes: the Ricardo Miró Prize (Panama, 1953) for his *Rapsodia campesina*, the Caro de Boesi Prize (Caracas, 1957) for his Second Symphony, the Koussevitzky International Recording Award (1974) for his Violin Concerto and the Chamber Music Prize of San José (Costa Rica, 1977) for his Third String Quartet. He has conducted major orchestras in Argentina, Brazil, Chile, Colombia, El Salvador, Guatemala, Panama, Puerto Rico and the USA. Many of his compositions have been recorded and performed by major orchestras and artists in Latin America, the USA, Europe, Israel and Australia.

Cordero's influence as an educationist is reflected in the results he obtained when he first established the music education programme in the Panama National Music Institute, which granted the first degrees for music teachers and the first diplomas for composition studies. He therefore contributed substantially to the organization of professional musical life in Panama. His teaching ideas were extended to the whole Latin American continent with the wide use of his *Curso de solfeo* (published by Ricordi in Buenos Aires and Mexico) and to the USA, where he has taught dozens of composition students. Several master's and doctoral theses on his works were written.

With the exception of a few choral works (both *a cappella* and with orchestra) and the ballet *Sensemayá*, for mixed chorus and drum, most of Cordero's music is instrumental. Up to about 1946 he composed in a nationalist, mostly tonal vein, as in such works as *Capricho interiorano* (1939), *Sonatina rítmica* (1943) and *Obertura panameña* (1944), but he did so by combining national elements with modern compositional techniques. He did not consider his music deliberately nationalistic nor did he classify it in any particular trend. On several occasions, he expressed his independent attitude, but always remained truthful to his Panamanian origins. The national elements of the early works are expressed through certain melodic and rhythmic traits, especially those of such typical folk and popular dances as the mejorana, punto and tamborito. But even there he does not resort to an overt, folk-like style but attempts to develop a uniquely modern Panamanian idiom. The *Sonatina rítmica*, in three movements, illustrates that idiom. The writing is tonal, although at times the tonality darkens, primarily through key fluctuations, frequent altered chords, and chromatic aggregates in melodic motives. Typical accompanimental rhythmic patterns or melodic-rhythmic figures of the mejorana recur especially in the outer movements. Formal designs are traditional: sonata-allegro, song form and rondo for the three movements respectively. But, despite the individuality of such a style, Cordero's international recognition was due primarily to his later style, based on a free utilization of 12-note methods.

His study with Krenek motivated him to begin adopting elements of 12-note technique in the *Ocho miniaturas* for small orchestra, first written in 1944 and revised in 1948. But his first truly 12-note composition was the Sonatina for violin and piano of 1946 (and not 1954 as stated in Sider, 1967). The Sonatina was praised not only by Krenek and Mitropoulos but by Cowell, Varèse, Piston, Copland and Stravinsky. In it, Cordero is closer to Berg than to Schoenberg or Webern in the way he conceived and manipulated the basic set. That set is used in the three movements of the work (expressed thematically in the first five bars of the first movement) and consists of major and minor thirds, minor seconds and their inversions; it is used freely, i.e. with melodic and harmonic repetitions and many octave doublings. Characteristic of this style is the frequent melodic and harmonic occurrence of the seventh and a contrapuntal texture whose parts are often built from several forms of the set. In addition the pitches of the basic forms of the set are frequently distributed between the two instruments. A few passages of the outer movements contain rhythmic patterns associated with Latin American folk music, such as the habanera rhythm (and its altered version known as the Cuban tresillo: two dotted quavers and a quaver in a 2/4 metre), the syncopation of a semiquaver, quaver and semiquaver, and the simultaneous or successive combination of 6/8 and 3/4 metres.

Cordero's Second Symphony (1956) illustrates his mature serial writing. Cast in one movement, the symphony is based on three related note rows, freely treated, and it follows a compound sonata form. One trait of this work typical of Cordero is its frequent use of ostinato, which is derived from the rhythm of the Panamanian punto (and not the cumbia as mentioned by Sider, 1967). Since the 1960s Cordero has refined his serial techniques, while retaining the same general traits, with the exception of an increased concern for timbral effects and rhythmic intricacies, and a new irregularity of punctuation and phrasing. On occasions, and for special reasons, he has returned to a new, amplified tonality, as in his *Rapsodia campesina* (1953) and the *Dos pequeñas piezas corales* (1966).

The Violin Concerto (1962) is a virtuoso work, with a technically demanding solo part which pauses rarely. The orchestra is also treated in a virtuoso manner, particularly in the last two movements. In the second movement, it is reduced to a chamber ensemble, emphasizing short solo passages for winds and blending unusual colours, such as violin harmonics with the clarinet in its low register at the end of the movement. The 12-note set of the concerto

opens with a major 7th, characteristic of the composer's previous music. The retrograde form of the set makes up the second theme of the sonata-form design. The music critic Paul Hume (1965) considered this work a 'unique achievement', whose 'sinews are lean, but for all their lack of fat, they offer generous amounts of pure lyric beauty. That they are based on economical lines never deprives them of a sense of largeness of design'. Cordero's later works, from the early 1970s to the mid-1990s, consolidate his strong individuality in handling serial technique with fine idiomatic instrumental writing (as, for example, in the six *Soliloquios*, 1975–92). Furthermore, they retain his Panamanian accent, but without being nationalistic.

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(*selective list*)

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Orch: Capricho interiorano, 1939; 8 miniaturas, small orch, 1944, rev. 1948; Obertura panameña no.2, 1944; Pf Conc., 1944; Sym. no.1, 1945; Movimiento sinfónico, str, 1946; Introducción y allegro burlesco, 1950; Rapsodia campesina, 1953; Adagio trágico, str, 1955; Sym. no.2, 1956; Danza en forma de fuga, str, 1958; 5 mensajes breves, 1959; Mensaje fúnebre (In memoriam D. Mitropoulos), cl, str, 1961; Vn Conc., 1962; Sym. no.3, 1965; Circunvoluciones y móviles, chbr group, 1967; Concertino, va, str, 1968; Elegy, str, 1973; Momentum jubilo (Fanfare), 1973; 6 mobiles, 1975; Obertura de salutación, 1980; Sym. no.4, 1986; Tributo sinfónico a un centenario, 1997

Vocal: Patria, reciter, chorus, 1944; Ps cxiii, chorus, 1944; Aleluya, 3vv, 1961; Canon no.1, 3vv, 1961; 2 pequeñas piezas corales, chorus, 1966; Música veinte, vv, chbr orch, 1970; Cant. for Peace, Bar, chorus, orch, 1979

Chbr: Danza en forma de fuga, str qt, 1943; 2 Short Pieces, vn, pf, 1945; Sonatina, vn, pf, 1946; Qnt, fl, cl, vn, vc, pf, 1949; Mensaje breve, fl, ob, cl, bn, 1957; Mensaje breve, cl, bn, 1958; Str Qt no.1, 1960; Sonata, vc, pf, 1963; 3 Short Messages, va, pf, 1966; Permutaciones 7, chbr ens, 1967; Str Qt no.2, 1968; Paz, paix, peace, hp, 4 trios, 1969; Str Qt no.3, 1973; Variations and Theme for 5, wind qnt, 1975; Doble concierto sin orquesta, vn, pf, 1978; Music for 5 brass, brass qnt, 1980; Poetic Nocturne of the Min River, chbr ens, 1981; Petites mobiles, bn, trios, 1983; Str Qt no.4, 1983; 3 Permutations, vn, vc, db, 1984; 3 miniminiatures for Ernst, fl, cl, 1985; Serenatas, fl, cl, va, hp, 1987; Dodecaconcerto, chbr ens, 1990; 4 Messages, fls, pf, 1992; Fanfarria jubilosa, brass, ww, perc, 1994; Duos, ob, bn, 1996

Pf: Nostalgia, 1943; Preludio para la cuna vacía, 1943; Sonatina rítmica, 1943; 5 Miniatures, 1944; Variations for the Second Miniature, 1944; Rhapsody, 2 pf, 1945; 9 Preludes, 1947; Duo 1954, 2 pf, 1954; Sonata breve, 1966; 3 piecesillas pare Alina, 1978; 5 New Preludes, 1983; Sonata, 1985; 3 meditaciones poéticas, 1995

Other solo inst: 6 soliloquios: no.1, fl, 1975, no.2, a sax, 1976, no.3, cl, 1976, no.4, perc, 1981, no.5, db, 1981, no.6, vc, 1992; 5 mensajes pare 4 amigos, gui, 1983; Rapsodia panameña, vn, 1988; 3 Preludes, gui, 1988; 3 veces 13, hp, 1997

Film scores

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GERARD BÉHAGUE

Cordes (Fr.). *See* SNARES.

Cordes avallées [à corde avallée] (Fr.: 'lowered strings'). A term sometimes found in lute, guitar and mandore music to designate the alteration in tuning of at least one course of strings from the normal pattern. Such alterations afford players a greater compass of notes, more open strings for resonance and ease of playing. Because of the nature of the tablature notation for these instruments, it is as easy to read and play music in the altered tuning as it is in the normal one.

Apparently, the term appears first in the 16th-century printed sources for four-course guitar (G. Morlaye: *Quatriesme Livre . . . de Guyterne*, 1552 ['corde avallée'], and *Le Second Livre*, 1553 ['à corde avallée']; A. Le Roy: *Cinqiesme livre de guiterre*, 2/1554, and *Second livre de guiterre*, 2/1555). Here the term indicates that the fourth (i.e. lowest) course is to be tuned a whole tone lower than usual.

The Spanish term for the normal guitar tuning is *temple nuevos* and, for the equivalent of *corde avallée*, *temple viejos* (see J. Bermudo: *Declaración de instrumentos musicales*, 1555). The latter tuning, without mention of any term, is used by Alonso Mudarra (*Tres libros*, 1546) for some of his four-course guitar music. In Italy, the altered four-course guitar tuning is used, without designation, by Scipione Cerreto (*Della prattica musica*, 1601) and in the anonymous collection *Conserto vago* (1645).

In lute music the French term first appears in Anthoine Francisque's *Le trésor d'Orphée* (1600), but here two of the lute's six primary courses are altered, resulting in the tuning *G–B♭–f–b♭–d′–g′*. This tuning is also used by Joachim van den Hove (*Florida*, 1601) in two pieces. J.B. Besard (*Thesaurus harmonicus*, 1603) uses the term for the tuning *F–B♭–f–b♭–d′–g′*, in which three courses are altered. This tuning, with or without the designation, also is found in several other lute sources from the first half of the 17th century.

Indications in lute music to alter the tuning by lowering only the lowest (sixth) course by a whole tone are found in Italy in Francesco Spinacino's *Libro secondo* (1507), where the term 'basso descordato' is used, and in German sources (e.g. H. Gerle: *Tabulatur auff die Laudten*, 1533), which use the term *im Abzug* (*see* ABZUG (1)). There appears not to be an equivalent English term, but this tuning is used for the lute solos in John Maynard's *The XII Wonders of the World* (1611), in which a tuning chart in tablature is provided.

For the mandore, *corde avallée* is used to indicate that the first (highest) course is to be tuned a whole tone lower than its normal pitch (F. de Chancy: *Tablature de mandore*, 1629).

Information on tunings not designated *cordes avallés* are described in SCORDATURA, §3.

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JAMES TYLER

Cordes sympathiques (Fr.). *See* SYMPATHETIC STRINGS.

Cor d'harmonie (Fr.). *See* HORN.

Cordier (Fr.). *See* TAILPIECE.

Cordier, Baude (*b* Reims; *fl* early 15th century). French composer. The only undisputed biographical facts associated directly with his name are contained in the composer's own words in the elegantly notated rondeau *Tout par compas suy composés* (*see* RONDEAU (i), fig.2 for illustration). The third of four rondeau texts accompanying this circle canon proclaims that the composer's music is known from Reims, his birthplace, to Rome. In it, Cordier is called 'Maistre', indicating that he was a master of arts. The work also suggests Italian influence in being a two-voice canon at the unison over an independent tenor, like the caccia. Both this piece and the rondeau *Belle, bonne, sage* use diminution in the notation, which suggests a dating of 1400 or later. Moreover, the two pieces form a supplement to the late 14th-century Chantilly Manuscript (*F-CH 564*), notorious for its complex notation. Although *Belle, bonne, sage* has the typical three-part texture of a cantus with accompanying textless tenor and contratenor, it also opens with imitation between all three parts. However, it has been suggested (see Wright) that 'Baude Cordier' was the professional sobriquet of Baude Fresnel, a harp player ('cordier') and organist at the court of Philip the Bold and friend of the Burgundian composer Jean Tapissier. Fresnel was from Reims (and was sometimes called Baude de Rains), entered Philip's service on 10 January 1384 and was in Milan and Avignon with him in 1391 and again in Avignon in 1395. He married in 1395 and died in 1397 or 1398, leaving a wife and daughter. This identification would place his compositions in the decade and a half before 1400; however, it has not been universally accepted (see Günther, 1984, p.90; Hoppin, 686).

The remaining nine secular songs (eight in *GB-Ob* Can misc.213, an Italian manuscript from the Venetian area containing many French compositions) show Cordier to be a genuinely transitional composer, his works ranging from complex rondeaux like *Amans, amés secretement*, which has no fewer than 23 mensuration signs within 15 bars of modern transcription, to simple works like *Ce jour de l'an que maint* or *Je suy celuy qui veul*. Cordier had a melodic gift which is complemented by his straightforward accompaniments. A good example is the attractive rondeau *Tant ay de plaisir*, which uses both duple *tempus* and *prolatio minor*. Syncopation is usually modest, though the more rhythmically complex works tend to employ short syncopations together with simultaneous conflicting rhythms, as in *Pour le deffault du noble dieu Bachus*. The greater length of the ballade, musically in comparison with the rondeau, made it a popular vehicle for rhythmic complexity in the early 15th century as well as the late 14th. Thus, *Dame excellent ou sont bonté* has many bars involving the simultaneous performance of duple and triple rhythms, whether *tempus* or *prolatio* is concerned. Also, while the piece is mainly in 6/8 in transcription, it ends in 4/4. The most up-to-date rondeau is probably *Se cuer d'amant par soy* (*I-Bc* Q15). The work has the more flowing rhythms of the mid-15th century, and its transcription involves frequent use of 9/8 within a prevailing 6/8 metre (see Strohm, 141–3).

The main features of the three-voice Gloria are its division into four main sections, and some limited word-painting. The duple rhythms are typical of the simple mass movements of the late 14th century, doubtless intended to obtain the approval of the church, which was more concerned with the audibility of the words than with the artistry of the music. In spite of this, the contratenor has many syncopations, often merely displacing the note-against-note movement of the other parts. The Amen introduces *prolatio maior*, as does Tapissier's Credo, possibly a companion-piece to Cordier's Gloria (both are in *F-APT* 16bis and *I-Bc* Q15); the Amens of both differ from one manuscript to the other, but the two are stylistically related.

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MASS MOVEMENT

Gloria, 3vv

BALLADE

Dame excellent ou sont bonté, 4vv

RONDEAUX

Amans, amés secretement, 3vv
Belle, bonne, sage, plaisant, 3vv
Ce jour de l'an que maint, 3vv
Je suy celuy qui veul, 3vv
Pour le deffault du noble dieu Bachus, 3vv
Que vaut avoir qui ne vit, 3vv
Se cuer d'amant par soy, 3vv, ed. in *StrohmR*, 142
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Tout par compas suy composés, 3vv

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GILBERT REANEY

Cordier, Jacques [Bocan, Bocham, Bocquain, Bocquam, Boucan] (*b* Lorraine, *c*1580; *d* ?Paris, before 1655). French violinist, dancing-master and composer. He was widely known by the name Bocan and variants of it. He worked for a time in England. In 1612 he was a musician in the service of James I's queen, Anne of Denmark. He played in court masques such as Jonson's *Love Freed from Ignorance* (1611) and Campion's *Lord's Masque* (1614). He later returned to France and became dancing-master to the royal family. He accompanied Queen Henrietta Maria to London in 1625 but was obliged to return to France in 1628. In records for 1655, his wife was listed as a widow.

Although deformed and apparently untutored in music he played both the rebec and the violin; his natural gifts and buoyant playing were so extraordinary that he was always fashionable, and he received high praise from Mersenne (*Harmonie universelle*, 1636–7, 'Traité des instruments à cordes', i/2). A branle by Cordier (his only surviving work) is in François de Chancy's *Tablature de mandore* (Paris, 1629); it was alleged that the final entrée of the *Ballet du grand bal de la douairière de Billebahaut* (1626) satirized his compositions.

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MARGARET M. McGOWAN

Cordiera (It.). *See* TAILPIECE.

Cordoneanu, Constantin (*b* Galaţi, 20 May 1852; *d* Bucharest, *c*1918). Romanian music critic, flautist and teacher. He studied at the Bucharest Conservatory with Luigi de Santis (flute) and Gheorghe Brătianu (theory). After working for a short period as a flautist in the orchestra of the Romanian Philharmonic Society, he became a teacher at the Pedagogical Seminary and at the Gheorghe Şincai secondary school in Bucharest. In 1890 he founded and directed the important music journal *România Musicală*, and began his activity as a music critic; he also initiated the collection *Biblioteca Lirică*, editing more than 50 booklets on Romanian and European music. He formed an artistic salon in Bucharest, inviting outstanding Romanian and foreign musicians to give concerts in his own home. For the Götzl company of Austria he invented a new type of flute. Cordoneanu drew up the *Curs elementar de musică pentru uzul şcoalelor în genere* ('An elementary course of music for general school use', Bucharest, 1893–4) and conceived an original system for studying vocal music in secondary schools (*Metodul scriptosonic*, Bucharest, 1908). He also prepared Romanian translations of many textbooks, including E.F. Richter's *Die praktischen Studien zur Theorie der Musik* (Bucharest, 1892). His compositions include solo vocal, choral, and instrumental chamber works.

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VIOREL COSMA

Corea, Chick [Armando Anthony] (*b* Chelsea, MA, 12 June 1941). American jazz pianist, electric-keyboard player and composer. He began playing the piano at the age of four, learning the fundamentals of music from his father, a professional musician. He first joined the Latin bands of Mongo Santamaria and Willie Bobo (1962–3), and a love of Latin music has been evident throughout his career. He then worked extensively with the hard-bop trumpeter Blue Mitchell (1964–6) and Stan Getz (1967) and made his first recordings as a leader.

In 1968 Corea began playing electric piano in Miles Davis's group, which was turning towards jazz-rock. His involvement with Davis marked the beginning of his exploration of free improvisation. He appeared on many of Davis's important jazz-rock albums including *In a Silent Way* (1969, Col.) and *Bitches Brew* (1969, Col.). Along with Dave Holland he left the group in 1970. The two men formed the group Circle with the drummer Barry Altschul and Anthony Braxton on reed instruments. Corea soon felt a need to establish a more lyrical context for his music, in part because he began the study of Scientology, which pushed him towards creating popular and accessible music. The two solo albums *Piano Improvisations*, recorded for ECM in 1971 shortly before Circle disbanded, clearly reflect this urge.

From late 1971 to 1973 Corea attracted a wider audience with the first of his groups called Return to Forever, which made use of expansive melodies, romantic vocal lines and infectious Latin rhythms. The original members of this group included electric bass guitarist Stanley Clarke and percussianist Airto Moreira. The second Return to Forever group was a powerful rock band in which Corea played electric piano, electronic keyboards and synthesizers; by the mid-1970s he had become popular with rock audiences. Several of his compositions, among them *Windows* (1967, on Getz's album *Sweet Rain*, Verve), *Spain* (1972, on *Light as a Feather*, Pol.) and *Crystal Silence* (1972, on *Crystal Silence*, ECM), have become jazz standards. In the late 1970s he formed a third group under the name Return to Forever that incorporated small string and brass ensembles, made less use of electronics and drew on elements from the Latin, Spanish and classical traditions.

Corea continued to perform and record regularly in a wide variety of acoustic jazz settings, including solo performances, duos with Gary Burton or Herbie Hancock, a quartet with Mike Brecker, and the group Trio Music, formed in 1981. In 1985 he established the Elektric Band, a trio with the bass player John Patitucci and the drummer Dave Weckl, which makes use of both electric and acoustic instrumentation. He recorded some duos in the early 1990s with the singer Bobby McFerrin, and Mozart concertos with Gulda, Harnoncourt and McFerrin.

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BILL DOBBINS/R

Corelli, Arcangelo (*b* Fusignano, 17 Feb 1653; *d* Rome, 8 Jan 1713). Italian composer and violinist. Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded.

1. Early life. Fusignano, Corelli's birthplace, is a small town midway between Bologna and Ravenna. The Corellis were a family of prosperous landowners, whose elevated social status undoubtedly contributed to the high regard in which the composer's future patrons were to hold both him and his family. Arcangelo was named after his father, who died a month before he was born. Together with four older children, Ippolito, Domenico, Giovanna and Giacinto, he was brought up by his mother Santa Corelli, née Raffini. His childhood has been the subject of fanciful anecdotes of doubtful veracity, but there is no reason to disbelieve the testimony of Crescimbeni (who as a leading member of the Arcadian Academy must have known Corelli well) that he first took music lessons from a priest in the nearby town of Faenza, continued his studies at Lugo, and finally went, in 1666, to Bologna. That city, which boasted one of the largest churches in Christendom in the basilica of S Petronio, was the home of a flourishing school of composers, whose outstanding figures included Cazzati, Perti, Colonna, G.B. Vitali and, nearer the end of the century, Torelli. Padre Martini claimed that here Corelli took violin lessons first from Giovanni Benvenuti and later Leonardo Brugnoli, both pupils of Ercole Gaibara, the doyen of Bolognese violinists. Burney, on the other hand, cited B.G. Laurenti as Corelli's teacher. Both accounts must be taken with some reservation, as 18th-century historians often named arbitrarily as teachers of the famous those whom they considered especially worthy of the responsibility. Hawkins's assertion that G.B. Bassani taught him, often dismissed in the past on the grounds of Corelli's supposed seniority, could well be true, as Bassani's date of birth is now believed to fall before 1650 and his activity as an organist in Ferrara to date from 1667. In 1670 Corelli, at the age of 17, was admitted to the Accademia Filarmonica of Bologna.

2. First years in Rome. His presence in Rome is attested from 1675, when he appeared as a violinist in the orchestra recruited for a series of Lenten oratorios at S Giovanni dei Fiorentini and, on 25 August, as the third of four violinists engaged to play for the annual celebration of the feast day of St Louis of France in the church named after the saint. His whereabouts during the four or so preceding years remain uncertain. Padre Martini stated that Corelli spent only four years in Bologna, but the initial appearance of his name in Roman payment books as 'Arcangelo bolognese' (confirming, incidentally, the nickname of 'Il Bolognese' on the title-pages of his opp.1–3) and his generally subordinate position among the orchestral violinists in 1675, and for some years after, suggest that he was a newcomer to Rome. Either this surmise is wrong, and Corelli arrived in Rome around 1671; or Padre Martini underestimated the length of his stay in Bologna; or Corelli went to live elsewhere during the intervening years. There exists an anecdotal account, apparently originated by Rousseau, of a visit to France, where Corelli aroused Lully's jealousy. The dating of this visit is none too precise, and it has been assumed in modern times that the account is a garbled version of Cavalli's encounter with Lully. A subsequent visit to Spain mentioned by Padre Cesare Felice Laurenti is still more nebulous.

In the next few years Corelli became one of the foremost violinists in Rome. In 1676 and the three following years he performed in Lenten oratorios in S Marcello, a church under the patronage of Cardinal Benedetto Pamphili. In 1676 and 1678 he was once again present in S Luigi dei Francesi on 25 August, playing second violin to Carlo Mannelli, whom he also partnered in an 'Esposizione delle 40 ore' at S Marcello on 20 September 1678. On 6 January 1679 he played at the inauguration of the Teatro Capranica with Pasquini's *Dove è amore è pietà*. The earliest glimpse of the man behind this impressive series of public appearances comes from a letter he wrote on 13 May 1679 to Count Fabrizio Laderchi, an official of the Tuscan court. Corelli mentioned that he had entered the service of Queen Christina of Sweden as a chamber musician and was busy composing sonatas for her first 'academy'; these completed, he would supply the count with a sonata for violin and lute. In another letter to Laderchi of 3 June 1679 he reported the sending of the sonata, whose bass part could also be played on the cello. It has been suggested that this composition is the Corelli work included in an anthology of sonatas for violin and cello published in Bologna during the 1690s. In 1681 Corelli dedicated his first opus, 12 trio sonatas of the 'church' variety, to Queen Christina, describing them,

perhaps with exaggeration, as the 'first fruits [*primitie*] of his studies'. Christina was before long replaced by Cardinal Pamphili as Corelli's most important patron, but she was still able to call on his services for special occasions. An *accademia per musica* by Pasquini performed in Christina's Palazzo Riario in honour of Roger Palmer (Earl of Castlemaine), James II's ambassador to the Holy See, by 150 string players led by Corelli and 100 singers on 2, 7 and 9 February 1687 evoked much admiration. In March 1689 Corelli directed a large band of players in two solemn masses, the first in Il Gesù and the second in Santa Casa, Loreto, to celebrate Christina's recovery from illness (a short-lived rejoicing, as she died the next month). Both ensembles included trumpets, and on the second occasion Corelli contributed 'a new sinfonia with trumpets'. This mention of a trumpet sinfonia increases the likelihood that the well-known trumpet sonata attributed to Corelli in a 1704 publication of Walsh and in various Italian and English manuscripts is a genuine work, whether or not identical with the sonata he is alleged to have composed for Mr Twiselton, trumpeter to the Duke of Aumont, in an advertisement in the *Daily Courant* of 16 March 1713.

Corelli's whereabouts between 3 June 1679 (the date of the second letter to Laderchi) and 30 April 1681 (the date of the dedication of op.1) are uncertain. One could easily believe that he remained in Rome were it not for reports of a visit to Germany around this time. The claim by the composer Caspar Printz, elaborated by J.A. Hiller, that Corelli visited the Bavarian court seems in part to result from a confusion of Corelli with Giuseppe Torelli. Chrysander's mention of a visit to the Hanoverian court is no better substantiated. In 1682 Corelli reappeared at S Luigi, now as leader of ten violins. The second violin was Matteo Fornari, a pupil to whom he became devoted and who from then on was rarely to be absent from his side. On every subsequent 25 August up to and including the year 1708, when old age and failing health forced his retirement, Corelli paid his annual visit to the church. In 1684 he was inscribed, together with Alessandro Scarlatti, as a member of the Congregazione di S Cecilia, a body of whose instrumental section he became head in 1700. Also in 1684 he began to play regularly for musical functions organized by Fornari's employer Cardinal Pamphili, taking responsibility for the engagement and payment of the players. The academies held on Sundays at the cardinal's Palazzo al Corso were a focal point of Roman musical life, and it was perhaps at these that Corelli's first set of chamber trios, published in 1685 as op.2 and dedicated to Pamphili, were first heard. A sequential passage in the Allemanda of the third sonata (reproduced in *Grove5*) gave rise to one of those acrimonious disputes concerning musical propriety so characteristic of the age. When first played in Bologna, where the sonatas had been brought out later that same year, these bars caused astonishment on account of a series of ostensible parallel 5ths between the first violin and the bass. At Colonna's instigation a certain Matteo Zani wrote a courteous letter to Corelli asking for his explanation. Corelli took the request in rather bad part: since, in his view, the 5ths were indirect and therefore legitimate, the Bolognese musicians must be ignorant of the rules of music. Thereupon the matter broadened into an inter-city dispute, each side enlisting support from local musicians, so that the correspondence continued for some months. It is unlikely that the Bolognese musicians, initially at least, were motivated by resentment at their former colleague's move to Rome, as has been hinted, for even now many will find the passage inherently contentious.

3. Later years in Rome. On 9 July 1687 Pamphili engaged Corelli as his music master at a monthly salary of ten Florentine piastres. Corelli went to live at the cardinal's palace, accompanied by Fornari and a servant, Bernardino Salviati. Another musician employed by Pamphili was the Spanish cellist G.B. Lulier, often nicknamed by the Romans 'Giovannino del violone'. Corelli, Fornari and Lulier often performed together as a trio or, in the context of orchestral music, as a concertino of soloists. Lulier was also a composer, and a good example of the way in which his talents were harnessed to those of Corelli can be seen in the oratorio *S Beatrice d'Este*, which was performed early in 1689 in Pamphili's residence in honour of the visiting Cardinal Rinaldo d'Este. The music was by Lulier, and a very large orchestra under Corelli was mustered for the occasion, consisting of 39 violins, 10 violas, 17 cellos (*violoni*), 10 double basses, one lute, two trumpets and (presumably) one or more keyboard instruments – over 80 players, among whom were Bernardo Pasquini and Francesco Gasparini. (A Roman orchestra of more typical size, such as the one Corelli directed at S Marcello in 1690, had a concertino supported by harpsichord, with a concerto grosso of four violins, two violas, one cello, two double basses and organ.) The oratorio was taken later that year to the Este court at Modena, and for this revival, if not already for the Roman performance, Corelli supplied an Introduzione (overture) and Sinfonia (probably the overture to the second part). The same division of labour between Corelli and the composer of the vocal music must often have occurred at Pamphili's court. On 20 September 1689 Corelli dedicated his third opus, 12 more *sonate da chiesa*, to Francesco II, Duke of Modena. It has been supposed that Corelli travelled to Modena then, but on slender evidence.

Pamphili's move for some years to Bologna in 1690 gave Cardinal Pietro Ottoboni, a rival Maecenas, an opportunity to assume the patronage of Corelli. The 22-year-old Ottoboni had been raised to the purple at the end of 1689 through an act of flagrant nepotism by his uncle, Pope Alexander VIII, and filled a succession of high ecclesiastical offices. Corelli went to live in his palace, the Cancelleria, where academies were regularly held on Monday evenings. Ottoboni acted towards the composer more like a friend than an employer, and his correspondence shows the affection he had for the entire Corelli family. Op.4, a second set of chamber trios, was dedicated to Ottoboni in 1694. Corelli continued to write sinfonias and concertos (the terminological distinction is often unclear). In 1693 he contributed some 'concerti' to an *Applauso musicale a quattro voci* by Lulier, and on 10 December 1700 was paid 30 scudi for composing a concerto and sinfonia for the Feast of the Translation of the S Casa, Loreto. These orchestral works attracted considerable notice. As early as 1682 Georg Muffat, a German composer who became acquainted with both Lully and Corelli, imitated them on his return from Rome in the sonatas of his *Armonico tributo*. In 1689 Angelo Berardi da S Agata wrote: 'Concertos for violins and other instruments are called "sinfonie", and today those of

Signor Arcangelo Corelli, the famous violinist . . . the new Orpheus of our days, are prized and esteemed'.

Corelli also directed operatic performances at the Cancelleria and the Teatro Tordinona. An interesting entry for 1 May 1702 in a Neapolitan diary records Corelli's arrival in Naples to play in the opera (possibly Scarlatti's *Tiberio, imperator d'Oriente*). Perhaps this brief visit, which cannot have been prolonged beyond the middle of August, is the one commemorated in Burney's famous anecdote: mistrusting the ability of the Neapolitan players, Corelli took with him Fornari and a cellist (possibly Lulier); to his surprise, his hosts played a concerto of his so well at sight that he exclaimed 'Si suona a Napoli' ('they play at Naples') to Fornari. The sequel to this episode was less fortunate: having agreed to direct the orchestra in an opera by Scarlatti, who was present, Corelli first found difficulty in executing a certain passage in a high register which the Neapolitans managed with ease, and then deepened his disgrace by making two false starts in C major to an aria in C minor.

On 26 April 1706 Corelli was admitted, with Pasquini and Scarlatti, to the Arcadian Academy in Rome, receiving the name of Arcomelo Erimanteo. There are records of Arcadian functions, unfortunately undated, in which he participated. Other engagements at the Pamphili and Ruspoli palaces brought him into contact with Handel. He played (none too successfully, according to Hawkins) in Handel's *Il trionfo del tempo e del disinganno* in May 1707, and led the orchestra in two performances of *La resurrezione* (9 and 10 April 1708).

After 1708 Corelli retired from public view. He busied himself with the composition, or more probably revision, of concerti grossi. A Christmas Concerto perhaps identical with op.6 no.8 had been composed as far back as 1690 for Ottoboni, and other concertos may well have matured for far longer, going back to the time of Muffat's visit or beyond. Possibly Corelli felt compelled to increase their quotient of virtuosity, converting what were originally sinfonias for church or theatre into more scintillating works able to stand comparison with the concertos of Torelli, Albinoni, Valentini and other pioneers, and profiting from the technical advances made in his op.5, the celebrated set of violin sonatas dedicated in 1700 to the Electress Sophie Charlotte of Brandenburg. In a notice concerning the papal contralto Matteo Simonelli, Andrea Adami da Bolsena observed in 1711 that Corelli (whom he claimed to be Simonelli's pupil) was just then perfecting his sixth opus, consisting of concertos, which he would shortly publish. On 21 April 1712 Corelli concluded an agreement with the Amsterdam publisher Estienne Roger for the set's publication; his recompense was to be 150 free examples, presumably for resale in Italy. The dedication, penned with the assistance of Ottoboni on 3 December 1712, was to the Elector Palatine Johann Wilhelm, an admirer to whom the composer had sent a *Concertino da camera* in 1708. At the end of 1712 Corelli moved out of the Cancelleria into the Palazzo Ermini, a pied à terre normally occupied by his brother Giacinto, his nephew Arcangelo and the many possessions, including valuable paintings and musical instruments, that he had accumulated. On 5 January 1713 he wrote his will, bequeathing to cardinals Pietro Ottoboni and Carlo Colonna one painting each, and to Matteo Fornari all his violins, his manuscripts, the plates of his op.4 ('4' is probably in error for '5') and the free examples of his op.6 to come. (After Corelli's death Fornari took out a papal privilege for the concertos and replaced the original dedication with one of his own, similarly inscribed to Johann Wilhelm; in 1716 the elector responded to a petition from Corelli's elder brother Ippolito by conferring on the family the Marquisate of Ladenburg). Corelli died on 8 January 1713 and was embalmed and buried in S Maria della Rotonda (the Pantheon). The anniversary of his death was marked for several years afterwards by solemn performances of his concertos in this church.

4. Reputation and influence. Hawkins's description of Corelli as 'remarkable for the mildness of his temper and the modesty of his deportment' sums up the impression of contemporaries, who found those qualities admirable in a man so famous and so rich. Contemporary portraits, of which the best known is one by the Irishman Hugh Howard (see illustration), who visited Italy during 1697–1700, emphasize the composer's archangel-like serenity. The style of his playing was in keeping – 'learned, elegant and pathetic' – though one might not gather this from one witness, who claimed that 'it was usual for his countenance to be distorted, his eyes to become as red as fire, and his eyeballs to roll as if in an agony'. When directing string ensembles he was said to insist on unanimity of bowing among the players of each part, as Lully had done some years earlier. The number and eminence of his pupils make Corelli the most outstanding and influential violin teacher of his time. The Italians among them included Carbonelli, Castrucci, Gasparini, Geminiani and Somis (possibly also Bonporti, Locatelli, Mascitti and Mossi); the foreigners included the Frenchman Anet, the Spaniard Herrando, the German Störl and the English amateur Lord Edgcumbe.



Arcangelo Corelli: mezzotint by John Smith after Hugh Howard, after 1700

Corelli's influence and reputation spread as much through the dissemination of his works, which coincided with the remarkable boom in music publishing around 1700, as through his teaching. The sheer number of reprints of his collections is unmatched before Haydn: op.1, for example, went through 39 known editions between 1681 and 1790 (not counting collective editions of opp.1–4 and innumerable arrangements, selections and pastiches for all manner of instruments and even voices). The most popular opus was the fifth, of which at least 42 editions had appeared by 1800. In England, particularly, his op.6 concertos were regarded as classics; they continued to be played, and preferred even to those of Handel, well into the 19th century. Some composers tried their hand at arranging Corelli's music. Geminiani's refashioning of six op.3 sonatas and the whole of op.5 as concerti grossi was a skilful, if misguided, effort, facilitated by the lack of any pronounced stylistic difference between Corelli's works for different media. Other composers used his music as a springboard for original composition: Bach borrowed the subject of the second movement of op.3 no.4 for an organ fugue (BWV579): F.M. Veracini left a set of *Dissertazioni sopra l'opera quinta del Corelli*, which elaborately reconstitute all 12 works; Tartini wrote a set of variations on the ever-popular Gavotte of the tenth solo sonata, entitled *L'arte dell'arco*. Rachmaninoff (using the folia theme in op.5 no. 12) and Tippett have paid their homage more recently.

Corelli's own variation movements – the *ciaconna* forming by itself the final chamber sonata in op.2, and folia variations rounding off op.5 – were widely imitated. Dall'Abaco's sonata op.3 no.11 (1712) ends with a similar chaconne, while folia variations are found in T.A. Vitali's op.4 (1701), Albicastro's op.5 (1703), Vivaldi's op.1 (1705) and Reali's op.1 (1709, dedicated to Corelli). A *Suario o capriccio ... all'imitationo* [sic] *del Corelli*, modelled on Corelli's folia, was composed by G.B. Tibaldi. Other composers besides Tibaldi deliberately aped Corelli's manner as a stylistic exercise: Bellinzani's trio sonatas 'ad imitazione d'Arcangelo Corelli', Galuppi's concerto 'sul gusto del Corelli' and Telemann's *Sonates corellisantes* are all works of this kind.

The composers who slavishly imitated Corelli without acknowledgment were legion. John Ravenscroft (Giovanni Redieri) published at Rome in 1695 a set of trio sonatas so Corellian that Le Cène ventured to bring out nine of the works about 1730 as Corelli's 'op.7'. Other composers honoured Corelli more worthily by naming works or movements after him, either in an act of dedication, as in Valentini's sonata op.5 no.7, or in a stylistic evocation, as in Dandrieu's movement *La Corelli* (from his second harpsichord book, 1727) and Couperin's famous pair of programme works *Le Parnasse, ou L'apothéose de Corelli*, in which Corelli's ascent to Parnassus is depicted, and *L'apothéose de Lully*, in which the respective champions of the French and Italian styles achieve reconciliation.

5. STYLE. If today Corelli's idiom often seems predictable, over-simple or even commonplace, it is paradoxically as a result of its very originality as perceived by his contemporaries, who, by appropriating and developing its most advanced features, turned what were once exciting novelties into dry clichés. His admission in the first letter to Laderchi that the sole purpose of his compositions was to 'show off' ('fare campeggiare') the violin may have been sincere, but does scant justice to the range of originality evident in opp.1 and 2. The agile violin writing, already characterized by an abundance of broken-chord figuration, steers a happy course between Bolognese academicism, as typified by G.B. Vitali, and Venetian extravagance, as typified by Legrenzi. Extremes of register, which could detract from the cantabile quality, are avoided (the lowest string of the violin, made of unwound gut in Corelli's day, is rarely used, and the 3rd position is seldom exceeded, the *f'''* at bar 97 of the second concerto being the highest note he ever required). Conjunct upward or downward progressions of first-inversion chords, sometimes disguised by intervening chords, are already present in force; similarly, sequential progressions in which the roots of successive chords travel alternately a 5th in one direction and a 4th in the other. Both devices contribute to the notably modern sense of tonality, and are used to steer the music neatly into related keys as required. A memorable feature of Corelli's counterpoint is the 'leap-frogging' of the two violins, in which each part rises in turn by a 4th, having just fallen by step to resolve a suspension – the classic 18th-century method of producing a rising sequence in which the suspensions still resolve downwards. Corelli popularized certain rhythmical stereotypes, in particular the 'walking' or 'running' bass in which an inessential note is interposed between each two harmony notes. Ironically, the one device with which he is associated by name – the 'Corelli clash' (where the late resolution on to the leading note at a cadence coincides with the anticipation of the tonic note in the companion upper part) – is an asperity fashionable in dance music around 1680, but which hardly appears in his works outside op.2.

In formal matters, Corelli is often credited with the clearest exposition of the difference between the 'church' and 'chamber' varieties of sonata, and the establishment of four movements as the norm in both. These generalizations require much qualification. As early as opp.1 and 2 the first signs of convergence of the two varieties are apparent. All but three of the op.2 works have preludes (Corelli's term was taken up by many other composers) modelled on the opening slow movement of his typical church sonata, and nos.3 and 4 contain additional 'abstract' movements. In op.3 the church idiom comes closer to the chamber idiom in harbouring a greater proportion of movements in quick tempo and binary form, while the representation of abstract movements in the op.4 chamber sonatas shows a slight increase over op.2.

A further significant stage in the process of convergence is reached in opp.5 and 6: two of the finales of the ostensibly *da chiesa* works making up the first half of op.5 are styled 'Giga', while the penultimate sonata among the six *da camera* works has no dance titles at all for four out of its five movements. It was left to Corelli's successors to complete the amalgamation. The four-movement plan in church sonatas is merely an incipient tendency in op.1, but is virtually the norm in op.3. The chamber sonatas are as likely to be in three, or occasionally five, movements as four. Both the solo violin sonatas and the concertos (of which *da chiesa* works make up the first eight, and *da camera* works the rest) tend to observe a five-movement norm, the additional movement being in quick tempo. Not by coincidence are these the works in which solo display is most conspicuous: the extra

movement is there to give the violinist (or the concertino) an opportunity to show a degree of technical dexterity that the more traditional contrapuntal movements cannot accommodate. Op.5 is a locus classicus of two types of movement that were much imitated: an opening slow movement which, as in the first work, is punctuated after each cadence by a passage of cadenza-like display writing, and a fugal movement in which the single violin simulates through double stopping the interplay of the upper parts in the trio medium. The slow movements, though they may appear statuesque as notated, were intended to be lavishly embellished. In 1710 Roger published a new edition of op.5 with embellishments, allegedly (and in fact probably genuinely) provided by Corelli himself to illustrate the correct manner of performance of the 12 slow movements in nos.1–6. There are numerous other 18th-century sources giving ornamental versions of one or more movements, including some by Geminiani and Dubourg. (For illustration *see* ROGER, ESTIENNE.)

The medium chosen by Corelli for his concerti grossi was a favourite Roman one of the time, for which Stradella had already written a handful of instrumental works. The replacement of two violas by a second violin and a viola as the inner parts of a four-part layout, already seen in the final version of Stradella's *Il Danone* (1677), suited Corelli well, as it permitted him to reproduce the technique and style of his trio sonatas with little modification, although elements of the Bolognese trumpet sonata (e.g. the antiphony at the start of the second movement of the last concerto) and of the solo sonata were also included. The role of the orchestral violins is generally to double, or in virtuoso passages to reinforce, the concertino, producing a chiaroscuro effect not so different from the loud–soft alternation already exploited in the chamber works. As Corelli stated on the title-page, the orchestra ('concerto grosso') is optional. However, the viola's role is ambiguous. Since it may be duplicated, and never plays apart from the concerto grosso instruments, it clearly belongs with them; yet, since no concertino instrument is normally doubled by the viola, on the rare occasions when it presents important material (e.g. at the outset of the Largo of no.6) it can be omitted only at the price of having the cello of the concertino take over its line until it retreats into thematic anonymity – a poor makeshift. Perhaps this is the reason why Pepusch's score of the concertos places the viola in the concertino, and why Geminiani and Locatelli sometimes treated the viola in their similar concertos as a concertino instrument. As in some of the chamber sonatas, the first violin often dominates its partners, suggesting the solo concerto. A novelty for Corelli in these concertos is the adoption of French-style *saccadé* rhythms in nos.3 and 7. The form of the concertos proved less influential than their style, since newer, more dynamic formal concepts appeared from Torelli, Albinoni and Vivaldi even before op.6 was published. Only in conservative Rome and England were they accepted by some as a self-sufficient model. A combination of Corellian style and Vivaldian form may be seen in many German concertos, including Telemann's.

The traditional view of Corelli is summed up by Newman in speaking of 'a remarkable sense of balance in the concentration and direction of all his musical forces'. Balance is not the most positive of virtues, and one can praise Corelli on other counts. His contrapuntal skill is most evident not in his fugues, which are admittedly sometimes too stiff when they are strict and too haphazard when free, but in a movement such as the Largo e puntato of op.1 no.12, where over a ground bass consisting of seven evenly spaced notes in a descending scale he wove ingenious patterns worthy of his contemporary Purcell. Ostinatos in his upper parts often create a splendidly abrasive harmonic effect against mobile bass lines. The instrumentation of his concertos has many happy touches: the bagpipe-like drone of the Pastorale appended to the eighth concerto is a worthy ancestor of the Polonaise in Handel's op.6, and the doubling of the concertino cello by the orchestral violins in the second Adagio of the fourth concerto is another imaginative stroke which makes it impossible to regard the concerti grossi merely as inflated trio sonatas. Few composers achieved so much so quickly, and with such economical means, as Corelli.

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[12] Sonate a tre (F, D, B♭, b, d, G, e, C, f, a, g, a), 2 vn, vle/archlute, org, op.3 (Rome, 1689), JC, M i
[12] Sonate a tre (C, g, A, D, a, E, F, d, B♭, G, c, b), 2 vn, vle, op.4 (Rome, 1694), JC, M ii
[12] Sonate (D, B♭, C, F, g, A, d, e, A, F, E, d), vn, vle/hpd, op.5 (Rome, 1700), JC, M iii
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MICHAEL TALBOT

Corelli, Franco [Dario] (*b* Ancona, 8 April 1921). Italian tenor. He studied at Pesaro and made his début in 1951 at Spoleto in *Carmen*, subsequently appearing in various Italian theatres. In 1954 he sang at La Scala, returning there until 1965. He made a sensational Covent Garden début, as Cavaradossi, in 1957, and was first heard in 1961 at the Berlin Städtische Oper and at the Vienna Staatsoper in 1963. After his Metropolitan début as Manrico (1961), he was engaged at that house every year during the following decade, singing 282 performances of 18 roles. He appeared at the Paris Opéra and the Vienna Staatsoper in 1970 and at the Verona Arena in 1970 and 1972.

The possessor of a large, stentorian voice, Corelli was limited at first to *verismo* roles in the middle of the tenor range. But later he developed a strong and extended upper register and acquired the ability to inflect and vary his tone. Long the finest exponent of the Italian *spinto* tenor repertory (Ernani, Manrico, Radames, Don Alvaro, Andrea Chénier, Calaf, all preserved on disc), he successfully tackled some extremely difficult roles at La Scala between 1958 and 1962: Gualtiero in *Il pirata*, the title role in Donizetti's *Poliuto* and Raoul in *Les Huguenots*. His handsome appearance and, in certain operas (especially *Carmen*), his vivid acting, made him a magnetic presence on stage. Among his recordings, those of Poliuto from La Scala and Pollione (*Norma*) in the studio (both with Callas), Calaf (to Nilsson's Turandot) and Don Alvaro (in a video from Naples) show why Corelli is widely regarded as one of the great tenors of the 20th century.

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RODOLFO CELLETTI/ALAN BLYTH

Corena, Fernando (*b* Geneva, 22 Dec 1916; *d* Lugano, 26 Nov 1984). Swiss bass. He studied with Enrico Romani in Milan. After his début in 1937 he returned to Zürich for the war but made a postwar début in Trieste in 1947 (Varlaam). He appeared throughout Italy in roles as disparate as Escamillo, Sparafucile and Scarpia, and in 1949 sang in the première of Petrassi's *Il cordovano* at La Scala. The *buffo* repertory soon became his abiding speciality, however; he made his Metropolitan début as Leporello in 1954, becoming the logical and worthy successor to Salvatore Baccaloni. He sang in Edinburgh two years later (Verdi's Falstaff) and at Covent Garden as Dr Bartolo in 1960 and 1969. He also appeared in Vienna, at the Salzburg Festival, notably as Osmin in Strehler's production of *Die Entführung aus dem Serail*, and in Berlin, Buenos Aires, Verona and Amsterdam; his other roles included Don Pasquale, Gianni Schicchi, Dulcamara, Don Alfonso, Sulpice in *La fille du régiment*, Mustafà and Lescaut in *Manon*. With the passing of time, Corena made up in comic invention for what he began to lack in vocal opulence. His wit, style and flair for improvisation remained exemplary. He is well represented in recordings of both serious and comic roles.

MARTIN BERNHEIMER

Corfe. English family of musicians from Winchester, possibly descended from Robert Corfe, a bellringer at Winchester Cathedral from 1669 to 1706. Two brothers Corfe, John (*c*1672–1743) and Thomas (*d* 1701), held appointments as chorister and lay vicar respectively at Winchester Cathedral; both were lay vicars at Salisbury Cathedral. John had five sons concerned with music: Robert (*b* 1696), who held posts at Salisbury and possibly Limerick cathedrals; John (1702–72), a chorister at Salisbury Cathedral; Joseph (*b* 1705), not a professional musician, but father of a line of musicians; Charles (1708–42), who in 1730 took part in the first concert recorded in Salisbury, and (1) James, below.

(1) James Corfe (*b* Salisbury, bap. 26 Feb 1713). Tenor and organist. He was a chorister at Salisbury Cathedral from 1722 to 1729. He sang in *Rosamond* at Lincoln's Inn Fields in 1733, in Handel's operas and oratorios from *c*1733 to 1744 and in *Messiah* in Bath on 17 May 1755. He became organist at the Portuguese Embassy Chapel. About 1740 he published *Twelve English Songs with their Symphonies* (op.1), *Six English Songs for Two and Three Voices* (op.2) and *A Collection of Songs for One, Two and Three Voices* (op.3).

(2) Joseph Corfe (*b* Salisbury, bap. 9 Feb 1741; *d* Salisbury, 29 July 1820). Organist and tenor, son of Joseph Corfe (*b* 1705). He was a chorister at Salisbury Cathedral, 1752–3, lay vicar, 1759–60, and was apprenticed to the cathedral organist John Stephens. He was made a Gentleman of the Chapel Royal in 1783 and in 1784 sang at the Handel Commemoration. He was also organist of Salisbury Cathedral from 1792 to 1804. Joseph was a respected singing teacher with Nancy Storace and Mrs Second among his pupils. He married Mary Bernard on 14 April 1766 and they probably had

three sons. His published works include *A Treatise on Singing* (1799), *Sacred Music* (1800), *The Beauties of Handel* (1803), *Beauties of Purcell* (*c*1805), *Thorough Bass Simplified* (1805) and *Church Music* (*c*1810), as well as glees, songs and anthems.

(3) Arthur Thomas Corfe (*b* Salisbury, 9 April 1773; *d* Salisbury, 28 Jan 1863). Organist, son of (2) Joseph Corfe. In 1783 he became a chorister at Westminster Abbey, and later studied with Clementi. He succeeded his father as organist of Salisbury Cathedral in 1804 and held this post until his death. His works include *The Principals of Harmony and Thorough-Bass Explained*.

His son John Davies Corfe (1804–76) was a chorister at Salisbury Cathedral and organist of Bristol Cathedral, 1825–76; another son, Charles William Corfe (1814–83), was organist of Christ Church, Oxford, 1846–82.

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BETTY MATTHEWS

Corfini [Corsini], **Jacopo** (*b* Padua, *c*1540; *d* Lucca, 1591). Italian composer. He was a pupil of Brumel in Ferrara, as he himself stated in the dedication of his first book of motets addressed to the Duke of Ferrara. On 2 February 1557 he was appointed to succeed Nicolao Malvezzi as organist at S Martino, Lucca, where he remained until his death (his successor, Gioseffo Guami, was elected on 5 April 1591). As a composer he was evidently respected by his contemporaries: Andreoni referred to Corfini as a 'compositore raro di musica', and Nerici, citing a letter of Cesare Angiloni to the poet and singer Eleonora Belatti, stated that Angiloni 'would hold himself very happy if four of his verses were set to music by Messer Jacopo Corfini'.

Corfini's training with Brumel is evident from his confident mastery of counterpoint. His *Primo libro de' motetti* contains a number of cantus-firmus motets, and both it and the *Secondo libro* include canonic pieces. Such techniques are not confined to Corfini's sacred music: *Il secondo libro de madrigali* contains one work (*Si quae sub curru* for seven voices) addressed to a member of the Lucchese nobility, which is composed around a cantus firmus in the tenor voice. Corfini's other main compositional interest lay at the other end of the stylistic spectrum, namely in large-scale motets whose deployment of texture, colour and sonority virtually excludes imitative writing. The second motet book already includes pieces for two and three choirs, and polychoral works lie at the heart of the *Concerti* of 1591. Here eight-voice settings predominate (a number are cast as dialogues), but the book also contains two motets for three choirs and a final one for four. As its title suggests, an important influence in this final collection is that of the Venetian school in general, and of Andrea and Giovanni Gabrieli's *Concerti* of 1587 in particular.

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PHILLIP D. CRABTREE/IAIN FENLON

Corfu (Gk. Kerkyra). Capital city of the island bearing the same name and of the Ionian Islands. The islands, under Venetian rule for 400 years (until 1797), were the only part of Greece to avoid Ottoman occupation. Corfu is now regarded as the cradle of Greek art music and represents the earliest and most prominent Greek operatic centre, as well as one of the most important in the eastern Mediterranean and the Balkans. The Teatro S Giacomo (now the Town Hall) was completed in 1691; the earliest opera performances date from 1733, and from 1771 regular performances stimulated a lively musical culture (*see* GREECE, §III). Folk, popular and church music constituted the background against which opera became virtually a cult among the Ionian population.

During the 19th century opera spread to the other Ionian islands. The earliest known performances on Zákinthos were in 1813; opera on Kefallinia began in 1838 with performances by visiting Italian companies, subsidized by the British authorities (see Evanghelatos). The second half of the 19th century saw the opening and closing of several small theatres on both islands; the two most important theatres, the Kefalos on Kefallinia (inaugurated 1858, cap. 500) and the Foscolo on Zákinthos (inaugurated 1875, cap. 750), were destroyed by the earthquakes of 1953. A modern theatre, also named Kefalos (cap. 500), was erected on Kefallinia in 1994.

The construction of a larger, modern theatre in Corfu began in 1893. The Dhimotikon Theatron (City Theatre), with 64 boxes in three tiers, was inaugurated with *Lohengrin* in 1902. After 1900, when the Elliniko Melodrama company from Athens came to life, companies, mainly Italian, alternated with Greek opera and operetta presentations. Another theatre, the Phoenix, had both winter (500 seats) and open-air summer (*c*1050 seats) premises; it was active between 1895 and 1945, with operetta companies appearing in the larger venue. Visits by Italian companies were almost completely suspended from 1923, when the Fascists bombarded the city and occupied the island. The City Theatre was heavily damaged by fire in 1943, when it seems that the theatre archives as well as Ionian composers' manuscripts were destroyed. The building was demolished in 1952, to be replaced in 1980 by a much smaller theatre.

As important as opera for the propagation of secular music in the Ionian Islands were the philharmonic societies, essentially wind bands; the first of these societies appeared in Zákinthos in about 1817, and the famous Corfu Philharmonic Society was founded in 1840. Thanks to these societies, the Ionian Islands became a prime source of wind players in continental Greek bands and orchestras. Besides the Corfu Philharmonic, several other wind bands, including the Mantzaros (founded 1890) and

the Capodistrias (founded 1980), still existed at the end of the 20th century. Another important feature of the Ionian musical landscape is male choruses, notably the Horodhia Kerkyras (Corfu Chorus), and mandolinatas specializing in *kantadhes* (Ionian popular partsongs). In 1894 the Odheion Kerkyras (Corfu Conservatory) was founded, while the Kefallinian composer Yerassimos Rombotis (1903–87) settled in Corfu, opened a music school and established a full symphony orchestra, both active from 1928 to 1934. In 2000 Corfu had a City SO and a (mixed) City Chorus. The Corfu Festival, inaugurated in 1981, was short-lived due to a lack of funds.

The 1990s saw the opening of several educational establishments in Corfu. The Music School, founded in 1991, is considered to be one of the best in Greece, while five new conservatories opened in 1996–7: the Ionian Conservatory, branches of the Athenian Philippos Nakas and Hellenic conservatories, the Communal Conservatory of Ano Korakiána, and the conservatory in Lefkimmi. The music department of the Ionian University was founded in 1992 by the composer Mihalis Adamis, who was succeeded in 1993 by Haris Xanthoudakis. It has established a network of contacts with foreign universities and promotes the publication of texts on the history of Greek art music. The department is also notable for its mixed chorus and the resident Trio Korypho (piano, violin, clarinet), both of which give frequent concerts in Corfu, Athens, Thessaloniki, Patras and other Greek cities.

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A.-D. Dhebonos: *Ē Philharmonikē Skholi Kephallonias, 1838–1940* [The Philharmonic School of Kefallinia] (Athens, 1988)
D.C. Kapadohos: *To thèatro tis Kèrkyras sta mèsa tou xix aeonos* [The Corfu theatre during the middle of the 19th century] (Athens, 1991)
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S.N. Tzerbinos: *Philarmonika Zakynthou (1816–1960)* (Zakynthos, 1996)
H. Xanthoudakis: 'Mikro hroniko mias megalis paradhossis' [A short chronicle of a great tradition], *Imerologhio 1997, Kérkyra, Méres Moussikis* (Corfu, 1997)

GEORGE LEOTSAKOS

Corghi, Azio (*b* Ciriè, nr Turin, 9 March 1937). Italian composer. After starting out as a painter, he took diplomas at the Turin Conservatory in the piano (1961), composition (1965, studying with Bettinelli), choral music (1966) and conducting (1967), as well as polyphonic vocal composition (1969) at the Milan Conservatory. He came to prominence by winning the RAI-Ricordi competition (1967), the Gaudeamus prize (1969) and the Jeunesses Musicales prize (1972). Among his commissions are works for IRCAM (1982) and La Scala (1990). He taught composition at the conservatories in Turin (1967–71), Milan (1971–6) and Parma (1976–8), returning to a permanent appointment in Milan in 1978; in 1995 he began to teach at the Accademia di S Cecilia in Rome.

Corghi's music retains two fundamental elements from an early interest in Berg and Debussy: contrapuntal textures and the manipulation of timbre. Rigorously organized, his pieces have experimented with avant-garde methods, including extended instrumental techniques and electro-acoustic elements, for example in *Intavolature*, '… *in fieri*', *Jocs floreal* and *Actus I*. The voice took on greater importance in the 1970s (e.g. *Symbola*) as did folk music and poetry (e.g. *Ninnios*, *Viòire*). After *Symbola* (which involves a mime artist), the music-theatre piece *Tactus* and the ballet *Actus III*, he moved on to larger-scale compositions for the theatre, with *Gargantua*, *Blimunda* and *Divara*. Of great dramatic complexity, these works re-examine historical forms and styles through a modern perspective and with a keen critical sensibility.

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Stage: Tactus (music theatre), vv, insts, tape, 1974, Como, 27 Sept 1974, ballet version, Turin, 10 Nov 1980; Actus III (ballet, P.P. Pasolini), 1977, Florence, Comunale, 28 June 1978; Gargantua (op, 2, A. Frassineti, after F. Rabelais), 1984, Turin, Regio, 2 May 1984; Mazapegul (ballet, texts from Emilia-Romagna region), 1985, Reggio nell' Emilia, Municipale Valli, 17 Jan 1986; La piovana (incid music, Ruzzante), 1985, Verona, Romano, 30 July 1987; Blimunda (op, 3, Corghi and J. Saramago, after Saramago: *Memorial do convento*), 1989, Milan, Lirico, 20 May 1990; Un petit train de plaisir (ballet), Pesaro, Rossini, 23 Aug 1992 [after Rossini]; Divara: Wasser und Blut (op, 3, Corghi and Saramago), Münster, 31 Oct 1993; Isabella ('teen-op', 1, Corghi, after A. Anelli), 1996, Pesaro, Auditorium Pedrotti, 9 Aug 1998 [after Rossini: *L'italiana in Algeri*]; Rinaldo & C. ('baroccoper', Corghi, after A. Hill), 1997, Catania, Massimo, 31 Oct 1997 [after Handel]

Orch: Intavolature, 1967; …in fieri, 1968; Alternanze, 1970, Rapsodia in Re(D), 1997–8

Other inst: Divertimento, 12 insts, 1964; Jeux, cl, pf, 1965; Continually, pf, 1967; Musica 3, vn, cl, pf, 1967; Stereofonie × 4, fl, vc, org, perc, 1967; Hop-Frog, hpd, 10 str, 1969; Jocs Florals, str qt, 1970; Recordari, pf, vn, va, vc, 1970; Sumer is icumen in …, 10 str, 1972; Arc-en-ciel, 2 vn, va, 1973; Consonançias y redobles, gui, 1973; Actus I, 10 wind, 1975; Actus II, va, pf, 1976; Viòire, fl, hpd, gui ad lib, 1978; Sym. 'Dell'esercito di Arlecchino', 10 wind, perc, live elecs, 1982; Introduzione, Intermezzo I e II, Finale, ob, 1986; Intermedi e canzoni, trbn, 1986; Chiardiluna, fl, gui, 1987; '… promenade', fl, cl, vn, vc, 1989; Animi motus, str qt, Live elecs, 1994; '. . . ça ira', pf, 1996

Vocal: Ricordando te, lontano (G. Ungaretti, A. Bertolucci, S. Aleramo), S, pf, 1962–3; Gli uomini vuoti (cant., T.S. Eliot), 6vv, 9 insts, 1966; Symbola (textless), 1v, fl, vc, pf, perc, synth, tape, opt. mime, 1971; Umbra (textless), chorus, 1973; Ninnios (It. trad.), S, 2 vn, va, 1976; Lumina solis (Lucretius), 1v, ob, pf, 1986; '… promenade' dans l'île de la liberté (E. Sanguineti), S, fl, cl, vn, vc, 1989; 'chansons d'élite …' (popular songs of the Fr. Revolution)), 1v ad lib, pf, 1989; La cetra appesa (cant., Pss, Bertolucci, S. Quasimodo, T. Solera), S, spkr, chorus, people's chorus, band, orch, 1994; La morte di Lazzaro (Saramago), spkr, mixed chorus, children's chorus, wind, perc, 1995; . . . sotto l'ombra che il bambino solleva (Saramago), 1v/spkr, orch, 1999

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VIRGILIO BERNARDONI

Cori (It.). *See* COURSES.

Coriandoli, Francesco (*b* probably Ferrara; *d* Ferrara, 1670). Italian composer and guitarist. In his only known work, *Diverse sonate ricercate sopra la chitarra spagnuola* op.1 (Bologna, 1670/*R*), he implied that he was not a professional composer but did not identify his profession. The contents resemble those of Granata's 1646 collection in style, combining *battute* and pizzicato techniques. Dance genres, loosely grouped by key, predominate: there are twelve sarabands, ten allemandes, six gigues, four courantes and a brando, in addition to two preludes. Some of the pieces show a lack of fluency and sophistication; the volume contains many typographical errors.

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GARY R. BOYE

Coria Varela, Miguel Angel (*b* Madrid, 24 Oct 1937). Spanish composer. He studied with Gerardo Combauç and others at the Madrid Conservatory, where he won the Fugue Prize (1961). In 1965 he won a grant from the Gaudeamus Foundation (the Netherlands), which allowed him to work with the composers Xenakis and Haubenstock-Ramati. Another grant, from the Juan March Foundation, enabled him to study at the University of Utrecht (1966), where he was taught electronic music by G.M. Koenig. The same foundation awarded him the Fine Arts Pension (1968). He was general delegate of the Spanish Radio and Television SO and Choir (1981–6) and consultant to the municipality of Madrid and the Ministry of Culture. He is a member and co-founder of the Alea Laboratory of electro-acoustic music and of the Association of Spanish Symphonic Composers.

Coria's works, highly refined in their treatment of instruments, reveal an affiliation to Weber (especially in the early period), increasingly filtered by a sensuousness derived from French Impressionism. In 1973 he embarked on his postmodernist period, in which he attempts to evoke the spirit of the music of the past, but without literal allusions (*Ravel for President*, *Falla Revisited* and *Ancora una volta*).

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(*selective list*)

Ballets: Variaciones vascas, 1965; 6 sonatas para la Reina de España, 1985 [after D. Scarlatti]
Orch: Lúdica I, 1968–9; Lúdica III, 1969; Ancora una volta, 1978; Una modesta proposición para que los compositores pobres e España no constituyan una carga para sus padres ni su pais y sean útiles al público, 1979; Intermezzo, 1981
Vocal-orch: Arietta no.3: Verrá la morte, 1984; Arietta no.1: Canción de Belisa, 1985–6; Arietta no.2: La chevelure, 1988
Chbr and solo inst: Juego de densidades, pf, 1962; Estructura, str trio, 1963; Frase, pf, 1965, revised 1968; Secuencia, vn, 1966; Vértices, chbr ens, 1966; Volúmenes, chbr ens, 1966; Lúdica IV, chbr ens, 1970; Falla Revisited, chbr ens, 1973, orchd, 1973; Ravel for President, pf, 1973; Música de septiembre, chbr ens, 1975; En rouge et noir, chbr ens, 1976; 2 encores, pf, 1982; Hommage, pf, 1982; 2 piezas, pf
Elecs: Collage, 1967

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ANGEL MEDINA

Corigliano, John (Paul) (*b* New York, 16 Feb 1938). American composer, son of the violinist John Corigliano. After studying with Luening, among others, at Columbia University (BA 1959), he worked as a music programmer for the *New York Times* radio station, WQXR, and as music director for WBAI. He also produced recordings for Columbia Masterworks (1972–3) and worked with Leonard Bernstein on the Young People's Concerts series for CBS (1961–72). He has taught at the Manhattan School (1971–86), the Juilliard School (1992–) and Lehman College, CUNY (1973–), where he was named distinguished professor in 1984. During the period 1987–90 he served as the first composer-in-residence of the Chicago SO. His awards include a Guggenheim Fellowship (1968), the Grawemeyer Award (1991), two Grammy awards for Best Contemporary Composition (1991, 1996) and the Composition of the Year award from the International Music Awards (1992) for his opera *The Ghosts of Versailles*. He was elected to the American Academy and Institute of Arts and Letters in 1991.

Corigliano's collaborations with mainstream musicians and institutions, his occasional forays into film scoring (*Altered States* won an Academy Award nomination in 1981; *Revolution* won Britain's Anthony Asquith Award in 1985), his oft-stated commitment to intelligibility and his mostly tonal early works have sometimes obscured the extent of his technical range and his often daunting progressivism. *Pied Piper Fantasy* for flute and orchestra (1981), an intricate, largely non-tonal concerto, features extended instrumental techniques and notations, as well as controlled aleatory procedures. The work's musical aspects, however, can easily be upstaged in performance by its (usually) costumed soloist and theatrical finale, incorporating parades of children playing pipes and drums. An attention to dramatic elements may similarly obscure the diverse musical materials of *The Ghosts of Versailles* (1987), the Metropolitan Opera's first commission since 1967, in which a large-scale operatic form is constructed from 18th-century tonal techniques, serial and timbral counterpoint, and a modified *verismo* idiom.

Corigliano's first period, which he described as a 'tense, histrionic outgrowth of the "clean" American sound of Barber, Copland, Harris and Schuman', extends from the Violin Sonata (1963) through the choral symphony, *A Dylan Thomas Trilogy* (1960–76). The Oboe Concerto (1975) and, more definitively, the Clarinet Concerto (1977), introduced by Bernstein and the New York PO,

inaugurated a change in style, abandoning an earlier restriction to conventional notation and embracing an 'architectural' method of composition. In these works, abstract dramatic designs, often sketched through words and/or images, precede and control the inclusion and inflection of a wide range of musical materials (i.e. tonal, microtonal, timbral, serial, aleatory). The Symphony no.1 (1989) and its companion choral work, *Of Rage and Remembrance* (1991), memorials to the victims of AIDS, project characteristically disparate materials in a tragic mode of public address. Following the symphony's 1990 première, it was performed internationally by nearly 100 orchestras. Later works include the nostalgic guitar concerto *Troubadours* (1993), the Grammy-winning String Quartet (1996) and *The Red Violin* (1997), based on themes from the film of the same name.

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Dramatic: A Williamsburg Sampler (film score), 1974; Altered States (film score, dir. K. Russell), 1979; Revolution (film score, dir. H. Hudson), 1985; The Ghosts of Versailles (opera buffa, 2, W.M. Hoffman, after Beaumarchais: *La mère coupable*), 1987, New York, Met, 19 Dec 1991; The Red Violin (film score), 1997; incid music

Orch: Elegy, 1965; Tournaments Ov., 1967; Pf Conc., 1968; Creations (Bible: *Genesis*), nar, chbr orch, 1972, rev. 1984; Aria, ob, str, 1975; Ob Conc., 1975; Voyage, str, 1976 [arr. fl, str/hp, 1983]; Cl Conc., 1977; Fl Conc. 'Pied Piper Fantasy', 1981; 3 Hallucinations, 1981; Promenade Ov., 1981; Summer Fanfare (Echoes of Forgotten Rites), 1982; Fantasia on an Ostinato, 1986; Campane di Ravello, 1987; Sym. no.1, 1989; Troubadours, gui, orch, 1993; Fanfares to Music, 1995; DC Fanfare, 1997; The Red Violin, vn, orch, 1997 [based on film score]

Vocal: Petits Fours (R. Herrick, O. Nash, A. Bertrand, S.T. Coleridge), 1v, pf, 1959; A Dylan Thomas Trilogy, choral sym., 1960–76: Fern Hill, Mez, SATB, orch/pf; Poem in Oct (D. Thomas), T, 8 insts/pf; Poem on his Birthday, Bar, SATB, orch/pf; What I Expected Was ... (S. Spencer), SATB, brass, perc, 1962; The Cloisters (W.M. Hoffman), 1v, pf, 1965 [arr. (1v, orch)/ SATB, pf]; L'invitation au voyage (C.P. Baudelaire, trans. R. Wilbur), SATB, 1971; Wedding Song (Hoffman), 1v, fl, gui, 1971; A Black Nov Turkey (Wilbur), SATB, 1972; Ps viii, SATB, org, 1976; 3 Irish Folksong Settings (W.B. Yeats, P. Colum, anon.), 1v, fl, 1988; Of Rage and Remembrance (Hoffman), Tr, Mez, TTBB, str, perc, 1991; Amen, 2 SATB, 1994 [arr. brass ens]; Liebeslied (Corigliano), SATB, pf 4 hands, 1996

Chbr and solo inst: Kaleidoscope, 2 pf, 1959; Sonata, vn, pf, 1963; Gazebo Dances, pf 4 hands, 1973 [arr. pf/band/orch]; Etude Fantasy, pf, 1976; Fantasia on an Ostinato, pf, 1985; Phantasmagoria, vc, pf, 1993; How like pellucid statues, Daddy ... (on J.L. Ashbery), bn qt, 1994; Fanfares to Music, 2 brass ens, 1995; Fancy on a Bach Air, vc, 1996; Str Qt, 1996; Chiaroscuro, 2 pf, 1997

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MARK ADAMO

Cori spezzati (It. 'broken choirs'). Singers divided into distinct groups, sometimes placed in different parts of a building; also the technique of the music composed for them.

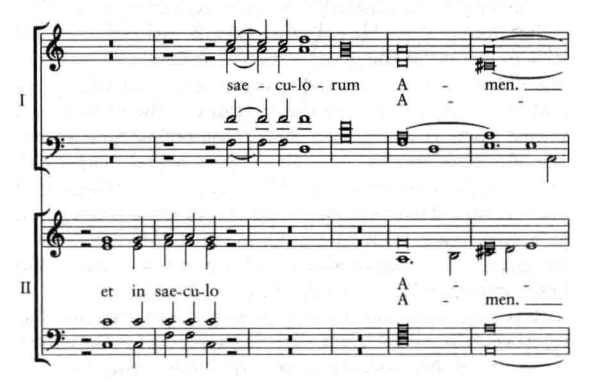
1. Beginnings to 1550. 2. Lassus, the Gabrielis and their north Italian contemporaries. 3. Rome, Spain and England; later developments.

1. Beginnings to 1550. The practice of *cori spezzati* goes back to Jewish and early Christian liturgical music, but the Italian term itself dates from the 16th century and the polychoral music that became popular then. Though its history may extend back to monophonic psalmody, double-choir polyphony seems to have emerged in the second half of the 15th century and to have developed in two distinct ways: through the application of polyphony to antiphonal psalmody, as in the two choirbooks *I-MOe* cod.late.454–5, and, in the music of such composers as Pierre de la Rue, Josquin and Mouton, through the splitting of multi-voice texture into distinct voice groups, often in a canonic or imitative relationship.

In the early 16th century psalms and canticles for *cori spezzati* seem to have been most popular in and around Venice: a number of composers at Bergamo, Padua and Treviso were interested in such music and several new developments came about. Psalm settings for double choir could be through-composed, as in the music for Vespers and Compline by Francesco Santa Croce, who was *maestro di cappella* at Treviso Cathedral for two periods between 1520 and 1551. In his polychoral music he sought a new balance between homophony and imitative counterpoint. He still used a little imitation, but for long stretches a simple chordal style prevails, giving great clarity to the words and relying for musical variety on the alternation of the choirs (see ex.1). This music is much simpler to perform than the contrapuntal Flemish works of the period, and its harmonic progressions are surprisingly modern. Ruffino d'Assisi used the technique in a mass setting as well as in psalms, illustrating that double-choir textures were no longer associated solely with liturgical antiphony.

It was probably from such works that Willaert learnt the possibilities of *cori spezzati* and it was, above all, his famous psalm settings for double choir published in 1550 that led to the vogue for polychoral music during the second half of the 16th century. In some ways these settings are more advanced than Santa Croce's, though the harmony is simple and diatonic. As Zarlino was to point out (*Le istitutioni harmoniche*, iii, 1558), the harmony of each choir is complete in itself, an important precept if the two bodies of singers are at some distance from each other. Paradoxically, we know that at S Marco, Venice, Willaert's psalms were performed with the performers bunched together, with one choir sung one to a part. This may account for the relative lack of effective

Ex.1



dialogue in these works, for their little conscious use of contrasting sonorities and for their lack of tutti writing, the latter usually reserved for the conclusion of the Doxology. They were, however, highly popular, perhaps because they fulfilled the requirements of the Council of Trent concerning the audibility of the words. At S Marco itself they became something of an institution; this may explain why there are no settings of vespers psalms by the Gabrielis. Elsewhere vespers psalms were especially popular, and polychoral settings of them can be traced through the latter part of the 16th century well into the 17th. Vicentino, who dealt in detail with polychoral writing in *L'antica musica ridotta alla moderna prattica* (1555/*R*), emphasized register contrast between the choirs; this was subtle in early psalms, but became dramatic in the music of the later Venetians.

The parallel emergence of polychoral textures in polyphonic writing reached a watershed in Phinot's double-choir motets published in Lyons in 1547 and 1548 and often reprinted, particularly in German anthologies. Phinot's technique is highly developed, with varied antiphonal pacing and impressive punctuating tuttis, although without harmonic independence of the choirs.

2. Lassus, the Gabrielis and their north Italian contemporaries. From the middle of the century other composers began to write for two choirs. Initially the most important of these was Lassus. He used *cori spezzati* for great ceremonial motets, some with secular Latin texts in praise of his patrons, and also in masses, *Magnificat* settings and, significantly, more intimate, expressive works such as Marian antiphons. In contrast to Willaert but more akin to Phinot, he tended to use the tutti of the two choirs a great deal, and in the pursuit of contrapuntal independence for each voice his polychoral music is sometimes very complicated in rhythm. The result is a lack of clarity in the words but a much more brilliant sound, probably made even more brilliant at times by the use of instruments. Lassus also employed *cori spezzati* in secular music in the vernacular and was one of the earliest composers of dialogues and echo music (*see* Dialogue). Hardly ever did he adhere to Willaert's rule about the harmonic self-sufficiency of the choirs. He resembles Willaert most closely in the alternation of groups in his dialogue technique, although the alternation varies according to the construction of the text; sometimes a choir is required to take up the movement from the other with little interlocking or overlapping.

The greatest of Lassus's pupils was Andrea Gabrieli, who combined the natural vivacity of the earlier Italian composers with Willaert's seriousness and Lassus's love of sonority. Like Lassus he usually set ceremonial texts rather than psalms. He composed nearly all his polychoral motets for use at the great Venetian festivals. Sometimes one choir consists of upper voices only, while the other may be a *coro grave*, and the tessitura of the highest and lowest parts is often such as to require instruments. In one or two works one choir is marked 'cappella', indicating a ripieno group of voices or of voices and instruments. That the remaining choirs were often given to a solo voice with instruments can be deduced from some of Giovanni Gabrieli's later works and from Praetorius (*Syntagma musicum*, iii, 1619/*R*).

Bassano, Bellavere, Croce, Donato and Giovanni Gabrieli all followed Andrea Gabrieli's example. They took for granted his harmonic and dialogue style and the sometimes pronounced contrast between his various groups of voices and instruments. It is a tribute to his modernity and imagination that few of them could add any really novel feature in an age in which innovation was almost a watchword. Only works by Giovanni Gabrieli and Croce, in fact, are at all in advance of Andrea's *Concerti* of 1587. The earliest works of both composers are close to his in style. Croce employed *cori spezzati* in the composition of parody masses. In these, as well as in his double-choir motets, the dialogue technique and diatonic harmonies are quite clearly derived from Andrea. Giovanni Gabrieli also followed his uncle closely. Very little of his church music is written for a single choir, and most of the texts set by him were those set by Andrea in his 1587 collection. In his *Sacrae symphoniae* (1597) Giovanni used the choral and instrumental groupings and in general the harmonic idiom of his uncle. The contrasts between the groups are now sharper, and although he did not yet specify the precise scoring of the vocal works, he included instrumental pieces employing polychoral techniques. The motets in his *Sacrae symphoniae* published posthumously in 1615 show the logical development of these traits. By introducing the basso continuo, he made possible the use of the accompanied solo voice, and elaborate ornamentation now differentiates it strongly from choral style. Arresting harmonic effects involving augmented chords or mediant progressions are characteristic. The instrumental ensemble is given separate sinfonias, as well as being involved in the climactic tutti sections. In fact because of such obvious contrasts of timbre the choirs no longer need to be separated, and several of the works can be performed with the forces grouped *en bloc*.

With the work of Giovanni Gabrieli the fame of *cori spezzati* was complete. Almost every major composer of church music in Italy made use of the technique, and a Venetian influence can be traced in Germany. A further development was the separation of the soloists from each other. In his *Sacri concentus* (1612) Ignazio Donati recommended a method that he called 'distant singing'. Monteverdi used effects of this kind in his famous *Vespro della Beata Vergine* (1610). The potential complexity of such music can be seen in Croce's posthumously published psalm *Laudate pueri*. In this work the four soloists are split up to give echoes of one another, and there is a ripieno choir in another part of the church and yet a further group consisting of trombones accompanying an alto voice.

3. Rome, Spain and England; later developments. In Venice and its surrounding state, polychoral music soon declined, and by 1630 it was no longer the main form of ceremonial music, having been superseded by more flexible forms of sacred concerto. Its popularity continued for a short time, however, in both Rome and Germany. In Rome Palestrina had composed and published motets for two choirs as early as 1572. Their texts indicate that they were intended for great ceremonial occasions, but although this might denote the influence of Venetian composers the actual style shows that Palestrina was less interested in the resources of *cori spezzati* than in the greater sonority made possible by eight voices. There is little contrast between the choirs, and although a free dialogue style is sometimes used the main interest is in imitative counterpoint. Palestrina's motet volume of 1575 is in a more modern style, with triple-time passages, homophonic dialogue between harmonically complete

choirs, and so on. Even so, the more characteristic and powerful passages, such as the beginning of *Surge, illuminare*, depend on counterpoint rather than polychoral devices. There are long imitative phrases and interesting, independent melodic lines, both of which the Venetian composers completely ignored in the later part of the century.

Palestrina's pupils and imitators continued to follow his style for some years, and polychoral music occupied a special place in the feast day celebrations of the wealthier confraternities. The forces involved were not prohibitively large, since one-to-a-part singing was common. The proliferation in the number of choirs, often in SATB range, in the 'Colossal Baroque' style is apparent in the music of Benevoli. There was, as also in northern Italy, a move towards more diversified textures; *cori spezzati* passages were contrasted with solos, duets or sections in imitative style within more sectionalized formal patterns, a style known as *concertato alla Romana*.

Victoria, whose first polychoral compositions were also published in 1572, began in a manner close to that of Palestrina, though in some of his later works, written after his return to Spain, he approached Venetian composers in general style. It is likely that the Spanish fondness for instrumental participation resulted in a comparable richness of colour. In Iberia as in Italy the amount of polychoral music produced during the late 16th century and the early 17th was enormous, and the idiom was exported to Central and South America.

In Germany the vogue for separated choirs was very important in the 17th century. The style was well known there from the time of Lassus and was encouraged by a number of Andrea Gabrieli's pupils, of whom the most distinguished were Hans Leo Hassler and Aichinger. Schütz, who studied with Giovanni Gabrieli, was fond of polychoral devices and had much the same talent as his master for using space as part of the musical pattern. His earlier works, typified by the *Psalmen Davids* (1619), are clearly indebted to Venetian models, but he rationalized the classification of choirs, distinguishing clearly between solo [*favoriti*] and ripieno forces. Later he went further in the dramatic use of *cori spezzati*. Michael Praetorius, though not capable of such power, is important because he explored with Germanic thoroughness the possibilities accruing from the use of space and codified them in his *Syntagma musicum*, iii. The most complex work of all for separated choirs was written for some great ceremonial occasion at Salzburg Cathedral. This is the mass for 53 voices formerly ascribed to Benevoli but now believed to be by a later 17th-century composer such as Biber or Andreas Hofer. The performers are divided into eight groups, all constituted differently. The chordal structures are extremely simple, and the whole depends strongly on the element of surprise provided by the spatial separation.

In England church choirs were divided into two (*see* DECANI AND CANTORIS), but when, in music from the late 16th century on, the groups alternate and dovetail, the style is meditative with no lively dialogue and in the tuttis like parts from each side join on the same line. The only important English example of *cori spezzati* technique is Tallis's extraordinary *Spem in alium* for eight five-part choirs, possibly composed for the 40th birthday of Elizabeth I. Tallis takes imitation systematically through all 40 voices as well as creating wave-like antiphony and stunning harmonic effects.

In Venice, the practice persisted into the 18th century. Vivaldi wrote not only church music in the idiom but also concertos and solo motets in which the orchestra was divided into groups on opposite sides of the church. Galuppi wrote masses with as many as four separated groups. Bach, too, used the device, mainly in his festival works, such as the *St Matthew Passion* and the motets, long after it had ceased to be generally popular in Germany. There are genuine spatial effects in these works, but in general he used such divisions more because they made for increased sonority. This also applies to the few later examples, such as the *Te Deum* of Berlioz and Walton's *Belshazzar's Feast*, where the wide separation of performers is incidental and forced on the composer by the very size of his resources.

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DENIS ARNOLD/ANTHONY F. CARVER

Corista (i) (It.). *See* TUNING-FORK.

Corista (ii). Concert pitch. *See* PITCH, §I, 2.

Corista (iii). A chorister, singer in a chorus, or chorus girl.

Çorita, Nicasio. *See* ZORITA, NICASIO.

Cork. City in Ireland. It is the second city of the Republic of Ireland (Eire). Cork has a population of 174,000, and among its musical establishments are Roman Catholic and Church of Ireland cathedrals, an opera house, a university department of music, the Cork School of Music,

the regional broadcasting studios of Radio Telefís Éireann (RTÉ), local radio stations, two arts centres, a theatre and, in its city hall, a large concert hall with a seating capacity of 1300.

Records of opera and concert performances in Cork go back to the 18th century. In the latter half of the 19th, three theatres and several small concert halls were in use, and evidence of the intensive cultivation of music is clear from the large-scale concerts held in connection with the Cork exhibitions of 1852, 1883 and 1901–2. Today Cork hosts an International Choral and Folk Dance Festival, held annually at the end of April or beginning of May, with a university seminar on contemporary choral music running concurrently. Cork is an important centre for choral music and Cumann Náisiúnta na gCór (Association of Irish Choirs), which publishes choral music and runs a choral library service, is based in the city. A competitive music festival (Feis Maitiú) is held annually from February to April, and the very popular Guinness Jazz Festival in October. The Cork Orchestral Society is an important concert-giving body, sponsoring an annual series of chamber music concerts. There are six orchestras based in the Cork School of Music, ranging from preparatory level to a senior symphony orchestra. The Cork SO, of which Aloys Fleischmann (professor of music in University College, Cork, from 1934 to 1981), was the long-serving conductor until his death in 1993, performs regularly. The Vanbrugh String Quartet are artists-in-residence in University College, Cork, and an army band (the Band of the Southern Command) is stationed in the city.

Since the 1960s Cork has been a centre for excellence in Irish traditional music. The early innovator, Seán Ó Riada, held the Irish music lectureship in University College, Cork, from 1963 until his death in 1971, and in 1975 Mícheál Ó Súilleabháin, composer, pianist and ethnomusicologist, took up the position. The music department has a developed curriculum within which traditional and classical music studies have equal importance. The international traditional music festival, Éigse na Laoi, is organized annually by the Traditional Music Society and the music department. Cork city is also home to a large community of traditional musicians and several traditional groups.

ALOYS FLEISCHMANN/R

Corkhill, David (*b* Bebington, Cheshire, 29 Sept 1946). English timpanist and percussionist. He originally entered the RAM as a harpsichordist in 1964 before switching to percussion in his second year, studying with James Blades, Roy Jesson and Maurice Miles. He made his professional début with the LSO in 1967 in a performance of Britten's *War Requiem* under Sir David Willcocks and joined the English Chamber Orchestra as principal timpanist in 1970. He had a close working relationship with Benjamin Britten who wrote the timpani parts for *Death in Venice*, *Owen Wingrave* and *Rejoice in the Lamb* under Corkhill's guidance. Since then he has been one of Britain's foremost orchestral percussionists. In 1975 he became professor of timpani and percussion at the GSM, and the following year was appointed principal percussionist of the Philharmonia Orchestra. A leading exponent of chamber music for percussion, he has recorded Bartók's Sonata for two pianos and percussion twice, most notably with Sir Georg Solti, Murray Perahia and Evelyn Glennie, for which he won a Grammy award in 1988. Corkhill was the timpanist, at Solti's request, for the World Orchestra for Peace in 1995 to celebrate the 50th anniversary of the United Nations.

MATTHEW DICKINSON

Corkine, William (*fl* 1610–17). English composer. The dedication of his first collection (1610) to Sir Edward Herbert (later Lord Herbert of Cherbury) and Sir William Hardy suggests that he served his apprenticeship under them. Little is otherwise known of his life. A receipt dated 2 February 1612 shows that he performed with John Dowland and Richard Goosey at a Candlemas entertainment at the Middle Temple. In 1617 he was one of a group of musicians given permission to go and work at the Polish court.

Corkine's books of *Ayres* contain both songs and pieces for the lyra viol. Most of the songs have an accompaniment for lute and bass viol, but some of those in the second book are accompanied by bass viol only; the wording on the title-page, 'to the Base-Violl alone', seems to preclude the addition of a chordal continuo part. Some of Corkine's songs, such as *Some can flatter* and *Sweet restraine these showers of kindnes*, recall the 'light airs' of Thomas Campion, with their simple textures and flowing groups of two notes per syllable. Corkine's graceful melodic style, with its happy use of sequence, is heard at its best in *What booteth love*. Other songs, however, such as the setting of Donne's *Tis true tis day*, foreshadow the new declamatory style in their wayward melodic contours and irregular rhythms. Corkine's music for the lyra viol, which is intabulated and chordal like that of the lute, consists of dances and variations on popular grounds. His settings of *Walsingham* and *Come live with me and be my love* represent early high points in the repertory of the lyra viol.

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Ayres, to Sing and Play to the Lute and Basse Violl, with Pavins, Galliards, Almaines and Corantos for the Lyra Violl (London, 1610/*R*); ayres only ed. in ESLS, 2nd ser., xii (1926); 2 inst pieces in MB, ix (1955/*R*)

The Second Book of Ayres, some to Sing and Play to the Base-Violl alone: others to be Sung to the Lute and Base Violl, with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra-Violl (London, 1612/*R*); ayres only ed. in ESLS, 2nd ser., xiii (1927)

Sadd is the time, 4vv; What booteth love, 4vv: *US-Ws* STC7092

Praise the Lord, anthem, inc., *GB-Och*

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DIANA POULTON/DAVID GREER

Cornacchioli, Giacinto (*b* Ascoli Piceno, 1598–9; *d* ?Ascoli Piceno, after 1 Sept 1673). Italian composer, organist, musician and singing teacher. He is first heard of on 28 December 1607 when he received payment in grain for

his service during the year as a choirboy at Ascoli Cathedral. He was organist there from June 1612 to 28 December 1615, when he was removed from the post. Following a petition he was reinstated on 9 January 1616 but was finally replaced on 28 December 1616. From a deed of 22 February 1619, in which his father, overcome by debts, sold his house, we know that Giacinto was the oldest child and was no more than 20, and that among the witnesses were two Parisian relations. Between May and November 1619 he served as organist of the church of the Buon Gesù, Carcassai.

In 1629 his opera *Diana schernita* (text by G.F. Parisani) was performed in Rome, possibly for an academy during Carnival in the house of Baron von Hohen Rechberg. The work was subsequently printed by G.B. Robletti, with a dedication dated 6 June to Prince Taddeo Barberini, nephew of Pope Urban VIII. In 1633 Cornacchioli was *maestro di cappella* in Siena, where between July and December he met Galileo Galilei, who had just come from his trial by the Holy Office in Rome and was guest of Archbishop Ascanio Piccolomini. Galilei heard and enjoyed the singing of a 'castratino' pupil of Cornacchioli. In 1635 he was chaplain, musician and singing teacher at the Munich court, where he met Galilei's nephew, Alberto Cesare, a violinist and lutenist at the court. In 1640 and 1642, in the service of Archduke Leopold Wilhelm of Austria, he was often in Italy to recruit musicians and buy musical materials (these activities are detailed in 17 letters to the Archduke and his adviser, now in the Staatsarchiv, Vienna). He engaged in futile negotiations for the post of Kapellmeister with Carissimi and Francesco Foggia; even the recommendations of his friend G.B. Ghiavarino failed to bring him success. From a letter dated 9 December 1642 we know that Cornacchioli intended to enter the Cistercian monastery of Heiligenkreuz, Lower Austria, but his name never appears in their registers. It appears that in December 1647, not 23 February 1653 as believed up until now, he was a witness to Luigi Rossi's will. He may have been *maestro di cappella* of Ascoli Cathedral in 1651 and/or after 1658, but this cannot be ascertained. It is certain, however, that on 27 September 1657 he was elected *maestro di cappella* of Fermo Cathedral, bringing with him at his own expense a 'castratino da M. Alto [Montalto Marche]', but on 2 August 1658 the post was already vacant. On 1 September 1673 he was guaranteed 36 scudi a year by his younger brother Simone (1600–74), in exchange for a donation received.

Cornacchioli's only known work, *Diana schernita* (score in *GB-Lbl*, *I-Rsc*), a *favola boscareccia* in five acts, is one of the earliest comic operas. Parisani's text, clearly influenced by the work of Marino, mixes three myths of love under the rule of Cupid. It presents an original approach to the themes of Florentine courtly opera, treating the characters in a more realistic manner and introducing comic elements into the pastoral for the first time. The alternation between fixed poetic structures and freer verse forms in the prayer to the moon, act 3, may symbolize the contemporary vicissitudes of Galilei (after initially receiving support from Pope Urban VIII, he was made to recast his views in 1633). Support for Galilei was strong among Germans and Protestants, and this may explain the dedication of the work to Baron von Hohen Rechberg.

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THEOPHIL ANTONICEK/UGO GIRONACCI

Cornago, Johannes (*b* ?Cornago, nr Calahorra, *c*1400; *d* ?Burgos, after 1474). Spanish composer. He is the earliest composer in Spain from whom a substantial number of compositions survives. He may have been the Johannes Eximii de Cornago of the diocese of Calahorra who requested benefices from Pope Martin V between 1420 and 1429 and who may have received his musical training at Tarazona Cathedral. In 1449 Cornago obtained a bachelor's degree in theology from the University of Paris. By 6 April 1453 he was already serving King Alfonso I of Naples; his reputation as a composer must have been firmly established. On the day of Calixtus III's coronation in April 1455, the pope issued a bull to Cornago identifying him as Alfonso's chaplain and confirming privileges already granted to him on 19 June 1453. On 12 October 1455 Cornago, described as a Franciscan, was referred to as enjoying an annual salary of 300 ducats, a figure confirmed by documents of 15 September 1456 and 8 January 1457. Not even Josquin des Prez at the height of his career received so great a salary. In 1466 Cornago served Alfonso I's successor Ferrante I as chief almoner. He is last recorded among the singers at the court of Ferdinand the Catholic in 1475.

Cornago's surviving compositions comprise a Mass, a motet and 11 Spanish and Italian songs. His *Missa 'Ayo visto lo mappamundi'*, based on a Sicilian popular song in *barzelletta* form, is one of the earliest surviving masses on a secular cantus firmus. The Mass resembles English masses in some characteristics, such as duets at the beginnings of movements, a head motive, asymmetrical phrases, repetitive rhythmic patterns and colourful harmonic progressions. The cantus-firmus statements are augmented except at the end of the Gloria and Credo. Cornago may have become acquainted with the new English mass genre during his studies in Paris in the late 1440s. The Mass seems to have been sent as a present for Calixtus's coronation, though it must have been composed for an earlier occasion. A superscription associates the Mass with the Virgin Mary; a misinterpretation by Pope (*Grove6*) led her to attribute an anonymous *Missa 'Meditatio cordis'* with associated motet *Gaude Maria* to Cornago, but this is not supported by stylistic evidence. Cornago's only surviving motet is a freely composed four-voice composition, *Patres nostri peccaverunt*, a very early setting of a text from the Lamentations of Jeremiah.

The nine Spanish songs are among the earliest polyphonic canciones in Castilian. Cornago's songs are characteristic of the mid-15th-century chanson, governed by a duet between discantus and tenor and syllabic declamation at the beginnings of phrases followed by melismas. Cornago's tenor and discantus parts are often close in range and even cross extensively, as in *Yerra con poco saber*, a song probably composed after 1457 when

the poet Pedro de Torellas visited Naples. Cornago drew his texts from several other renowned Castilian poets, including the Marqués de Santillana and Juan de Mena; indeed, five of the nine Spanish songs are by known poets.

Unlike the Spanish canciones, *Morte o merce* is a through-composed Italian composition that may date from the late 1460s, when Cornago served in Ferrante's court, more italianate than his father's. The song, in a homorhythmic and declamatory style, is an early example of emerging humanistic attitudes emphasizing the subordination of music to the words. The Petrarchan imagery of the text and the simple musical style distinguish this from Cornago's other songs.

The large number of alternative versions of Cornago's songs reflects the versatility of the song repertory; they were not fixed compositions, but improvisatory and adaptable ones. Some of the reworkings, such as those of *Pues que Dios te fizo tal*, were conceivably composed by Cornago himself, but others may be seen as evidence of the esteem in which he was held; Ockeghem, for instance, composed two new contratenors for the discantus and tenor of Cornago's *¿Qu'es mi vida preguntays?*. It is more likely that the two composers met while Cornago was studying in Paris than that (as was formerly proposed) Ockeghem arranged Cornago's song during or after his visit to Spain in 1469; Cornago was then in Naples.

WORKS

for 3 voices unless otherwise stated

Edition: *Johannes Cornago: Complete Works*, ed. Rebecca L. Gerber, RRMMA, xv (1984)

Missa 'Ayo visto lo mappamundi'

Patres nostri peccaverunt, 4vv

¿Donde stas que non te veo?; Gentil dama non se gana (also with added 4th voice); Infante no es nascido [= Señora qual soy venida]; Moro perche non day fede; Porque mas sin duda creas; Pues que Dios te fizo tal (3 versions); ¿Qu'es mi vida preguntays? (also arr. 4vv by Ockeghem); Segun las penas me days; Señora qual soy venida; Yerra con poco saber

Morte o merce (2 versions); Non gusto del male

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REBECCA GERBER

Cornamuda tuerto (Sp.). *See* CRUMHORN.

Cornamusa (i) (It., Sp.; Fr. *cornemuse*). A wind-cap instrument of the 16th and early 17th centuries. It was like a straight, quiet CRUMHORN. The use of the word 'cornamusa' in some languages to mean bagpipe (see (ii) below) suggests that the wind-cap cornamusa may have been developed from a bagpipe chanter (*see* WIND-CAP INSTRUMENTS, §3). It seems to have been more or less restricted to Italy, though the lack of firm evidence and the ambiguities in nomenclature indicate that even there it cannot have been widely known. The rare records of apparently similar instruments in practical use in Germany do not call them by that name; it is remarkable therefore that the only known description of the instrument is given by Praetorius (2/1619), who described it as a straight wind-cap instrument, having a covered bell with 'small holes on the sides through which the sound comes out'. He mentioned five sizes, each with a range of a 9th: *Bass* (lowest note *F*), three *Tenor* and *Alt* sizes (*B♭*, *c*, *d*) and *Discant* (*b♭*) (there being no logic in making an instrument only in these sizes, his description may be based on instruments belonging to two or more sets); 'they sound like crumhorns except that they are quieter, gentler and very soft'. These instruments evidently had a cylindrical bore like the crumhorn, and Praetorius stated that they were similar in appearance to his SCHRYARI. His use of the word 'cornamusa' is unique in German sources (though Troiano, writing in Italian, used it in a treatise published in Munich in 1568); however, apparently similar instruments called 'straight crumhorns' are listed in the inventories from the court of the dukes of Saxony at Dresden (1593) – Praetorius may have based his descriptions on these instruments, for he is known to have visited the city – and the castles of the Rožmberk family at Česky Krumlov (1599) and Třebon (1610).

Cornamuse are mentioned in various Italian sources, including the treatise of 1592 by Zacconi (from whom Praetorius may have taken the name), who listed them among the consort instruments and the tongue-articulated woodwind, and said that '*sordoni* sound like *cornamuse*'. Rognoni (1620) stated that the compass of the bass *cornamusa* could be increased by means of keys, which is reminiscent of the extended crumhorn.

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BARRA R. BOYDELL

Cornamusa (ii). In Romance languages 'cornamusa' (Fr. *cornemuse*) is used of the bagpipe. In Italy it may sometimes also have been applied to the crumhorn (Baines, 1966), though in some sources the two words are not synonymous. The inventory of instruments belonging to the Spanish court in Madrid in 1602 contains one of the rare uses of the word 'cornamusa' outside Italy that do not clearly mean 'bagpipe'; it mentions two sets of 'wooden *cornamusas* from Germany', which strongly suggests crumhorns.

BARRA R. BOYDELL

Cornamusa (iii). *See under* ORGAN STOP.

Cornamuto torto (It.). *See* CRUMHORN.

Cornazano [Cornazzano], **Antonio** (*b* Piacenza, *c*1430; *d* Ferrara, Dec 1484). Italian dancing-master and dance theorist. Born into one of Piacenza's leading noble families, he was educated in classical and modern languages, the theory and practice of military arts and of politics, and dancing. He spent the first 20 years of his life in Piacenza, except for five years when he studied at the Studio di Siena (*c*1443–8). In Piacenza he was a pupil of DOMENICO DA PIACENZA, whom he greatly admired and whose theoretical and aesthetic concepts are reflected in his *Libro dell'arte del danzare* (1455). Early in 1454 Cornazano joined the household staff of Francesco Sforza as 'consigliore, segretario, o ciamberlano' and teacher of his children. He dedicated the first version of his treatise to the young Princess Ippolita, whom he instructed in the art of dancing.

After Sforza's death in 1466 Cornazano went to Venice, where he spent the next 11 years as military adviser to General Bartolommeo Colleone. After a two-year period of political activities in Piacenza, Cornazano was called to Ferrara by Ercole I d'Este in autumn 1479. Soon after his arrival he married Taddea de Varro, a member of an old noble Ferrarese family. He was held in high esteem; on his death he was buried in the Chiesa de' Servi.

The *Libro dell'arte del danzare* (*I-Rvat* Capponiano 203) is the second of the important dance instruction books of the early Renaissance, preceded only by Domenico's treatise. Of the original version only the dedicatory sonnet survives. It is impossible to say which parts of the second version, written about 1465 and dedicated to Sforza 'Secondo' (perhaps Galeazzo Maria), are from the first and which are later additions. Cornazano's indebtedness to his teacher's treatise is evident in an almost identical arrangement of theoretical material, beginning with the six principles necessary for all good dancing, followed by definitions and descriptions of the basic step units for each of the fundamental dance tempos, the individual steps and their tempo relationships. The dances themselves – eight balli (including the *Balletto Sobria*) with their mensurally notated music (*in canto*, *in canto da sonare*) and three bassadanzas – are also taken from the work of the older master (1 ed. I. Brainard in *The Musical Manuscript Montecassino 871*, ed. I. Pope and M. Kanazawa, Oxford, 1978, pp.531–3). The three *tenori da bassedançe et saltarelli gli megliori et piu usitati degli altri* are written in even note values similar to the notation found in Burgundian basse danse manuscripts but unlike that of most 15th-century Italian dance manuals. Their varying length makes them adaptable to different choreographies of the Italian repertory; they illustrate at least one of the procedures for providing musical accompaniment. Particularly noteworthy is Cornazano's definition of balletto as a dramatic dance form 'che po contenire in se tutti gli . . . movimenti corporei naturali, ordinato ciascun con qualche fondamento di proposito', the first instance of the term's use in a modern sense.

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INGRID BRAINARD

Cornazzani, Phileno Agostino (*b* Vienna, *c*1543–5; *d* Munich, July 1628). Italian instrumentalist and composer active in Germany. He was a son of Baldassare Cornazzani (*c*1520–*c*1601), a musician at the Viennese court of the Emperor Ferdinand I from *c*1552 to *c*1564 who served subsequently at Graz and Munich. In about 1559 Phileno Cornazzani arrived in Munich and from 1568 until his death he served in the Bavarian court band, eventually becoming its senior instrumentalist. Praetorius (*Syntagma musicum*, ii, 31) praised him as an outstanding trombone player. As a composer he was influenced by Lassus and the Venetian school. Madrigals, motets and litanies survive in various anthologies (including RISM 1616² and 1624¹) and in manuscripts. Lost works include a 'piece for four choirs' of 1597 in which trumpets were used 'so Zuvor unerhört, eleganti harmonia', and also a mass and offertory for three choirs, dating from 1603.

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HELLMUT FEDERHOFER

Corneille, Pierre (*b* Rouen, 6 June 1606; *d* Paris, 1 Oct 1684). French poet and dramatist. Educated at Rouen by the Jesuits, who introduced him to plays and speech-making, he set out to practise law. However, the success of an early comedy (*Mélite*, 1629) persuaded him to attempt a career in the theatre. He was one of the original members of the Académie Française and was protected by powerful patrons such as the Duke of Liancourt, the Duke of Vendôme, Cardinal Richelieu, Nicolas Fouquet and the Duke of Montausier. Between 1629 and 1674, when he retired, he produced some 33 dramatic works of great diversity and range – comedies, tragedies, *drames lyriques* and tragi-comedies – exploring historical, Christian, Roman, heroic and bourgeois themes. He admired the theatre as a magical world of illusion and spectacle, as an arena for the discussion of morals and politics and as a place for experimenting with language, different sorts of character and new dramatic structures. For some 30 years from about 1635 he was the dominant figure in the Parisian theatre, recognizing its rules and the prevailing tastes but responding to both very freely (in his *Examens* and *Discours*, 1660, he analysed and defended his style and methods). His independent spirit aroused antagonism as deep-seated and long-lasting as the admiration that both Mme de Sévigné and Seigneur de Saint-Evremond unfailingly expressed for his heroic plays.

In many plays (e.g. *La veuve, La galerie du palais, La suivante, La place royale, Le Cid* and *Polyeucte)* Corneille interrupted the flow of action with reflective moments usually written in a verse form distinct from the alexandrine and called *stances*. He considered these lyrical pauses as embellishments in the same way that he judged Dassoucy's music for *Andromède* (produced on 26 January 1650) as having nothing to do with the action of his tragedy. This work, originally commissioned by Cardinal Mazarin in 1647, was to be 'mi-chantée, mi-parlée' and adorned with spectacular sets by Giacomo Torelli. Corneille turned it into an attack on Italian opera and the extravagant singing of Luigi Rossi (in Rossi's own *Orfeo*, 1647). Although he acknowledged that spectacle enhanced the drama, about music he emphatically stated in the preface to *Andromède*:

> I have taken good care to have nothing sung that was necessary to the understanding of the play, since as a rule words that are sung are imperfectly heard by the audience because of the confusion that results when a number of voices sing together.

Choruses and *airs* were incidental; there was no recitative. In his tragedy *La toison d'or* (1660) machines played the same dominant part and music a similar reduced role. It was not until he collaborated with Lully, Molière and Quinault in *Psyché*, a *tragi-comédie et ballet* produced on 17 January 1671, that he was forced to accord more importance to music; but even here it was largely restricted to the prologue, epilogue and interludes, where an orchestra of 300 accompanied some 70 dancers in the vast theatre at the Tuileries. The dancing and the spectacle were memorable; the acoustics were appalling. Never again did Corneille allow himself to be involved in such collaborative efforts, in plays into which, to quote Saint-Evremond's letter *Sur les opéra*, 'one is obliged to introduce dances and music, which can only damage the presentation'. Many opera librettos of the late 17th and early 18th centuries, especially in Italy, were based on Corneille's plays, and *Le Cid* and *Polyeucte* in particular remained popular sources for operas until the 19th century. Corneille also wrote poems, a few of which were set to music in his own day and by later composers.

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MARGARET M. McGOWAN

Corneille, Thomas [M. de l'Isle] (*b* Rouen, 20 Aug 1625; *d* Les Andelys, 8 Dec 1709). French playwright and librettist. Although overshadowed by his brother Pierre, he was a prolific and successful writer who embraced virtually all dramatic genres of the period. With Donneau de Visé he edited the *Mercure galant*, and his election in 1684 to the Académie Française encouraged scholarly pursuits.

Corneille's background made him an obvious substitute for Quinault, Lully's principal librettist, who in the late 1670s was in disgrace at court. Like Quinault he had made his name in spoken drama, and he had collaborated with Donneau de Visé on machine plays such as *Circé* and *L'inconnu* (both 1675) with incidental music by Marc-Antoine Charpentier. A number of his dramas have been the source of operas, particularly early 18th-century Italian works (see Strohm). In addition Corneille was responsible for three librettos. The revision of the *tragédie-ballet Psyché* (Lully, 1678), possibly undertaken with Fontenelle, preserves some of the original text and music, yet reveals Corneille's familiarity with the characteristics of the *tragédie en musique*. The language, however, is at times too complex and less lyrical than Quinault's, and the work betrays the difficulty of integrating the divertissements, a problem also evident in the *tragédie en musique Bellérophon* (Lully, 1679), possibly written with Boileau and Fontenelle. A third *tragédie en musique, Médée* (Charpentier, 1693), is considered by Girdlestone (1972) one of the best 17th-century French librettos. It demonstrates Corneille's versatility, particularly in finding the right balance between tragedy and spectacle and in allowing Medea to develop into a complex character who spearheads a fine, subtle climax.

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T. MICHAEL TURNBULL

Cornejo, Rodolfo S(oldevilla) (*b* Manila, 15 May 1909; *d* Manila, 11 August 1991). Filipino composer, conductor and pianist. In 1930 he graduated from the Conservatory of the University of the Philippines with teacher's diplomas in piano and in theory and composition; he then studied

at the Chicago Musical College (BMus 1932, MMus 1933) and the Neotarian College of Philosophy, Kansas City (PhD 1947). He taught at the University of the Philippines Conservatory (1930–34) and was director and professor at the Manila (1934–9, 1949–52) and Cosmopolitan College (1948–9) conservatories. During World War II he appeared as a pianist and conductor in the USA, Canada, Europe and Hawaii. He was a state cultural adviser (1958–60) and founder-president of the National Federation of Music. He lectured in humanities at the University of the City of Manila (1968–75), and after 1978 worked mainly in the USA, appearing as a composer-conductor at the Seattle Opera House.

WORKS
(*selective list*)

Dramatic: Together (operetta, 3), 1937; Princess Malindig (op), 1960; Ibong adarna [The Adarna Bird] (ballet), 1970; The Moth and the Lamp (ballet), 1970; Princess Urduja, 1975; A Glimpse of Philippine Life and Culture (music drama), 1978; 27 film scores

Vocal: The Seasons, song cycle, 1v, orch, 1932; A la juventud filipina, chorus, orch, 1935; 3 Songs, 1939; Beneath this Heart of Clay, song cycle, 1v, orch, 1959; Ruby, sym. poem, orch, chorus obbl, 1964; Christ the Redeemer (cant.), 1977

Orch: 3 pf concs., 1933, 1950, 1968; Philippine Rhapsodies nos.1–3, pf, orch, 1939, 1942, 1947; Oriental Fantasy, 1944; Taurus Fantasy, pf, orch, 1957; Vn Conc., 1972

Inst: Pf Sonata, 1929; Sonata, vn, pf, 1932; Vc Sonata, 1932; Str Qt, 1944; Pf Qt, 1945; Pf Trio, 1966; Divertimento, ww, perc, pf, str, 1973

LUCRECIA R. KASILAG

Cornelius, J. (*fl c*1430). Composer. He added a tenor to a canon by J. DE CLIMEN that was recorded in *F-Sm* 222 (now lost). The work, however, survives in the copy of the manuscript made by Coussemaker.

TOM R. WARD

Cornelius, (Carl August) Peter (i) (*b* Mainz, 24 Dec 1824; *d* Mainz, 26 Oct 1874). German composer, writer about music, poet and translator.

1. Education and early career. 2. Weimar. 3. Vienna. 4. Munich. 5. Music and writings.

1. EDUCATION AND EARLY CAREER His parents Carl Joseph Gerhard Cornelius (1793–1843) and Friederike Cornelius, née Schwadtke (1789–1867), were both actors. He was the fourth of six children. In recognition of the boy's talent, his father prepared him for a double career as musician and actor, which necessitated his withdrawal from school in 1838. His father oversaw the theatrical training, while Josef Panny taught him violin and music theory. At the same time, he began composing lieder. In 1840, he joined the second violins in the theatre orchestra and made his début as an actor. Cornelius travelled to England in 1841 as a violinist with the touring Mainz opera troupe. That year he also began study of composition with Heinrich Esser, the most important music teacher from his youth. Compositions from the period include string quartets, songs and choruses. Cornelius was appointed Nassau court actor in Wiesbaden in early 1842, but gave up that position after his father's death in late 1843.

To relieve some of the family's financial burden and to continue Peter's studies, his older brother Carl Adolf arranged for their uncle Peter von Cornelius (1783–1869), the noted Nazarene painter, to take Peter under his supervision in Berlin, where the young composer resided between 1844 and 1852. In his uncle's house, Cornelius made the acquaintance of such prominent figures as Alexander von Humboldt, the Grimm brothers, Friedrich Rückert and Mendelssohn. In October 1844 he entered the tutelage of Siegfried Dehn, who taught him (with interruptions) until 1849 and above all encouraged the composition of sacred music and chamber music. Despite his having acquired extensive compositional experience and having received the praise of Dehn, evaluations of his work from other sources, including Wilhelm Taubert and Otto Nicolai, were largely unfavourable, while Friedrich Schneider recognized Cornelius's musical talent and promise. At the same time, Cornelius's romantic interests caused him to engage in intense poetic activity. His literary abilities found further expression at the end of the Berlin period, when he wrote music criticism for Berlin journals and papers (1851–2), made the acquaintance of Joseph von Eichendorff, and entered into a lasting, close friendship with the poet Paul Heyse. Cornelius's important friendship with Hans von Bülow also dates from his later Berlin years.



Peter Cornelius: portrait by Julia Schily-Koppers, 1892 (Peter-Cornelius-Konservatorium, Mainz)

2. WEIMAR. Cornelius was not able to secure a position in Berlin, however, and also yearned for an artistic role model, whom he found in Liszt. He visited Weimar in early 1852, where he heard Berlioz's *Benvenuto Cellini* and met Liszt, Joachim Raff, Joseph Joachim and the painter Friedrich Preller. Cornelius left Berlin, and upon Liszt's advice spent the summer composing sacred music. He travelled widely in Germany before settling in November 1853 in Weimar, where he stayed for five years. During an earlier visit to Weimar, he had already become acquainted with Bettina von Arnim, Hans von Bronsart and Leopold Damrosch, and in Basle in October 1853 he had met Wagner for the first time. The years in

Weimar were decisive for Cornelius's development as a composer and writer, for it was in the welcoming Liszt circle there that he found a home, under the influence of Liszt's compositional style, the New German aesthetic position and the congenial spirit of Liszt's Weimar. Once in Weimar, Cornelius took up the activities of secretary and translator for Liszt, propagandist for the movement in general, and poet-composer. He enjoyed close contact with fellow Liszt pupils and associates Bülow, Bronsart, Joachim, Pohl, Raff, Alexander Ritter and Preller, who with Liszt, the poet Heinrich Hoffmann von Fallersleben and other Weimar intellectuals, comprised the informal social and artistic association called Neu-Weimar. Most of these friendships, such as that with the singers Feodor and Rosa von Milde, lasted beyond Cornelius's days in Weimar. His work for Liszt primarily involved translation of articles and a book from French into German. Cornelius also translated for Berlioz (*Benvenuto Cellini*, among other works), who had befriended him and who esteemed his musical and literary abilities. His propaganda work took the form of articles and reviews for *Echo* and *Neue Zeitschrift für Musik*, which fairly, yet also passionately, argued on behalf of the music and ideals of Liszt and Berlioz. Nevertheless, Cornelius managed to maintain a position of 'independent partisanship' in his critical activities. Furthermore, in the course of his residence in Weimar he came to regard such work as onerous, and turned increasingly to writing poetry and music. Poetry usually originated under the inspiration of deeper emotions, such as those accompanying his various romantic infatuations. In Weimar he composed above all music with text: the 6 *Lieder* op.1, the song cycles *Vater unser* op.2, *Trauer and Trost* op.3, the 3 *rheinische Lieder*, the *Brautlieder* and the *Weihnachtslieder* op.8, and the comic opera *Der Barbier von Bagdad*. These were his first important mature works, exclusively based upon his own texts. In a diary from 1855, he noted that his goal from that time on would be 'poetry of word united with music'. *Der Barbier von Bagdad* successfully incorporated this unity, but its performance became entangled in the anti-Liszt musical politics in Weimar, which resulted in the notorious fiasco at its première on 15 December 1858 that ostensibly caused both Cornelius and Liszt to leave Weimar. Even before the fiasco, Cornelius had decided to leave Weimar, which had come to signify for him a hindrance to creative activity.

3. VIENNA. Choosing between Munich and Vienna as his next residence, Cornelius settled on the latter, in part because of its similarities with the Catholic Mainz (although he officially remained a Lutheran his whole life, Cornelius maintained a strong affinity for Catholicism). After a short stay in Mainz, he settled in Vienna in April 1859, where – despite repeated visits to Weimar and trips to Mainz, Zürich and Munich – he lived until the end of 1864. In Vienna Cornelius worked on his second opera, *Der Cid* (1860–65), and from 1861 began a friendship with Wagner. Also important were his friendships with the dramatist Friedrich Hebbel, Carl Tausig and the music patron Josef Standhartner, and his contact with Brahms. Besides the opera, which originated under the influence of Wagner's earlier works, especially *Lohengrin*, Cornelius composed lieder and sonnets to poetry by Hebbel, Kuh, Bürger, Droste-Hülshoff and himself, duets, and the important *Requiem* (to a text by Hebbel). He also wrote numerous poems and sonnets for Rosa von Milde (including *Von Wiener Gräbern*), Marie Gärtner (the object of his infatuation in 1860), and Bertha Jung (his fiancée, after 1864), as well as poetic tributes to Liszt and Wagner, and he also translated Liszt's book *Die Zigeuner und ihre Musik in Ungarn*. Translation work served to augment Cornelius's meagre income in Vienna, which otherwise consisted of subventions from his family and earnings from lessons and coaching. After their meeting in May 1861, Cornelius undertook various tasks for Wagner in Vienna, who came to rely upon Cornelius's friendship during the days of the *Tristan* rehearsals in Vienna. While a close personal relationship and mutual artistic influences resulted, Cornelius came to experience Wagner's dependence as oppressive, and realized that he could not follow Wagner's direction in *Tristan*. Thus the completion of *Der Cid*, against Wagner's objections, came to signify an act of independence. Nevertheless, in the wake of his financial difficulties in Vienna, Cornelius was compelled to accept Wagner's invitation in late 1864 to join him in Munich under the protection of Ludwig II.

4. MUNICH. Cornelius's last long-term place of residence, Munich, became a site of both personal satisfaction and inner turmoil. On the one hand, the years were marked by the realization of his domestic desires, through marriage to Bertha Jung (1834–1904) in 1867 and the birth of four children, and by financial stability, at first informally as Wagner's cohort and then (after 1867) as instructor of harmony and rhetoric at the Royal School of Music. On the other hand, Cornelius's troubled relationships with Wagner, Liszt and the New German School in general came to a head in Munich as he attempted to pursue his own course. Bülow was a source of friendship during his early years in Munich, which caused Cornelius all the more distress over Wagner's affair with Cosima, whose influence would ultimately separate Wagner from Cornelius. Cornelius himself did not join Bülow, Wagner and associates at the *Tristan* première, ostensibly because of the première of *Der Cid* in Weimar in May 1865. The disinclination of the lead singers Rosa and Feodor von Milde towards *Der Cid* had initially hindered the performance, and the première was a *succès d'estime*. Wagner's influence, if not his approval, clearly helped decide Cornelius's next and final large-scale compositional project, the opera *Gunlöd*, based on Norse myth, which he never completed. Despite the outpouring of poetry, songs and duets before his wedding, and of choral works after 1869 as the result of his friendship with the Leipzig choral conductor Carl Riedel, Cornelius's Munich years were not particularly productive, probably due to the demands of domestic life and heavy teaching responsibilities at the conservatory, as well as self-doubt over his abilities as composer. Important performances of *Lohengrin* and *Tannhäuser* in Munich (1867), of Liszt's *Die heilige Elisabeth* in Meiningen (1867) and of *Die Meistersinger* in Munich (1868) led Cornelius to engage again in New German propaganda in the press, and he also took on a number of translation projects (including vocal texts by Liszt and Gluck). Trips to Tyrolia (1867), Vienna (1867), Wagner's villa Triebschen (1868), Paris (1869), Bayreuth (1872) and Mainz (1874) did bring relief from his workload and served to renew friendships. His untimely death in 1874 as the result of diabetes was widely lamented in German musical circles, by both friend and foe of the New German School.

5. MUSIC AND WRITINGS. In the designation of himself as 'Dichter-Musiker' ('Peter Cornelius', *Musikalisches Wochenblatt*), Cornelius recognized the dual poles around which his life and music revolved, those of word and tone, which he attempted to maintain in balance in the production of song, opera and sacred music. He felt ill at ease when the word predominated, through such activities as translation and music journalism, although his sophisticated literary abilities served him well. Other dominant factors in his life were his Christian faith, a sensitivity to the feelings and actions of others, a strong sense of loyalty to his friends, an integrity in personal matters, and a certain insecurity about his own abilities. These factors tended to govern his relationships with Berlioz, Liszt and Wagner, among others.

Cornelius's lieder and operas are works of high literary merit and striking musical originality. All three operas, and over half of the approximately 80 songs, are settings of texts by Cornelius himself, which distinguishes him from New German colleagues (other than Wagner). In the songs, he avoided setting standard Romantic nature lyrics, preferring *Gedankenlyrik* in complex verse forms that inspired new musical forms and novel melodic constructions. The Wagner-influenced chromaticism of the relatively few late songs anticipates Wolf. Unlike Liszt and his New German colleagues, Cornelius tended to group his songs in poetically and musically unified cycles, rather than issue them separately.

His earliest complete opera, *Der Barbier von Bagdad*, reveals Cornelius to be a gifted, independent composer for the stage (Liszt initially rejected the work's comic libretto). The intersection of orientalist subject matter and verse forms and humorous plot afforded him an opportunity to create a new, complex musical language in this comic opera, which is unique in 19th-century Germany (despite the influence of Lortzing). Wagner's influence is clear in *Der Cid* and, above all, in the unfinished *Gunlöd*, which Wagner himself criticized. By Cornelius's own admission, these works reflect melodic and harmonic influences from *Lohengrin* rather than *Tristan*.

His sacred works are almost without exception early compositions, dating from his years of study in Berlin with Dehn, and are conservative in style. The later secular choral works (after 1860) are largely written in a densely contrapuntal, chromatic style, although certain of them are simple and folklike. Cornelius's last works in general are either retrospective, drawing upon earlier models and sources, such as the *3 Psalmlieder* after Bach op.13 or the *Reiterlied* after Schubert op.17, or point to the future in their chromaticism, like the *3 Männerchöre* op.12.

Cornelius's critical writings stand out from other New German literary productions as works of deep personal conviction and independent thought. Praised for their insights and fairness, his writings are characterized by a search for organicism and seriousness in musical artworks and a highly literary, and occasionally humorous, style. While he did promote Liszt, Liszt's Weimar, Berlioz during the 1850s and Wagner after 1860, Cornelius's literary activities never resulted from blind partisanship. He was sceptical of literary and musical institutions, which is why he remained on the margins of the New German movement and its organization the Allgemeiner Deutscher Musikverein. He also lacked the motivation to enter into long-term commitments as critic or editor, despite several such opportunities. He ultimately preferred to invest his efforts in musical creativity, which did leave a mark upon such composers as Wagner and Richard Strauss, and he has survived in the repertory through the *Barbier* and songs like the *Weihnachtslieder*. Stylistically, Cornelius may have been the composer from the Liszt circle who, after Liszt and Wagner themselves, most successfully realized the musical ideals of the New German School, albeit in a highly personal idiom.

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for lost works, fragments, sketches, see G. Wagner (1986)

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Der Cid (lyrisches Drama, 3, Cornelius, after G. de Castro, P. Corneille and J.G. Herder), 1860–65, Weimar, Hof, 21 May 1865; ed. H. Levi (Munich, 1891), orig. version H iv

Gunlöd (opera, 3, Cornelius, after the *Edda*), 1866–74, inc.; completed by K. Hoffbauer (Frankfurt, 1879), Weimar, Hof, 6 May 1891; completed and orchd by W. von Bausznern H v, Cologne, 15 Dec 1906

MALE CHORUSES

for TTBB and in H ii unless otherwise stated

Ständchen (R. Reinick), *c*1842, *Wn*; 3 Lieder, *c*1842, *Wn*: 1 Dort wo die Kronen waldiger Höh', 2 Wandrers Morgenlied (G. Bechstein) [no. 3 for mixed chorus]; 4 Lieder (L. Uhland), 1842–3, *A-Wn*: 1 Frühlingsahnung, 2 Frühlingsglaube, 3 Frühlingsruhe, 4 Lob des Frühlings; 3 vierstimmige Männerchöre, 1844, *Wn*: 1 Reiterlied (G. Herwegh), 2 Es war einmal ein König (H. Heine), 3 Sonnenaufgang; Der Tod des Verräters (Cornelius), parodierendes Terzett, T, Bar, B, pf, 1850, rev. *c*1860

Deus Israel conjungat vos, *c*1851, *D-MZs*; Domine salvum fac regem, 1852; Die Seligkeiten (Cornelius), 1852, *MZs*; Tu es Petrus, 1852, *MZs*; Absolve Domine, 1852; Requiem aeternam, 1852; Trauerchöre, op.9, 1869, rev. 1870–71: 1 Ach wie nichtig (M. Franck), chorale melody after Franck, TTBBB, 2 Nicht die Träne kann es sagen (Cornelius, after T. Moore), 3 Mitten wir im Leben sind (M. Luther, after ant 'Media vita'), 4 Grablied (Cornelius) [based on Schubert's Der Tod und das Mädchen as used in Str Qt D810], 5 Von dem Dome, schwer und bang (F. von Schiller)

O Venus regina (Horace), 1872, arr. with pf by M. Hasse; 3 Männerchöre, op.12, 1872–3: 1 Der alte Soldat (J. von Eichendorff), 6T, 3B, 2 Reiterlied (Eichendorff), TTBB, TTBB, 3 Der deutsche Schwur (Cornelius); Reiterlied (Cornelius) [based on Schubert's march D819], op.17, 1873

OTHER CHORAL

in H ii unless otherwise stated

Nichts ohne Liebe (J.N. Vogl), SATB, 1842, *Wn*; Die Sternlein (E.M. Arndt), SATB, 1842, *Wn*; Der Traum (L. Uhland), SATB, 1842, *A-Wn*; Ätherische Geisterstimmen, SATB, *c*1842, *Wn*; 3 Lieder: [nos. 1 and 2 for male chorus] 3 Der Fichtenbaum (Heine), SATB, *c*1842, *Wn*; Kommt der Morgen nicht gegangen (?J.C. Blum), SAT, *c*1843, *Wn*; Miserere mei Deus, SATB, 1846, *Wn*; Cum sanctis tuis, 4 choirs, 4 org, 1848, *F-Pn*; Stabat mater, solo vv, vv, orch, 1848–9, *D-MZs*; Mass, SA, pf, 1849, *A-Wn*; Versuch einer Messe über den Cantus firmus in der dorischen Tonart, SATB, org ad lib, 1852 (Mainz, 1930) [incl. off, Tu es Petrus]

Domine salvum fac regem, T, vv, orch, 1852 (Mainz, 1930); Tu es Petrus, SATB, 1852, *Wn*; Credo in unum Deum, SAT, 1852, *MZs*; Requiem (Seele, vergiss sie nicht) (C.F. Hebbel), SSATBB, 1863, rev. 1870–72, arr. with str qnt by M. Hasse; Das alte Jahr, SATB, 1868, *MZs*; Beethoven-Lied (Cornelius), SATB, op.10, 1870; 3 Chorgesänge, op.11, 1871: 1 Der Tod, das ist die kühle Nacht (Heine), SATB, SATB, 2 An den Sturmwind (Rückert), SATB, SATB, 3 Jugend, Rausch und Liebe (Rückert), SSATTB;

Blaue Augen (Cornelius), SATB, 1872 [on song from Arbeau: Orchésographie]; Freund Hein (Cornelius), SATB, 1872 [after the Molto adagio of Beethoven's Str Qt, op.132]; 4 italienische Chorlieder (Cornelius), op.20, 1872: 1 Zug der Juden nach Babylon, SATB [after O. Vecchi], 2 Liebeslied, SSATB [after G.G. Gastoldi], 3 Amor im Nachen, SSATB [after Gastoldi], 4 Das

Tanzlied, SATB [after B. Donati]; Liebe: ein Zyklus von 3 Chorliedern (Scheffler [Angelus Silesius]), op.18, 1872, rev. 1873–4: 1 Liebe, dir ergeb' ich mich, SSAATTBB, 2 Ich will dich lieben, meine Krone, SAATBB, 3 Thron der Liebe, SSAATTBB; 3 Psalmlieder (Cornelius), SATB, op.13, 1872, rev. 1873: 1 Busslied (after Ps lxxxviii) [after the Sarabande from Bach's French Suite no.1 BWV812], 2 An Babels Wasserflüssen (after Ps cxxxvii) [after Sarabande from Bach's English Suite no.3 BWV808], 3 Jerusalem (after Ps cxxii) [after 2nd Minuet from Bach's Partita BWV825]; Trost in Tränen (J.W. von Goethe), Mez, T, Bar, B, B, pf ad lib, op.14, 1872, rev. 1873; So weich und warm (P. Heyse), SATB, 1874; die Vätergruft (Uhland and Cornelius), solo B/Bar, op.19, STBB, 1874

DUETS

in H ii unless otherwise stated

Im Fliederbusch ein Vöglein sang (R. Reinick), A, B, pf, *c*1843, *Wn*; Hans und Grete (Uhland), S, Bar, pf, 1846/7, rev. 1862, *ZfM*, xlii (1925), suppl. 25; 2 Duette, S, S, pf, 1847, *MZs*: 1 Komm herbei, Tod! (W. Shakespeare), S, S, pf, 1847, rev. S, A, 1854, rev. S, B, pf, 1866, rev. S, B, pf, 1866–7 as op.16 no.3; 2 Des Nachts wir uns küssten (A. von Chamisso); Scheiden und Meiden (Uhland), 1847/8; In Sternennacht (Heyse), 2 S (S, T), pf, 1847/8; 6 zweistimmige Lieder, S, A, 1854: 1 Komm herbei, Tod!, 2 So weich und warm (Heyse), 3 Was trauern doch die Mägdelein (Irish/Cornelius), 4 O, kennt ihr nicht Emmchen, die Kleine (Irish/Cornelius), 5 Mein Liebchen ist nicht Heliotrop (Cornelius, after T. Hood), 6 Mainzer Mägdelied (Scottish/Cornelius); Ich und Du (Hebbel), S, Bar, pf, 1861; 3 zweistimmige Lieder, S, Bar, pf, op.6, 1861–2: 1 Liebesprobe (Hebbel), 2 Der beste Liebesbrief (Hebbel), 3 Ein Wort der Liebe (Wernher von Tegernsee)

Der Wandrer, von der Heimath weit (Eichendorff), S, Bar, pf, 1866; Zu den Bergen hebt sich ein Augenpaar (Cornelius, after Ps cxxi), S, Bar, pf, 1866; Komm herbei, Tod! (Shakespeare), S, B, pf, 1867; Duette, S, B, pf, op.16, 1866–7, rev. 1873: 1 Heimathgedenken (A. Becker), 2 Brennende Liebe (J. Mosen), 3 Lied aus 'Viola' (Shakespeare), 4 Scheiden (Hoffmann von Fallersleben)

SONGS

in H i unless otherwise stated

Herbstlied (L. Tieck), with cl, 1843, *A-Wn*; Ein Lied mit Worten (Cornelius), *c*1844, *Wn*; Der König und der Sänger (Bechstein), Ballade, *c*1844, *Wn*; 3 Lieder (Heyse), 1848: 1 Im Lenz, 2 Wenn die Hahnen frühe krähen, 3 Musje Morgenroth's Lied; 6 Lieder, 1848: 1 Was will die einsame Thräne? (Heine), 2 Im Lenz (Heyse), 3 Wenn die Hahnen frühe krähen (Heyse), 4 Schäfers Nachtlied (Heyse), 5 Am See (Cornelius), 6 In der Mondnacht (Heyse); Ein Tag in Tegel, 3 Lieder, 1848: 1 In der Mondnacht (Heyse), 2 Im Walde (Heyse), *Die Musik*, xiv (1914–15), 3 Am See (Cornelius); Vergine (Petrarch), Marienlieder, 1849 (Leipzig, 1922): 1 Vergine bella, 2 Vergine pura, 3 Vergine saggia; 6 Lieder (Cornelius), op.1, 1853: 1 Untreu, 2 Veilchen, 3 Wiegenlied, 4 Schmetterling, 5 Nachts, 6 Denkst Du an mich?

Ich bin so froh geworden (Cornelius), 1854 (Leipzig, 1922); Lieb' ist die Perle (Cornelius), 1854 (Leipzig, 1922); 3 Lieder (Cornelius), op.4, 1854: 1 In Lust und Schmerzen, 2 Komm', wir wandeln zusammen im Mondschein, 3 Möcht' im Walde mit Dir geh'n; Trauer und Trost (Cornelius), op.3, 1854: 1 Trauer, 2 Angedenken, 3 Ein Ton, 4 An den Traum, 5 Treue, 6 Trost; Preziosens Spüchlein gegen Kopfweh (Heyse, after M. de Cervantes), 1854–5; Vater unser (Cornelius), 9 geistliche Lieder, op.2, 1854–5: 1 Vater unser, der Du bist im Himmel, 2 Geheiligt werde Dein Name, 3 Zu uns komme Dein Reich, 4 Dein Wille geschehe, 5 Unser täglich Brot gib uns heute, 6 Vergib uns unsre Schuld, 7 Also auch wir vergeben unsren Schuldigern, 8 Führe uns nicht in Versuchung, 9 Erlöse uns vom Übel; An Huber (Cornelius), 1856, *D-Sl*

Brautlieder (Cornelius), 1856: 1 Ein Myrthenkreis, 2 Der Liebe Lohn, 3 Vorabend, 4 Erwachen (Am Morgen), 5 Aus dem hohen Liede, 6 Erfüllung (Märchenwunder); 3 rheinische Lieder (Cornelius), 1856: 1 Am Rhein, 2 In der Ferne, 3 Gedenken; Weihnachtslieder (Cornelius), op.8, 1856, nos.2, 3 in H i, rev. 1859, *MZs*, rev. 1870, H i: 1 Christbaum, 2 Die Hirten, 3 Die Könige, 4 Simeon, 5 Christus der Kinderfreund, 6 Christkind; 6 Lieder, op.5 (1856–62): 1 Botschaft (Cornelius), 2 Auf ein schlummerndes Kind (Hebbel), 3 Auf eine Unbekannte (Hebbel), 4 Ode (Platen), 5 Zum Ossa sprach der Pelion (A. von Droste-Hülshoff), 6 Auftrag (L. Hölty); 3 Lieder, 1856–62: 1 Gedenken (Cornelius), 2 Wär' ich ein Kind (Droste-Hülshoff), 3 Wer bist Du doch (Droste-Hülshoff); Hirschlein ging im Wald spazieren (?E. Kuh), 1859; Du kleine Biene (Kuh), 1859; Frühling im Sommer (Kuh), 1859; Mir ist als zögen Arme (Kuh), 1859; 3 Sonette (Bürger), 1859–61: 1 Du mein Heil, 2 Meine Liebe, 3 Wonnelohn getreuer Huldigungen; Dämmer-Empfindung (Hebbel), 1861; Sonnenuntergang (F. Hölderlin), 1862;

Ave Maria, 1862 (Mainz, 1930); Abendgefühl (Hebbel), 1862, rev. 1863; Im tiefsten Herzen glüht mir eine Wunde (Cornelius), 1862; Reminiszenz (Hebbel), 1862; Warum sind denn die Rosen so blass? (Heine), *c*1862; An Bertha (Cornelius), op.15, 1862–5, rev. 1873: 1 Sei Mein!, 2 Wie lieb ich dich hab, 3 In der Ferne, 4 Dein Bildnis; Vision (Platen), 1865; Vorüber ist der blutge Strauss (Eichendorff), 1868–9

INSTRUMENTAL

all unpublished; autograph MSS in A-Wn

Orch: Entre Acte, F, 1843

Chbr: Introduction, Andante and Polonaise, ob, pf, op.1, 1840; 3 sonatas, vn, pf, C, op.2, 1840, E♭, 1844, E, 1846; 4 str qts, A♭, 1841, C, 1841, G, 1842, D, 1842; Sonata mvts, C, E, E, vn, pf, *c*1845

Pf: Quinter Walzer, 1842; Klavierstück, *c*1845; Sonata, 1848; 6 Canons, 1849; 6 Fugues, 1849; Canon, *c*1855, *MZs*; Auf Carl Haslingers Initialen, Albumblatt, 1864

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JAMES DEAVILLE

Cornelius, Peter (ii) [Petersen, Lauritz Peter Corneliys] (*b* Labjerggaard, Jutland, 4 Jan 1865; *d* Snekkersten, nr Copenhagen, 30 Dec 1934). Danish baritone, later tenor. He studied with Nyrop, and made his début in Copenhagen in 1892 as Escamillo, then continued to sing baritone roles including Kothner, Don Giovanni, Amonasro and Iago. After further study he made his tenor début in 1899 as the Steersman in *Der fliegende Holländer*. In 1902 he sang Siegmund and by 1914 he had added Siegfried, Lohengrin, Walther, Tannhäuser and Tristan to his repertory. He sang Siegfried at Bayreuth in 1906 and at Covent Garden in 1908–9 in Richter's famous *Ring* in English; at Covent Garden he also sang Renaud in a revival of the first British production of Gluck's *Armide*. He made guest appearances in Paris, Budapest, Karlsruhe, Stockholm and Oslo. He retired in 1922, but in 1927 sang Tannhäuser when the tenor engaged fell ill. He made many recordings, the best of them in the period 1907–12, which show his gift for keen, dramatic characterization.

HAROLD ROSENTHAL/R

Cornelys, Theresa [Imer, Teresa; Madame Trenti] (*b* Venice, 1723; *d* London, 19 Aug 1797). Italian singer. The daughter of Giuseppe Imer (*d* 1758), an actor and impresario, she made her début in Verona in 1741. Success followed; according to Casanova 'her good fortune had not depended entirely on her talent'. By 1744 she had married the dancer Angelo Pompeati (*c*1701–68), but they soon parted. She was in Vienna in 1744–5; and in 1746 appeared in London with her sister, Marianna Imer, in Gluck's new opera *Caduta de' giganti*. She then returned to Vienna, sang in Hamburg in 1748, and was with the Mingottis and Gluck in Copenhagen in 1749. Her wanderings continued, and about 1757 she was given the direction of all theatres in the Austrian Netherlands. This venture left her bankrupt and she fled to Holland where she sang as 'Mme Trenti'. With the financial support of Casanova and Jan Cornelis de Rigerboos, and the personal assistance of John Freeman or Fermor (a cello and bass player), she returned to London in 1759.

She spent the rest of her life in London, where she was known as 'Mrs Cornelys'. She organized a series of concerts in 1759 and then turned her attention to Carlisle House, Soho Square, which she rented and later purchased with the help of Elizabeth Chudleigh (maid to the Princess of Wales, exiled in 1776 for bigamy). Cornelys renovated Carlisle House, partly with the help of Thomas Chippendale, and began a series of Thursday evening entertainments for the upper classes on 27 November 1760. These evenings always included music, cards and dancing; but in 1764 she added a Wednesday evening concert series, directed by the composer Gioacchino Cocchi. From 1765 to 1767 these were directed by J.C. Bach and C.F. Abel; this was the beginning of the Bach-Abel concerts. When Bach and Abel moved away, her concerts were directed by Felice Giardini and Mattia Vento, on a less regular basis.

To this point Cornelys had been well supported by the nobility and even the king's brothers. But in 1771 she incurred the wrath of the law with her 'Harmonical Meetings', a poorly disguised effort to stage operas outside the opera house (directed by Giardini, composed by Vento, and with the castrato Gaetano Guadagni among the singers); she also lowered the reputation of her house with the introduction of masquerades that year. These were futile attempts to stave off the financial problems which had been threatening her since 1762, and she was declared bankrupt in November 1772. She lost ownership of the house, but continued as mistress of ceremonies in a haphazard fashion to 1774 and again in 1776–8. In the summer of 1773 she ran a hotel in Southampton, but that venture also failed. No more is heard of her until she opened a room in Knightsbridge about 1795 for the sale of asses' milk for public breakfasts. She died in the Fleet prison, leaving a son, and a daughter by Casanova.

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MURRAY R. CHARTERS

Cornemuse (Fr.). *See* BAGPIPE. *See also* CORNAMUSA (i).

Corner, David Gregor (*b* Hirschberg, Silesia [now Jelenia Góra, Poland], 1585; *d* Vienna, 9 Jan 1648). German theologian, hymnologist, poet and composer. He probably studied at Breslau [now Wrocław], and then with the Jesuits in Prague and Graz. He became a doctor of theology at Vienna before 1625 and also a doctor of philosophy there. About 1618 he was a pastor at Retz, Lower Austria, and later at Mautern, near Krems. In 1625 he entered the Benedictine monastery of Göttweig as a novice; he very soon became prior and in 1631 its abbot. In 1637 he was also appointed imperial counsellor and in 1638 rector of the University of Vienna. During the reign of the Emperor Ferdinand II, at the time of the Thirty Years War, he was one of the leading figures in Austria in the Counter-Reformation.

Corner's comprehensive theological writings were crowned by his *Gross Catholisch Gesangbuch*, which appeared in various editions from 1625 onwards. Part of the first edition appeared under the imprint of the bishops of Bamberg and was printed at Fürth, just outside the gates of Nuremberg. This first edition was collected from 'all the Catholic hymnals that were available to him at the time'. Its 400 hymns (330 in German, 70 in Latin) were drawn from Catholic hymnals by Johannes Leisentrit (1567 and later editions of 1573 and 1584), and Kaspar Ulenberg (1582), the Speyer hymnal (1599) and the Graz hymnal of Nicolaus Beuttner (1602). By drawing heavily on Beuttner's hymnal (which, incidentally, he did not cite

as a source) he helped to overcome the lack of popular church hymns. In the second edition (Nuremberg, 1631) he named as new sources the Jesuit hymnals recently published at Cologne (1623, 1625), Mainz (1628), Würzburg (1628), Heidelberg (1629) and Amberg (1629), as well as the *Catechismus* of Georg Vogler (1625). He also drew on many Protestant writers, with no acknowledgment but the words 'Incerti Authoris'. This edition runs to 546 hymns and 276 melodies (including 76 in Latin). From the third edition, which Corner prepared just before his death, his hymnal was known as the *Geistliche Nachtigal der Catholischen Teutschen.* It appeared at Vienna and bears the dates 1648 (colophon) and 1649 (title-page); it reappeared in 1658, 1674 and 1676. It contains 363 hymns with 181 melodies (42 are in Latin). In this edition Corner marked his own hymns with the initials D.G.C. (none are thus identified in earlier editions). This indicates that he was active as a poet and probably as a composer too. Although it is shorter, this edition also contains new hymns, including some by Johannes Khuen and some from Albert Solinger's *Himmelsschlüssel*, produced for the Dominicans of Vienna in 1636. Brahms studied the *Gross Catholisch Gesangbuch* and used several of its melodies for his *Deutsche Volkslieder* (1864) and the *Geistliches Wiegenlied* op.91 no.2.

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WALTHER LIPPHARDT/DOROTHEA SCHRÖDER

Corner, Philip [Gwan Pok] (*b* New York, 10 April 1933). American composer. He studied at City College, CUNY, Columbia University and the Paris Conservatoire. His teachers included Olivier Messiaen (composition, 1955–7) and Dorothy Taubman (piano, 1961–75). With James Tenney and Malcolm Goldstein, he co-founded the Tone Roads Chamber Ensemble, a group dedicated to the performance of new music. Active in the Experimental Intermedia Foundation, New York, he has collaborated with dancers, choreographers and theatre groups, serving as resident musician for the Judson Dance theatre. Corner's works frequently employ 'open forms' and indeterminate notation. A specialist in calligraphy, his indeterminate scores, such as *Ink Marks for Performance* (1961–2) have both a visual and musical appeal. Deeply inspired by non-Western cultures, Corner is also known by the Korean name Gwan Pok [Contemplating Waterfall] and often inscribes his scores with an insignia representing that name.

An early member of Fluxus, Corner was an important contributor to the world of performance art. His works in this genre include 'danger music', compositions that threaten either the performer or the audience. *An Anti-Personnel Bomb* (1969), for example, most likely a protest against the Vietnam War, instructs the performer to throw 'an anti-personnel-type CBU bomb into the audience'. Sounds Out of Silent Spaces, a composer/performer collective co-founded by Corner, focussed on improvisation and meditation. In *Metal Meditations* (1973) traditional instruments and instruments created by the composer are played very softly for an entire evening. *One Note Once*, in the spirit of La Monte Young's 'short forms' or 'word pieces', is one of Corner's extremely brief works. A founding member of the ensemble Son of Lion, a group dedicated to the performance of traditional Indonesian music, Corner began a series of compositions for gamelan in 1975. He has written over 400 works for this collection, many of which explore interrelationships between pitch and duration suggested by the numerical notation of Indonesian gamelan music.

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Chbr and solo inst: Stücke, fl, 1956; Passionate Expanse of the Law, indeterminate ens, 1958; Sang-teh [Situations], 1959; Air Effect, small wind ens, 1961; Certain Distilling Processes, any number of dancers/conductors, 1962; Composition With or Without Beverly, pf, perc, tape, 1962; Gong!, perc, 1962; Lovely Music, indeterminate ens, 1962; Big Trbn, trbn, tape, 1963; Friendly Low B♭, trbn, 1963; Round Sound, brass, 1964; Pond, 1968; OM Emerging, 1970; OM series, vv/insts, 1970–74; Elémentals, any forces, 1976; Earth Breath, alphorn, 1992; Just another 12-Tone Piece, indeterminate ens, 1995; Pulse, vn/inst, 1970–74

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DAVID W. BERNSTEIN

Cornet (i) (Fr. *cornet à pistons*; Ger. *Kornett*; It. *cornetta*; Sp. *cornetín*). A valved brass wind instrument of contralto or soprano pitch developed in the late 1820s.

1. Structure and use. 2. History.

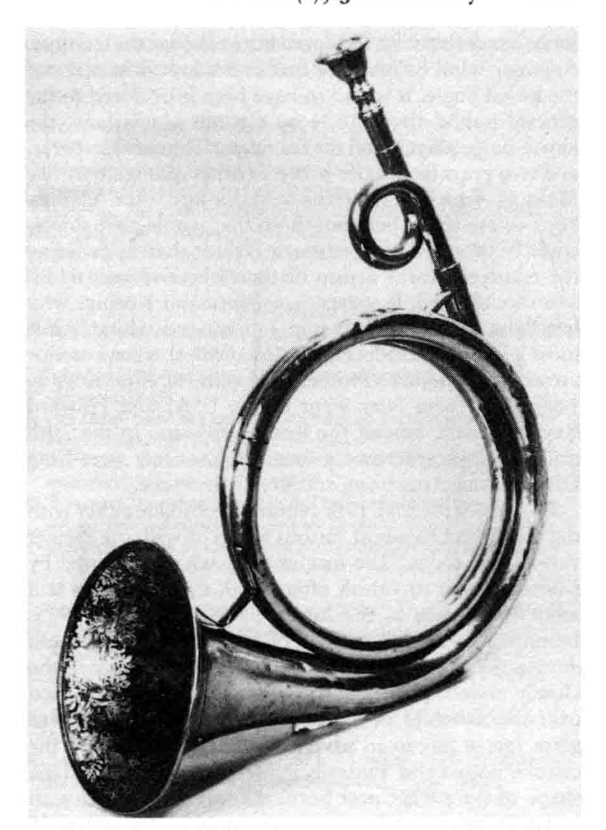
1. STRUCTURE AND USE. The three valves are in most models placed after the main tuning slide(s) about halfway along the sounding length of tubing, and there is a more pronounced taper between the mouthpiece receiver and the valves than with the modern trumpet. The cup of the modern cornet mouthpiece is not substantially different from that of a modern trumpet, but the backbore is

shorter and less tapered. The cornet pitched in B♭ in unison with the B♭ trumpet is the most common; the soprano cornet in E♭ is also regularly used. The cornet is normally a transposing instrument, parts for B♭ cornet being written two semitones higher than they sound. The written compass is from *f*♯ to *c‴*, though some players ascend an octave or more higher. The kinds of MUTE used with the trumpet can also be used with the cornet.

Parisian brass players of the 1830s regarded the *cornet à pistons* as a valved improvement of the post horn; and indeed, like continental cornet-pitched circular post horns, the cornet is gay and homely, and delivers neither the exciting ring of the trumpet nor the ominous sonority of the bugle. Its long success in bands and popular music is due, however, to a technical flexibility deriving from the mouthpipe taper and still more from the characteristic mouthpiece, because of which the cornet stood at great advantage at times when the trumpet was passing through a difficult period in its modern evolution. British military bands and brass bands rely upon the cornet, the latter to the extent of using four parts: 'solo cornet', 'repiano cornet' (from which the FLUGELHORN also reads), 'second' and 'third' cornet'. In addition, British brass bands include an E♭ soprano cornet, pitched a 4th higher. In French bands the cornets usually take second place to the *bugles* (flugelhorns) and the higher voice is the *petit bugle* in E♭. The same has held in Germany and Italy though latterly the cornets have been replaced by B♭ trumpets. German cornets have varied very much in design, some being practically trumpets save for a fatter bell profile; in Prussia the cornet could have a conical bell (without flare).

Employment of the cornet in the symphony orchestra falls into three categories: (*a*) 19th-century French composers from Berlioz onwards included the cornet for the sake of its valves. Valved trumpets were at first rarely used in Paris orchestras, and so only by adding a pair of cornets could the composer secure chromatic trebles to the brass. (*b*) In many orchestras of the second half of the 19th century, especially in Britain and the USA, all trumpet parts were played on cornets – a practice which deprived classical trumpet parts of their heraldic ring; this was largely responsible for the harsh terms in which the instrument is described in older books on orchestration. Some composers, such as Sullivan in his Savoy operas, recognized that cornets were normal in pit orchestras and wrote specifically for cornet. (*c*) Later orchestration, from Elgar and Stravinsky, has introduced the cornet now and then for the sake of its mundane associations.

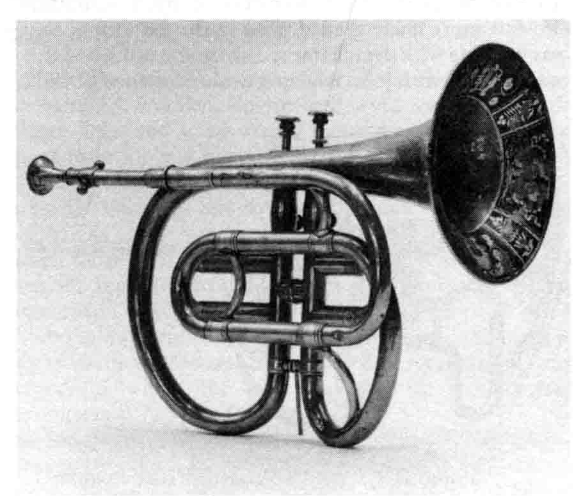
2. HISTORY. No patent was taken out on the invention of the cornet. The eminent horn player, L.F. Dauprat, stated in his preface to Joseph Forestier's *Méthode* (Paris, 1844) that it was the maker Jean-Louis Antoine (*see* HALARY) who conceived the idea of fitting valves to the 'post-horn des Allemands' (fig.1). The instrument certainly appeared first in Paris about 1825, with two Stölzel valves and crooks to put it into every key from low D♭ up to C (fig.2). It made its mark on the Paris public with astonishing speed, and already in 1830 Dufresne, a horn player, was playing cornet solos, principally in quadrilles, at light concerts and balls. A few years later he was doing the same in Musard's orchestra. Most of the early cornet soloists were also horn players; they included Frédéric Antoine Schlotmann, later first horn at the Opéra, and Forestier who, though originally a horn player, later played the trumpet at the Opéra. They used a deep conical



1. Cornet (simple) by Charles Kretzschmann, Strasbourg, 1827–50 (Horniman Museum, London)

mouthpiece which favoured production of the 'round, velvety tone' Forestier advocated in his tutor for the cornet. A fresh school of cornet playing was instituted by J. Jean-Baptiste Arban, a trumpet player, who taught pupils to make a bright, trumpet-like sound. This school eventually triumphed, bringing with it the shallower, more cupped mouthpiece now in general use.

The cornet soon arrived in Britain, where it was for some time known as the cornopean. Early British models often had a wider mouthpiece receiver, its mouthpiece

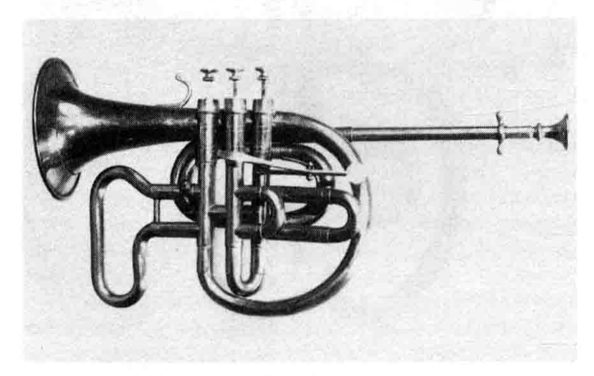


2. Cornet with two valves by Jean-Louis Antoine, Paris, c1835 (Royal Military School of Music, Kneller Hall)

interchangeable with the keyed bugle or even the trumpet. Amateur wind bands were quick to adopt it in place of the keyed bugle. It is said to have been introduced to the general public about 1834 by George Macfarlane, the keyed-bugle player, and the trumpeter Thomas Harper jr, and two years later Balfe wrote a cornet obbligato in *The Maid of Artois*. Macfarlane added a key – the 'clapper key' – close to the bell-mouth, so that whole-tone shakes could be executed in keyed-bugle fashion thereby avoiding the relatively heavy action of the earliest valves (fig.3). More celebrated, however, was Hermann Koenig, who left Paris for London to join Jullien, and whose solos, most of them introduced into quadrilles, were a major attraction at Jullien's Promenade Concerts. After Koenig, Jules Levy (who later went to the USA) and Howard Reynolds were among the leading soloists. In the 20th century, the best-known players of the cornet were King Oliver, Louis Armstrong and Bix Beiderbecke.

Cornets of the mid-19th century were made either with the old Stölzel valves in various forms or with the Périnet valves used today. The former type, which was used by Koenig, began to vanish after 1860, though it was still made in France, as the lowest-priced model, in 1915. Innumerable special designs of cornet which appeared during the second half of the 19th century include the closely coiled 'pocket cornet', which could 'be carried over the shoulder in a neat leather case like an opera glass' (according to an advertisement of about 1875); the circular cornet and 'butterfly model', which preserved the shape of the parent post horn; the 'cavalry cornet' with bell pointing upwards; and designs in which the bell could be made to point in different directions. The 'echo cornet' had an integral muting device with an extra valve so that the player could change rapidly from the normal bell to the echo bell.

Of the original set of crooks, Caussinus remarked in *Solfège-méthode ... du cornet-à-pistons* (Paris, *c*1850) that with crookings from low D♭ up to E the tone was 'médiocre et sourd'; from F to A♭ 'sonore et agréable'; from A to C 'dur et éclatant'. In England the favourite crookings, as revealed in Koenig's multitude of published arrangements for cornet solo, were B♭, A (both straight shanks), A♭ and G (both coiled crooks). After 1860 the last two of these were obsolescent. A fixed mouthpipe allows a more finely graded taper in the mouthpipe than was possible with detachable shanks and crooks, and this, commencing with John Bayley's 'acoustic cornet' of 1862,



3. Cornopean with three Stölzel valves and clapper key by J. Köhler, London, mid-19th century, shown with shank for A (Horniman Museum, London)



4. Modern cornet with three valves by Boosey & Hawkes, London

had by the end of the 20th century replaced the detachable shanks and crooks of earlier models. A 'quick-change' valve for A was not uncommonly used in theatre bands where parts were written (as with clarinets) either in B♭ or A.

Cornets in pitches other than B♭, C and E♭ soprano have existed, but are now obsolete. A piccolo cornet in B♭, an octave higher than the ordinary cornet, was made by Červený in 1862, but bandmasters did not adopt it. *Altkornette* in E♭ were made for many German and Austrian bands until recently, in the shape of the ordinary cornet. As in all German valved instruments, their valves are rotary.

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ANTHONY C. BAINES/ARNOLD MYERS

Cornet, Peeter [Pierre, Pietro, Peter, Pieter] (*b* ?Brussels, 1570–80; *d* Brussels, 27 March 1633). Flemish composer and organist. He is the only known composer in a 16th- and 17th-century musical family in Brussels, which included a violinist, singers and organists; other Pierre Cornets are mentioned in archives; one was a singer at the court in Madrid (1571–99) and later in Brussels. Cornet was organist at St Nicolas, Brussels, from 1603 to 1606. He presumably became organist at the Brussels court of Archduke Albrecht and his consort Isabella at this time. In March 1611 he was made a canon at Soignies, but in April he married and relinquished his canonry. In the extant court account books (1612–18) he is listed among the chapel musicians; the other organists included Peter Philips and John Bull; Géry Ghersem and Matthijs Langhedul were also colleagues. In 1615 Cornet advised the church of St Rombouts, Mechelen, concerning its organ; in 1624 he signed a contract to build a choir division for the organ there. He presumably worked at the court chapel until his death. He was well appreciated during his lifetime both by Albrecht and Isabella and by his fellow-musicians. His music varies in style from the profound *Salve regina* to bright, animated courantes. The long fantasias demonstrate great imagination, and many passages indicate his familiarity with English, Dutch, Spanish and Italian compositions. Despite the small number of his extant works, Cornet must be considered,

particularly on the strength of his fantasias, one of the leading keyboard composers of the early 17th century.

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2 fantasias, kbd, *GB-Och* 89
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MARY ARMSTRONG FERRARD

Cornet, Séverin (*b* Valenciennes, *c*1520; *d* Antwerp, April 1582). Flemish composer and choirmaster. His revised birthdate is based in part on a document dated 1581 which claims that he was already grey or white ('ja gris ou blanc'). According to a sonnet in his *Chansons françoyses* (Antwerp, 1581) Cornet travelled to Italy during his youth; in 1554 he was a *bascontratenor* at S Maria Maggiore in Rome. In 1559 he returned to Antwerp and married Jeanne Barbe, daughter of the *kapelmeester* of Antwerp Cathedral. In 1564 Cornet was appointed *kapelmeester* at St Rombouts Cathedral, Mechelen, and in 1572 he became *kapelmeester* at Antwerp Cathedral, a position he held until 1581 when the Catholic services were suppressed by the Calvinists. He sought unsuccessfully to enter the service of Archduke Ferdinand Karl of Austria and died shortly thereafter. In 1581 he published three volumes of music with the Plantin firm, assisted by generous subsidies from Antwerp statesmen and merchants. Cornet was active in literary and humanist circles surrounding the Plantin publishing house.

Cornet's first publication appeared in 1563 and was devoted to *canzoni napolitane*: 14 of the 40 *napolitane* are arrangements of pre-existing compositions in which the superius tune of the model becomes the new tenor; homophonic textures are reworked in points of imitation based on motifs from the tune. Most of the models can be traced in Gardane's *Villotte alla napolitana* published during the 1560s. Cornet's *Madrigali* of 1581 contains five *napolitane* for six voices, some of which are elaborate parodies of his earlier works.

The *Cantiones musicae* was his most successful publication and went through two reprints. His style is predominantly polyphonic with pervading imitation and plentiful motivic development. The majority of his motets are composed for five voices. The psalm motet *Memor est veribi tui* pays homage to Josquin's setting through the use of a related head-motif in both sections and coloration to pictorialize the text 'Memor fui nocte nominis tui Domine'. Cornet's secular motets include *Quantus opus veteres*, a tribute to the Antwerp statesman Cornelius Pruenen, and *Belgia tota sum* composed for Catarina Belgica, third daughter of William of Orange. His parody chansons owe much to Lassus's settings; the three-voice *Elle s'en va de moy la mieux* follows closely Lassus's model. Guicciardini (Antwerp, 1581) claimed that Cornet was one of the best musicians of his day.

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DONNA G. CARDAMONE/KRISTINE FORNEY

Corneta (i) (It., Sp.). *See* CORNETT. In Spanish towns it is used, like the *trompeta*, to attract attention, particularly by *pregoneros* (town criers), and also in military bands (*bandas de cornetas y tambores*). The highest-pitched *corneta* is called a *cornetín* or *clarín*.

Corneta (ii). A term for the Argentine form of the ERKE.

Corneta (iii). *See* ORGAN STOP (Cornet).

Cornet à pistons (Fr.). *See* CORNET (i).

Cornet de poste (Fr.). *See* POST HORN.

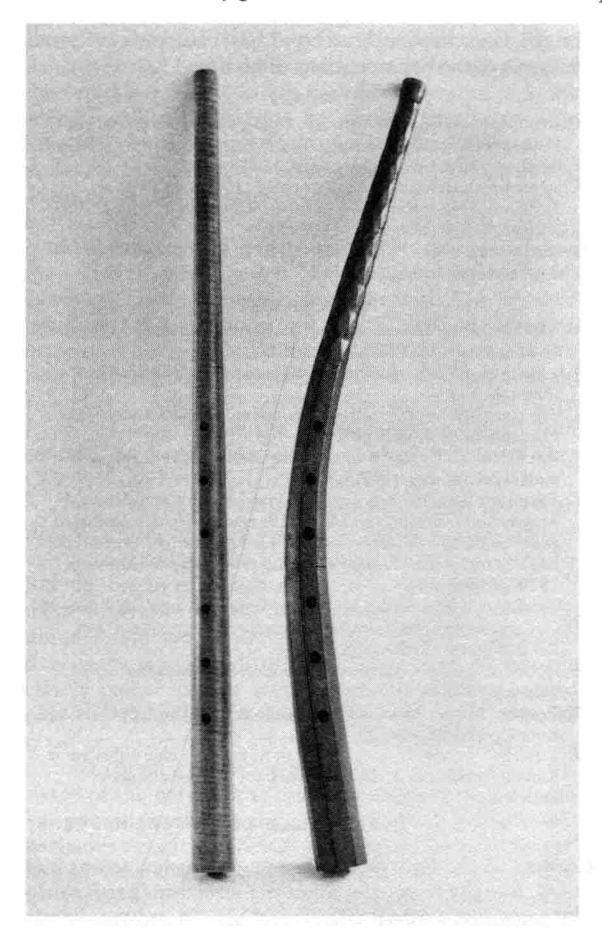
Cornetín (Sp.). *See* CORNET (i).

Cornett (Fr. *cornet-à-bouquin*; Ger. *Zink*; It. *cornetto*; Sp. *corneta*). A wooden, lip-vibrated wind instrument with finger-holes and a cup-shaped mouthpiece. It was mainly used from the end of the 15th century to the end of the 17th, but continued in use, mostly by town musicians, until the late 18th century and occasionally even into the 19th. The late 20th century saw an extensive revival. The English spelling was usually 'cornet', but the common variant 'cornett' has been widely adopted, following the suggestion of F.W. Galpin, to prevent confusion in print with the modern valved cornet. The cornett is known in three main sizes – treble, small treble (cornettino) and tenor, of which the treble has by far the greatest importance.

See also ORGAN STOP.

1. Construction and technique. 2. History. 3. Folk cornetts.

1. CONSTRUCTION AND TECHNIQUE. There are three types of treble cornett: curved, straight and 'mute'. The



1. Treble cornetts: (a) mute, Italian, 16th century; (b) curved, Italian, late 16th century, from Schloss Ambras (Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Vienna)

curved (Ger. *krummer Zink, schwarzer Zink*; It. *cornetto curvo, cornetto alto* (i.e. 'loud'), *cornetto nero*) is the most common type, with over 140 extant examples. It is about 60 cm long and made of a single block of wood (plum, pear, maple etc.) cut into a curved shape and split lengthwise. A conical bore is carved out of each half and the pieces are then glued back together, the exterior planed to an octagonal profile, and the longitudinal joints secured by a series of bindings and a covering of black leather or parchment. The socket for the mouthpiece, which is slightly tapered, was sometimes strengthened by an external brass ferrule, and both the upper and lower ends of the instrument were occasionally adorned with silver mounts. There are six finger-holes and a thumb-hole (nearest to the mouthpiece). The instrument is often curved to the right, and the player's right hand is placed lowermost, but many specimens are 'left-handed', curving the opposite way. Mouthpieces are made of ebony, ivory, or horn, but it is difficult to ascertain which extant examples are original; many are known to be replacements. One of the specimens generally accepted as original is that of the late 16th-century curved cornett from Ambras (fig.1*b*). It is turned from horn, 14 mm wide, and is similar to a small trumpet mouthpiece in the deep curvature of the cup, but the rim is very sharp, resembling an acorn cup. Many pictures of cornett players show just such a small mouthpiece, and these depictions, together with instructions in several treatises, suggest that the small cup mouthpiece was usually placed in the corner of the mouth, the centre position being occasionally employed as an alternative.

The straight treble cornett (Ger. *gerader Zink*; It. *cornetto diritto*) is made of wood – usually yellow boxwood – with a conical bore as in the curved cornett, but turned on the outside to a circular cross-section, usually without ornamentation. Finger-holes and mouthpiece are as in the curved cornett. This was evidently the least common type, and comparatively few (about 13) have survived, although it seems to have been widely used before 1550, especially in Germany.

The mute cornett (Ger. *stiller Zink*; It. *cornetto muto*) is made like the straight cornett, but its mouthpiece is not detachable, being turned in the wood at the top end of the instrument instead (see fig.1*a*). The conical cup merges into the bore, usually without a sharp break, causing a softening and veiling of the tone quality. Many fine boxwood specimens are in the Brussels Conservatory museum; most of these are from late 16th-century Venice, where Vincenzo Galilei (*Dialogo*, 1581) said that the best cornetts of his day were made.

The compass of the curved treble cornett was from *g* to *a''* until the 17th century, when parts were taken up to *d'''* or even to *e'''*. But the lowest proper note is *a* (the thumb-hole and all six finger-holes covered), the *g* being obtained by slackening the lip. A few treble cornetts seem to have been pitched a whole tone lower, and there is evidence that mute cornetts were normally built so, at least around 1600 (see Weber). It has been widely speculated that such low treble cornetts may have been used as alto instruments. Although little direct confirmation of the theory exists, a Stuttgart inventory from 1589 mentions two cornetts pitched 'two tones lower than the treble cornett' (see Spielmann), and the civic ensemble of Bologna had positions for both *cornetto di soprano* and *cornetto di contralto* (see Gambassi).

Cornett fingering resembles that of other woodwind instruments of the period, although it becomes highly idiosyncratic in the upper octave. Only a few fingering charts survive, and most of them, such as that in Speer's *Grund-richtiger ... Unterricht der Musicalischen Kunst* (Ulm, 1687, enlarged 2/1697/*R*) are from the last century of the instrument's use (fig.2). Dalla Casa (1584) states that the cornett, like the voice, can be played *piano* or *forte* and in every key (*tuono*). Similarly Mersenne (1636–7) wrote that it can be sounded as softly as a recorder and can play a scale beginning on any note as *ut*: the point of these observations was that most other woodwind instruments of the period (shawms, flutes etc.) were, in varying degrees, deficient in those respects. The most sympathetic scales on the cornett are G, C and F major, as they introduce the best cross-fingerings.

In its heyday (*c*1550–1650) the treble cornett was used more than other wind instruments for virtuoso display, resulting in spectacular divisions (or diminutions) as extravagant as those produced on the violin or bass viol, or by the voice. Mersenne went so far as to say that the cornett should almost always be played in diminution. Dalla Casa gave numerous examples; the extract in ex.1 is from a diminution of the treble of Lassus's five-part *Susanne un jour* (from the second book of *Il vero modo*

Num I. Zinck oder Cornet p.232

A.	●●● ●●● ●	G.	○●○ ○○○ ●	e.	●●○ ○○○ ●
H.	●●● ●●○ ●	Gis.	○○○ ○○○ ●	f.	●○● ○○○ ●
C.	●●● ●○○ ●	a.	○○○ ○○○ ○	fis.	●○○ ○○○ ●
Cis.	●●● ○●○ ●	b.	●●● ●●● ○	g.	○●○ ○○○ ●
D.	●●● ○○○ ●	h.	●●● ●●○ ●	gis.	○●● ○●○ ●
Dis.	●●○ ●○○ ●	c.	●●● ●○○ ●	a.	○●● ○○○ ●
E.	●●○ ○○○ ●	cis.	●●● ○●○ ●	b.	○●● ○○○ ○
F.	●○● ○○○ ●	d.	●●● ○○○ ●	h.	●●● ●●○ ●
Fis.	●○○ ○○○ ●	dis.	●●○ ●○○ ●	c.	●●○ ○○○ ●

2. Fingering chart for the cornett from Daniel Speer's 'Grunde-richtiger ... Unterricht der musicalischen Kunst' (Ulm, 1697)
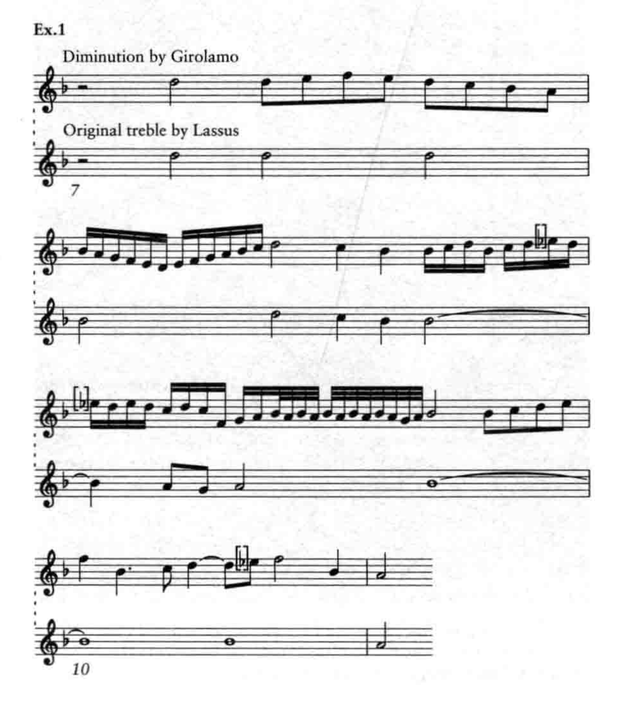
di diminuir; the original composition is printed in Lassus's *Sämtliche Werke*, xiv).

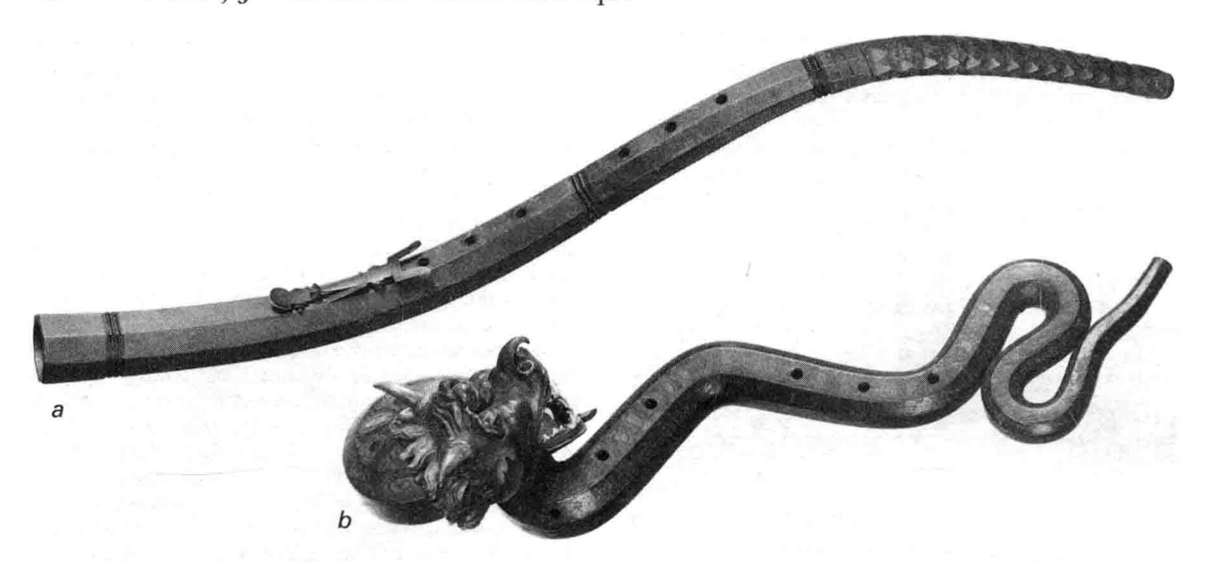
Similarly brilliant cornett passages occur in Giovanni Gabrieli's works, and sometimes in those of his followers (e.g. Praetorius's *Wachet auf!* in the *Polyhymnia*). For the execution of these divisions tonguing reached a high degree of complexity. Instructions were set down in a series of Italian tutors from Ganassi dal Fontego (1535) to Bismantova (1677). They embraced two considerations, force and speed, and with only minor differences, set forth a highly developed and remarkably consistent Italian 'school' of articulation. For the fastest divisions the liquid *lingua riversa*, usually expressed as *le-re-le-re*, *de-re-le-re* or *te-re-le-re*, was prescribed. Also recommended for moderately fast passages was the harsher dental *te-re-te-re*, which, it was said, is easier to hold back in semiquaver runs. *Te-che-te-che* (the ordinary modern 'double tonguing' on flutes and trumpets) was deemed 'crude and terrifying', in addition to being difficult to hold back. *Te-te-te-te* (ordinary single tonguing) was described as good up to quaver speed but too sluggish for anything faster. The model of articulation on the cornett was the human voice, especially the extravagant vocal ornaments known as *gorgie*, and thus the *lingua riversa* was sometimes known as the *lingua di gorgia*. Although the cornett can technically be played legato (i.e. without any lingual articulation), all notes were normally tongued, except in the execution of trills and some cadential ornaments (*see* TONGUING).

The cornett's tone quality was often described as being close to the human voice, particularly that of a boy soprano. Mersenne eloquently described it as 'like a ray of sunshine piercing the shadows, when heard with the choir voices in the cathedrals or chapels'. By modern standards the instrument is not loud, its *forte* being less strong than a clarinet's. The mute cornett has a uniquely soft and velvety quality. Roger North (1695) said 'Nothing comes so near or rather imitates so much an excellent voice as a cornett pipe; but the labour of the lips is too great and it is seldom well sounded' (see Wilson, 1959). The difficulty of producing and controlling the sound of the cornett undoubtedly became more evident once the instrument began to be pushed aside (in the late 17th century) in favour of the more fashionable stringed instruments. As the number of players decreased, standards began to slip; that they did so precipitously is confirmed by a mid-18th century Bolognese source which complained that the instrument's daily appearances in the town square had become 'a public scandal' (see Gambassi).

The 16th-century cornettino (Ger. *kleiner Zink, Cornettin*) was a 5th higher than the treble cornett; during the 17th century it was a 4th higher (and known as a *Quartzink*). It was most commonly made to the curved design of the treble instrument, but straight and mute cornettinos were also constructed. The cornettino gained considerable favour throughout 17th-century Germany and Austria and was often required by Schütz, notably in no.3 of the third part of the *Symphoniae sacrae* (1650), in which, above the words 'Wo der Herr nicht die Stadt behütet, so wachet der Wächter umsonst', the cornettino pipes out plaintive, cockcrow rhythms on single notes to the composer's instruction 'ad imitationem Cornu Vigilis'. Walther's *Lexicon* (1732) gives its range as *d′* to *d‴* or even up to *a‴*.

The tenor cornett (Fr. *taille des cornets*; Ger. *grosser Zink*; It. *corno torto, cornone*) was pitched a 5th lower than the treble cornett, and was usually provided with an additional finger-hole, covered by a key, for the little finger of the lower hand. Because of its length (75 to 105 cm) the instrument was generally made with a double curve (fig.3*a*), having the finger-holes on the inside facet of the lower bend; thus in playing position the bell points downwards to the front, not outwards to the side as in the treble. Its main period of use was, like the treble cornett, about 1550 to 1650, although it gained favour in England only after the beginning of the 17th century; in 1622 the celebrated Norwich Waits possessed at least two. Praetorius did not care for it, describing its sound as 'most unlovely and bullocky'. Nevertheless, it was widely used. Some 35 specimens survive in museum collections and many parts in alto and tenor clefs specifying 'cornetto'





3. Tenor cornetts: (a) with double curve and one key, by an unknown Italian maker, 17th century; (b) in serpentine form (terminating in a dragon's head), by an unknown Italian maker, 16th or 17th century (Musée de la Musique, Paris)

are only playable on the tenor-sized instrument. A tenor cornett in serpentine form is in the Paris Conservatoire collection (fig.3*b*). A straight tenor cornett, of ivory, ascribed to the late 17th century, is in the Germanisches Nationalmuseum, Nuremberg. The bass cornett (Fr. *basse des cornets*; Ger. *Basszink*) pitched a 4th or 5th below the tenor, is described only by Mersenne, but it was also known in Germany, where it is listed in many inventories from the last decades of the 16th century.

See also LYSARDEN.

2. HISTORY. The word 'cornet', literally 'little horn', suggests an animal-horn ancestry for the instrument. Of the numerous cow-horn-shaped instruments in medieval pictures some are shown with finger-holes, resembling horns still used by Scandinavian herdsmen. In Sweden such instruments go back to at least the 10th century, according to the date determined for a 22 cm oxhorn with four holes, now in the Dalarnas Museum, Falun (no.7279). There are fairly clear 11th- and early 12th-century illustrations (mostly English) of such instruments (see Galpin); further examples were depicted in the next two centuries and contemporary French romances contain expressions such as 'cor à doigts', which presumably refer to them. The octagonal exterior form is seen in a carving from about 1260 in Lincoln Cathedral, showing an angel apparently playing two instruments at once (see Gardner). One of the Angers Tapestries (1373–82) shows a curved cornett with the lowest hole duplicated so that either hand could be placed uppermost (see Harrison and Rimmer). This feature, known on recorders from the earliest examples (although rare on subsequent cornetts), suggests that the cornett at that time was made by professional instrument makers. The classic curved model is seen from the mid-15th century, for instance in a Spanish breviary (*GB-Lbl* Add.18851; fig.4), and by the end of that century references to cornett players are fairly numerous in most European countries. The Germans, however, seem at first to have preferred the straight cornett. In a letter of 1541 the Nuremberg maker Georg Stengel 'genannt Neuschel' referred to 'welsche krumme Zincken' (see Eitner, 1877), as if the curved form were considered French or Italian in origin. Virdung's *Musica getutscht* (1511), the title-page of Arnold Schlick's *Spiegel der Orgelmacher und Organisten* (Speyer, 1511; fig.5) and *Maximilian's Triumphal Procession* by Burgkmair and others (begun 1516) all show the straight form, in the latter two instances accompanying choristers. Earlier evidence of straight cornetts may exist in a number of 11th- to 13th-century pictures showing small straight instruments (with finger-holes) that terminate in the carved head of a dog or wolf (fig.6). Most of the sources are German or Swiss; two less clear examples are French (see Hammerstein). Whether the medieval instruments in fact represent forms of cornett is impossible to prove, but



4. Curved cornetts, lute, fiddle and ?trumpet: miniature by the ?Master of the Dresden Prayerbook, from the Breviary of Isabella, Queen of Spain, Bruges, 1480s (GB-Lbl Add.18851, f.155v)



5. Straight treble cornett, with positive organ, accompanying choristers: woodcut from Arnolt Schlick's 'Spiegel der Orgelmacher und Organisten' (Speyer, 1511)

a number of extant 16th-century Italian curved cornetts which end in a beast's head might be considered supporting evidence (fig.3*b*). Mute and tenor cornetts were both known by 1550 in Italy and Flanders, and no doubt also in other countries.

The cornett appeared along with trombones and organ as support for choral music throughout its main period of use (fig.7). In England cornetts and trombones doubled



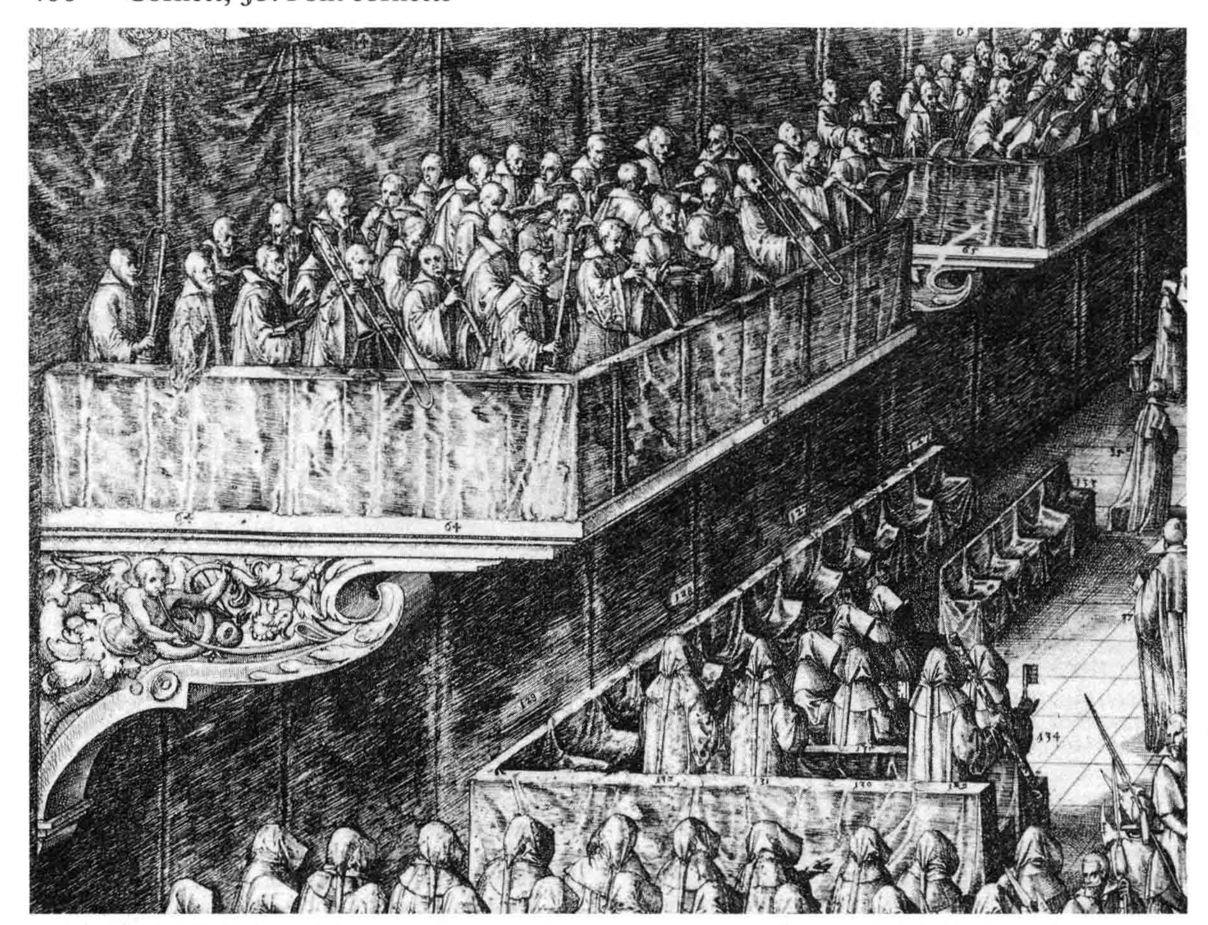
6. Straight cornett terminating in an animal head, with cymbalum and horn: miniature from the Worms Bible, German, c1148 (GB-Lbl Harl.2804, f.3v)

the voices of the choir in the Chapel Royal, in the cathedrals at such places as Canterbury, York and Durham, and in provincial and collegiate churches until at least the time of the Commonwealth. In Italy, Germany, France, Spain and Latin America the cornett was widely used to double voices in cathedrals until well into the 18th century. When the cornett did not double voices it either substituted for them or, especially after 1600, played instrumental lines, often together with or in place of the violin or with an ensemble of trombones. Giovanni Gabrieli was a pioneer and master of elaborate obbligato writing for the cornett, but his example was followed more in Germany than in Italy, where obbligato use of the instrumental after 1650 is rare. The cornett was given leading parts in Schütz's early works, and continued to hold an important position in German and Austrian sacred music through the end of the 17th century. At the Imperial Court in Vienna cornetts and cornettini were given obbligato parts, of sometimes awe-inspiring difficulty in their exploitation of the high register, by such composers as Bertali, Biber, Georg Muffat and Schmelzer. Cornetts and trombones also formed an independent ensemble of five to eight parts for ceremonial music: in France they were used thus up to Mersenne's time; in England for such music as John Adson's *Courtly Masquing Ayres* (1621), and Matthew Locke's music for 'His Majesty's Sagbutts and Cornetts' (1661); in Germany for *Turmmusik* by J.C. Pezel (e.g. *Fünff-stimmigte blasende Music*, 1685) and by Gottfried Reiche; and in Italy in most important cities until the mid-18th century, including Bologna, where the Concerto Palatino was active until 1779 and Rome, where the Concerto Capitolino survived until 1789. In Germany the cornett-trombone ensemble continued to play *Turmmusik* into the 19th century; and it is in this ancient and humble duty that it is last heard of (see Kastner). Examples of cornetts (and trombones) used by the American Moravians are in the Moravian Museum, Winston-Salem, North Carolina.

The decline of the cornett as an orchestral instrument can be followed in the published scores of the Leipzig Kantors from Schein to Bach. Although Bach wrote for the cornett he used it, except in the motet *O Jesu Christ, mein Lebens Licht*, BWV118, merely to reinforce the trebles of the choir. Handel's cornett parts in *Tamerlano* (1724) and Gluck's in *Orfeo* (1762) had eventually to be performed on other instruments. In the 1880s V.-C. Mahillon made the first attempt to restore the cornett for use in such music. For a performance of *Orfeo* in Brussels he constructed a straight cornett on modern lines, with flute keywork (now in the Brussels Conservatory museum).

The pioneering work in reviving the cornett was done in the 1950s, in Britain by Christopher Monk and in Germany by Otto Steinkopf, one of the first to perform publicly on a reconstructed instrument.

3. FOLK CORNETTS. Various wooden instruments that are sounded like cornetts are found in the Baltic countries and parts of Russia. They are bound in birch bark, have four or more finger-holes, and may generally be seen as variants of the cow-horn with finger-holes (see §2 above). The *rozhok* ('little horn') of the Vladimir and Tver (Kalinin) districts, however, may be a rural offshoot of the straight cornett; it has a separate mouthpiece (which some players place to the side of the lips) and is made in two or more sizes for playing music in parts. This playing tradition may go back only two centuries, to judge by



7. *Cornetts with trombones, bass shawms and strings, accompanying choral music during the obsequies of Charles III, Duke of Lorraine, in Nancy Cathedral, 1608: detail of engraving from Claude de La Ruelle's 'Decem insignes tabulae' (1611)*

estimates of the age of Russian improvised part-singing in rural areas.

See also RUSSIAN FEDERATION, §II, 4.

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ANTHONY C. BAINES/BRUCE DICKEY

Cornetta (It.). *See* CORNET (i).

Cornetta a chiavi (It.). *See* KEYED BUGLE.

Cornetta di postiglione (It.). *See* POST HORN.

Cornette, Victor (*b* Amiens, 27 Sept 1795; *d* Paris, 19 Feb 1868). French instrumentalist. He was the son of Louis-Hippolyte Cornette (1760–1832), organist and *maître de chapelle* at Amiens Cathedral, and composer of sacred music (which still survives in manuscript). Fétis mentions his admission as a pupil at the Paris Conservatoire in 1811, where he may have studied with Le Sueur (as a private pupil). However, the absence of his name in Constant Pierre's *Le Conservatoire national* is probably due to his enlistment from 1813 with the Imperial Guard. Cornette served in the Netherlands and Belgium until 1817, and fought at the Battle of Waterloo. From 1815 to 1817 he was employed as *chef de musique* of one of the King of Holland's regiments; he then became a teacher at the Jesuit college of Aint-Acheul, where he remained until 1824. On his return to France he was engaged at the Théâtre de l'Odéon (1825–7) and the Opéra-Comique (1827–37), where he was *chef de choeur* from 1831 until 1837. The following year he was engaged at the Théâtre de la Renaissance and the Gymnase de Musique Militaire. In 1842–3 he left Paris to become the first conductor of the Strasbourg opera. He returned to Paris during the years 1847–8, and was *chef des choeurs* at the Opéra-National after the February Revolution. He then occupied several posts at the Opéra-Comique, where he was still employed around 1856. Cornette was trombonist in various legions of the Garde Nationale and deputy organist at St Sulpice and St Louis-des-Invalides. His ability to play numerous instruments led several Parisian editors to ask him to develop some instrumental methods, particularly for the *cornet à pistons*, flute, trombone and even the harmonium and accordion. He left numerous arrangements of operas which also testify to his teaching qualities. (*FétisB*)

WORKS
all published in Paris

Pf arrs. of ops: arrs. of operatic selections for fls, cornets, trbn etc.
Exercises and studies for wind insts
Inst tutors: a and b ophicleide (1835, 1854, 1861), flageolet (1841, 1855), hmn (1844), s saxhorn (1846, 1854, 1868), accordion (1852, 1854), vc (1854), bn (1854), hn (1854), cornet (1854), vn (1855), fl (1855), cl (1855), tuba (1861), saxhorn family (before 1862/*R*), bugle (n.d.), trbn (n.d.)

GERARD STRELETSKI

Cornetti, Paolo (*b* Rome; *fl* 1638). Italian composer. He was an Observant. The title-page of the one publication containing only Cornetti's works describes him as *maestro di cappella* of the Accademia dello Spirito Santo, Ferrara. This work is the *Motetti concertati . . . e nel fine le Letanie della BV* op.1 (Venice, 1638); the motets are for one to six voices, with one or two violins and various continuo instruments. There are 15 motets in anthologies (RISM 1642[4], 1646[4], 1647[3] and 1659[3]) and in the Murhard'sche Bibliothek der Stadt Kassel; ten of the latter appear in an Antwerp reprint (1647[3]) of pieces from his Venice collection together with motets by Gasparo Casati. In his motets Cornetti reveals a penchant for clearly defined key schemes, with sections in related keys. There is occasional use of a ground bass but no evidence of structural refrain forms. Much of the melodic writing is in the arioso style of the day. Perhaps the most interesting feature here is Cornetti's individual choice of scorings, in which a vocal solo, duet or trio is coloured by parts for violins, bassoon and plucked string continuo; the violins are also used to give added sonority, doubling a vocal part and adding counterpoints above it.

JEROME ROCHE

Cornetto (i) (It.). *See* CORNETT.

Cornetto (ii). *See under* ORGAN STOP.

Cornet-Ton (Ger.: 'cornett pitch'). Approximately *a'* = 465; in the 17th century the pitch of most instruments (*see* CAMMERTON), in the 18th the pitch of ancient or traditional German instruments such as trumpets, organs and *chorist-Fagotts* (dulcians). The name derives from the standard pitch of cornetts, the majority of which had been made at this approximate frequency for centuries. Cornetts were commonly used as a reference for pitch frequency in Italy, Germany and the Habsburg lands. Praetorius (ii, 1618), who called this pitch 'Cornettenthon', used it as a synonym for his reference standard, 'CammerThon'. While the pitch standards implied by the terms 'CammerThon' and 'ChorThon' traded places between the 17th and 18th centuries (*see* PITCH §I, 1 and 2(iii)–(v)), the 17th-century *Cornettenthon* and the 18th-century Cornet-Ton were at the same level, since in general cornetts did not change in pitch. By the 18th century, then, Cornet-Ton had become a specific kind of CHORTON. The 13 extant early German organs (1707–86) that were described as pitched in Cornet-Ton at the time they were built and whose pitch has survived, range in pitch from *a'* = 450 to 467 with an average of *a'* = 463. No doubt the terms Cornet-Ton and Chorton were sometimes confused during the period of their use. All the organs Bach regularly played were at Cornet-Ton.

BRUCE HAYNES

Cornish. *See* CORNYSH.

Cornish Institute of the Performing and Visual Arts. Educational institution in SEATTLE; music has been taught there since its founding in 1914 (originally as the Cornish School of Allied Arts).

Corno (i) (It.). *See* HORN.

Corno (ii). *See under* ORGAN STOP.

Corno a macchina (It.). Valve HORN.

Corno a mano (It.). Hand HORN.

Corno da caccia [corno di caccia] (It.: 'hunting horn'). The name by which the orchestral horn was known in 18th-century Italy, where mounted hunts were not usual; *see* HORN, §2(ii).

Corno di bassetto (It.). *See* BASSET-HORN.

Corno inglese (i) (It). English horn. *See* OBOE, §III, 4(iv).

Corno inglese (ii) (It.). *See under* ORGAN STOP (*Cor anglais*).

Cornon. A bass brass instrument in F, invented by V.F. Červený in 1844. Built in tuba, oval or helicon form, with a funnel-shaped mouthpiece and three valves, it was intended as a substitute for the french horn in military bands. By 1872 a family of cornons, including E♭ alto, B♭ tenor and E♭ bass, had been developed. The name 'cornon'



Cornophone in C, with extended tuning-slide for playing in B♭ (mouthpiece missing) by Fontaine-Besson, Paris, late 19th century (Royal Military School of Music, Kneller Hall)

was also used in Fontaine-Besson's patent of 1890 for the cornophone. □

Corno naturale (It.). Hand HORN.

Cornopean (i). An early name for the cornet. *See* CORNET (i).

Cornopean (ii). *See under* ORGAN STOP.

Cornophone. A three-valved brass instrument. Cornophones were made as a group, ranging from soprano to contrabass, and pitched alternately in B♭ and E♭ or C and F. The instrument was devised by Fontaine-Besson of Paris some time after 1880, and patented in 1890 under the name 'cornon' (see illustration). With a bore rather wide in relation to its length the cornophone was somewhat similar to the SAXHORN, but the tapered part of its tubing was more consistently conical. It was hoped that this, allied with a deeply conical mouthpiece, would yield a tone quality approaching that of the horn, but this was not generally achieved. With the cornophone the natural notes most employed were the 2nd to the 6th, while corresponding notes on a horn at the same nominal pitch, and with double the length of narrower tubing, would call for the 4th to 12th natural notes. Higher natural notes on longer and deeper cornophones, where the tone quality might have been similar, were difficult to produce because of its relatively wide bore. The tubing of the cornophone was coiled in a vertical ellipsoid and the moderately flared bell was directed forward.

See also WAGNER TUBA.

PHILIP BATE

Cornor. Name used for the CORNOPHONE in Fontaine-Besson's patent of 1890.

Cornu. A Roman brass instrument second only to the tuba (*see* TUBA (ii)) in importance (it is classified as an AEROPHONE). It consisted of a long bronze tube, curved into a shape resembling the letter 'G', the lower extremity having a large detachable mouthpiece and the upper having a flared bell projecting forwards horizontally. It was held in a nearly vertical position while an ornamented wooden bar extended from top to bottom, serving both as a grip and as a strengthening member. To judge from pictorial representations, it had a circumference of about 3 metres (see illustration).

Like the LITUUS it appears to have been of Etruscan origin and, also like that instrument, is said to have been a later modification of the tuba, the straight trumpet. This hypothesis is quite plausible in view of the priority of the tuba; but it must be reconciled with another widely held view: that the cornu was originally an animal's horn like the BUCCINA. Perhaps the cornu developed from the tuba, inspired both by the curved shape of the buccina and by the desire for a lower-pitched instrument of manageable design. Sources occasionally confuse cornu and buccina because their shapes were roughly similar, but there can be no doubt of their separate identities. From its earliest appearance in Etruscan pictorial sources, the cornu was much larger than the buccina, was fashioned of brass and had its distinctive vertical brace.

In Etruscan and early Roman times it appeared together with the tuba and lituus in processions on state occasions,



Cornu players in procession: detail from relief on Trajan's Column, Rome, dedicated CE *113*

particularly at funerals of important personages. With the expansion of the republic and the empire, however, it became more and more a military instrument, taking second place only to the tuba in this respect. It also appeared with some frequency in the arena with the hydraulis and occasionally in the cult of Cybele with the more common tibia, tympanum and cymbala.

For further illustrations see TIBIA and TUBA (ii).

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JAMES W. MCKINNON

Cornu, Andreas de. *See* VETTER, CONRAD.

Cornuel, Jean. *See* VERJUS (i).

Cornysh [Cornish, Cornyshe, Cornysshe]. Several English musicians with this surname were active in the late 15th century and the early 16th, and references to them by their surname alone makes identification difficult. Nevertheless three figures can be distinguished: (1) John Cornysh (2) William Cornysh (i) and (3) William Cornysh (ii).

(1) **John Cornysh** (*fl* 1500). Composer. He wrote a florid two-part setting of the Easter processional *Dicant nunc Judei* in the Ritson Manuscript (*GB-Lbl* Add.5665). He may have been the John Cornysh of Winchester who became a scholar at Winchester College in 1472 at the age of 11. He may also have been related to the John Cornysh who worked as a scribe at Magdalen College, Oxford, in 1488–9 and who carried out repairs to choirbooks at New College in 1509–10 (*HarrisonMMB*).

(2) **William Cornysh (i)** (*d c*1502). Church musician who may have been the brother of (1) John Cornysh. He was Informator choristarum at Westminster from 1479 to 1491. It is possible that he remained active as a musician after this date; he continued to live – at a reduced rent in view of his good service – within the Abbey premises until his death, and his wife Joanna remained there for at least five years thereafter. He was granted a pension by the Abbey in 1499. His death is recorded in the Fraternity of St Nicholas, of which he was a member, and he was buried in the churchyard of St Margaret's, Westminster.

It has been suggested, based on the evidence of music manuscripts, documentary records and on stylistic grounds, that he was the composer of the sacred works previously assumed to be by William Cornysh (ii) (Skinner, 1997; see below).

(3) **William Cornysh (ii)** (*d* 1523). Composer, poet, dramatist and actor, who may have been the son of William Cornysh (i). This relationship has not been proved, nor is there complete certainty of identity in some of the references to 'Cornysh' in the royal accounts and elsewhere. Only the compiler of the Fayrfax Manuscript (*GB-Lbl* Add.5465) took care to avoid confusion by ascribing three pieces there to 'William Cornyssh Junior'.

It was probably this Cornysh who received several payments for his part in court entertainments from 1493 onwards. The first was on 12 November 1493 'for a prophecy', followed by payment for playing the part of St George in the Twelfth Night revels of 1494. In 1501 a Cornysh devised pageants and 'disguysings' for the wedding festivities of Arthur, Prince of Wales, and Catherine of Aragon, and it was probably the same man who received payment 'for setting of a Carrall' on Christmas Day 1502.

In 1504 he was imprisoned in the Fleet, and while in prison he wrote a poem entitled *A Treatise bitwene Trouth and Enformacion* (*GB-Lbl* Roy.18.D.11; ed. E. Flügel, *Anglia*, xiv, 1892, 466–71) which is superscribed 'In the Fleete made by me William Cornysshe otherwyse called Nysshewhete, chapelman with the moost famost kyng Henry the vij[th]'. His alias is clearly made up of the last syllable of his name and 'whete' for 'corn'. The treatise, written in seven-line stanzas of rhyme royal, consists of four introductory verses which complain how a man may be convicted by false information, followed by *A Parable betwene Enformacion and Musike*, which argues that the author had been wrongfully accused. The poem makes elaborate use of musical terms. It is not known for what offence he was sent to the Fleet; the common assertion that it was for a satire against the unpopular Sir William Empson is based on a misreading of a passage in Stow's *Annales*.

As a Gentleman of the Chapel Royal Cornysh was present at the interment of Henry VII, the coronation of Henry VIII (both in 1509) and the burial of Prince Henry in 1511. On 29 September 1509 he became Master of the Children of the Chapel Royal in succession to William Newark, for whom he had deputized earlier; he held this post until his death. In this capacity he was responsible for the music performed in the chapel, and on two occasions in April 1515 he administered payments to visiting musicians who performed during the services there. He was also responsible for the education and general welfare of the choristers. Between 1509 and 1517 several royal choristers (including William Saunders and Robert Philips) boarded with Cornysh, and it appears from the monthly payments that from June 1517 all the choristers boarded with him. He is mentioned in an exchange of letters dating from 1518 between Richard Pace, the king's secretary, and Cardinal Wolsey concerning a chorister that the king had borrowed from the cardinal's chapel for his own; Cornysh was told that he must treat the boy well, 'otherwise than he doth his own' (Brewer, nos.4024–5, 4043–4, 4053–6). At the same time he maintained connections with Westminster Abbey, as William Cornysh (i) had done: from 1517 to 1520 he leased accommodation from the Abbey, and for the feast of St Edward in 1522 he instructed the choristers of the Lady Chapel.

From 1509 Cornysh was the leading light in the plays and entertainments that enlivened court life. It is unfortunate that none of his dramatic writings survives (the 'fantastic attributions' of Wallace were commented on by Chambers), but some of the plays in which he took part are known, among them *The Golden Arbour* (1511), *The Dangerous Fortress* (1514) and the *Triumph of Love and Beauty* (1514). Two of the main actors besides Cornysh were William Crane and John Kite, and these three are mentioned in a poem by Alexander Barclay (quoted by Stevens):

> All this may courtiers in court ofte times heare,
> And also songes oftimes swete and cleare.
> The birde of Cornwalle, the Crane and the Kite
> And mo other like to heare is great delite,
> Warbling their tunes at pleasour and at will,
> Though some be busy that therin have no skill.

Cornysh and Kite were also listed as visiting musicians at St Mary-at-Hill in 1510–11 (see Baillie, 1962).

In September 1513 Cornysh took the Chapel Royal to France in the retinue of Henry VIII, and their performances won great favour. In June 1520 he was again across the Channel, to supervise the Chapel Royal's ceremonies at the field of the Cloth of Gold: he was in charge of the pageants on the Sunday night, and received payment for the maintenance of ten choristers from 29 May to 22 July. In 1522 the Emperor Charles V visited England to cement an alliance with Henry VIII against the French, and on 15 June the court was entertained with a play by Cornysh which outlined in simple allegory the progress of the negotiations and the expected outcome. The play is described in a letter written on 21 June 1522 by Martin de Salinas, ambassador of the Archduke Ferdinand.

Various import and export licences that Cornysh was formerly thought to have received (see Pine) were in fact awarded to his successor William Crane. On 20 August 1523 Cornysh was granted the manor of Hylden in Kent. All that is known of his domestic life is that his wife's name was Jane and that he had a son called Henry. His will, made in January 1512, was executed on 14 October 1523. He was buried in the 'Roode' church of East Greenwich.

William Cornysh (ii) made a notable contribution to the repertory of the secular partsong, which flourished in the reign of Henry VIII. Many of these show the influence of the medieval carol, with its verses and burdens. *Woffully araid* has three verses with a burden that is given in full at the beginning and end but is shortened between the verses. *Yow and I and Amyas* is simple and chordal. *A robyn* is a three-part canon, and *My love sche morneth* is canonic in its two lower parts.

These two pieces, like some other partsongs in this repertory, seem to incorporate elements of pre-existing melodies. Of the instrumental pieces, *Fa la sol* is long and intricate, and the untitled piece seems to be a *catholicon*, that is, designed to be perfomed in different modes. Its bass part is constructed like a palindrome, pivoting at bars 15 and 25.

A number of impressive sacred works are ascribed in other sources to a composer named Cornysh. In addition, there are works now lost that are attributed to someone of this name: an antiphon *Altissimi potentia* (NOHM, iii, 1960, p.318, n.2); a *Magnificat*, a *Stabat mater* and a five-part antiphon *Ad te purissima virgo* (formerly in the Eton Choirbook, *GB-WRec* 178) and some masses listed in a 1529 inventory of King's College, Cambridge (*Harrison MMB*, appx iv).

The name 'Cornysh' was entered in small writing at the end of several works, including three masses, in the Lambeth Choirbook (*GB-Llp* 1), but the significance of this is not known. In the extant Eton Choirbook pieces the style ranges from the flamboyance of the surviving *Stabat mater* to the simple eloquence of the *Ave Maria mater Dei*. The surviving *Magnificat* is also extremely florid in places and encompasses an unusually wide range, from C to g″. It has been suggested that the sacred works are the work of William Cornysh (i) rather than the younger man (see Skinner, 1997). If indeed they are by William Cornysh (ii), however, then he was a composer of great emotional and technical range; whichever the case, the younger Cornysh's versatility as poet, dramatist, 'player' and composer reveals him to be a true man of the Renaissance.

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Editions: *The Eton Choirbook*, ed. F. Ll. Harrison, MB, x (1956, 2/1967); xi (1958, 2/1973); xii (1961, 2/1973) [H]
Music at the Court of Henry VIII, ed. J. Stevens, MB, xviii (1962, 2/1969) [S]

SACRED

in GB-WRec 178 unless otherwise stated

Ave Maria mater Dei, 4vv; H xii, 57
Gaude flore virginali, 6vv, frag.; incipit in H xii, 161
Gaude virgo mater Christi, 4vv; H xii, 59
Magnificat, 5vv, *Cgc* 667; ed. in EECM, iv (1962), 49
Salve regina, 5vv, *En* Adv.5.1.15, *Lbl* Add.34191, Harl.1709, *WRec* 178; H x, 116
Stabat mater dolorosa, 5vv, inc.; H xi, 137

SECULAR

in Lbl Add.31922 unless otherwise stated

Adew, adew, my hartis lust, 3vv; S 17
Adew, corage, adew, 3vv; S 32
Adew mes amours, 4vv; S 12
A robyn, gentyl robyn, 3vv; S 38
A the syghes, 3vv; S 25
Ay besherewe yow, 3vv, *Lbl* Add.5465; ed. in *HawkinsH*, 368, also in MB, xxxvi (1975)
Blow thi horne hunter, 3vv; S 29
Concordans musycall, 4vv, inc., *XX Songes* (London, 1530)
Hoyda, hoyda, jolly ruttrkyn, 3vv, *Lbl* Add.5465; ed. in *HawkinsH*, 370, also in MB, xxxvi (1975)
My love sche morneth, 3vv; S 23
Pater noster, 3vv, inc., *XX Songes* (London, 1530)
Pleasure it is, 4vv, inc., *XX Songes* (London, 1530)
Trolly lolly loly lo, 3vv; S 32
Whilles lyve or breth is in my brest, 3vv; S 40
Woffully araid, 4vv, *Lbl* Add.5465, also in MB, xxxvi (1975)
Yow and I and Amyas, 3vv; S 33

INSTRUMENTAL

Fa la sol, a 3, *Lbl* Add.31922, *XX Songes* (London, 1530); S 7
Untitled piece, a 3, *Lbl* Add.31922; S 46

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DAVID GREER (with FIONA KISBY)

Corona, Agostino (*b* Treviso; *fl* 1579–95). Italian composer. In 1579 he was working as *maestro di cappella* at the abbey of S Maria della Carità near Venice, and in the same year he published a collection of vesper psalms for six voices. Dedicated to a fellow canon regular, Ascanio Martinengo, this contains 16 settings, the last of which, *Et exultavit spiritus meus*, expands to seven parts for its final, canonic peroration. A manuscript set of four-part *falsobordoni*, recorded in the literature (see *EitnerQ*), is not known to have survived. Corona is also known to have composed some madrigals, three of which appeared in print (two in RISM 1593[7], and one in Scaletta's *Amorosi pensieri*, RISM 1590[25]); he also contributed a five-part psalm, *Beate omnes*, to Giammateo Asola's *Psalmodia* (RISM 1592[3]).

DONALD FOUSE/IAIN FENLON

Corona, Giovanni (*b* Vicenza; *d* 1600). Italian composer. All that is known of his career places him in Treviso, where he was elected organist of the cathedral in 1575, a post which he held for 25 years. His published works suggest connections with the Accademia Filarmonica in Verona. His earliest piece appeared in the second book of five-voice madrigals (RISM 1569[26]) by Ippolito Chamaterò, a member of the Accademia, while Corona's *Primo libro de madrigali a cinque voci* (Venice, 1574) is dedicated to Count Mario Bevilacqua, the group's patron, and opens with an encomiastic piece in the bland style traditionally reserved for such compositions. Elsewhere in the book Corona handled a variety of more demanding techniques with competence; at the opening of *Lagrime dunque speme* he contrived some particularly telling 'pathetic' effects by skilfully managed suspensions and chromatic inflections. More typical of the book as a whole is *Pur mi dimostri*, with its fusion of the homophonic and contrapuntal styles, terse opening motifs, paired imitations and sections in triple time.

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IAIN FENLON

Coronach (Gael.: *corranach*). A lament over the dead in Gaelic-speaking Scotland. *See* CAOINE and LAMENT, §1.

Coronado, Luis (*d* Mexico City, 31 March 1648). Mexican composer. He was a singer in Mexico City Cathedral in 1621, under Antonio Rodríguez Mata, and became principal organist in 1632. On Mata's death in 1643, he was appointed *maestro de capilla*, a position he held until his death in 1648, when he was succeeded by Fabián Pérez Ximeno. Coronado's works include a four-part *Magnificat*, a *Missa a 12 vozes de octavo tono* for three choirs, and four Passions in the choirbooks of Mexico City Cathedral. Like his predecessor, whose two Passions are also included in the choirbooks, Coronado wrote in a style that displays a sober Spanish tradition, but with a marked preference for melismas, as well as melodic and rhythmic sequences. The Passions of both Coronado and Mata set a precedent for four-part polyphonic compositions that was imitated and emulated during the following century in New Spain and as far as the distant outpost of Santa Barbara, California.

MARK BRILL

Coronaro. Italian family of composers and musicians.

(1) Antonio Coronaro (*b* Vicenza, 29 June 1851; *d* Vicenza, 24 March 1933). Composer and teacher. A pupil of Francesco Canneti in Vicenza, he was organist at the cathedral there from 1885 and also taught the piano, harmony, counterpoint and composition. Only the first two of his five operas were performed, and *Seila* (performed Vicenza, 1880), the first, was his only success. The plot is from the biblical story of Jephtha and is treated in the manner of a grand opera, with choruses shouting 'Vittoria', marching bands on stage, ballet etc. Critics considered Coronaro too influenced by Verdi and Gomes.

WORKS

Ops: Seila (melodramma tragico, 3, A. Boni), Vicenza, Eretenio, 18 Jan 1880, vs (Milan, n.d.); La maliarda (2), Vicenza, Eretenio, carn. 1884; Il falco di Calabria (3), Vicenza, Patronato Leone XIII, 15 Jan 1903; Edwart, unperf.; Olinta e Simone, unperf.

Other: Requiem (1871); Missa 'Justus ut palma' (Milan, n.d.); Te Deum (Milan, n.d.); other sacred works; pf pieces

(2) Gaetano Coronaro (*b* Vicenza, 18 Dec 1852; *d* Milan, 5 April 1908). Composer, conductor and teacher, brother of (1) Antonio Coronaro. Though he began his education as a classics scholar, he soon turned to music, studying the piano, harmony and counterpoint with Francesco Canneti in Vicenza. In 1871 he entered the Milan Conservatory, studying composition with Franco Faccio. For his graduation in 1873 he wrote an eclogue, *Un tramonto*, to a libretto by Boito, a friend and admirer of his work. This short work proved tremendously successful, being performed as far away as Moscow and Chicago and winning the Giovannina Lucca prize of 200 gold lire. This prize enabled Coronaro to pursue his studies by travelling abroad; a trip to Germany produced a passion for Wagner.

On his return to Milan in 1876, Coronaro began three successful careers – as teacher, conductor and composer. In 1879 he held the chair of harmony and counterpoint at the conservatory and in 1894 he succeeded Catalani in the chair of composition and held it until his death. He conducted at La Scala, in 1879 substituting for Faccio.

The success of *Un tramonto* suggested to Coronaro that he might also succeed as an opera composer, but only the first of the five he composed, *La creola*, had a very favourable reception (it was given 14 performances), while two operas were never performed: *La Signora di Challant*, on a libretto by Giacosa, and *Enoch Arden* (written 1905), on which Coronaro worked with his friend, the Vicenza-born writer Antonio Fogazzaro. *Un tramonto* is a simply structured pastorale, with a *Prologo sinfonico* depicting a hunters' chorus and a storm and four numbers in classic recitative-aria format. The fifth and final number is more ambitious, making use of an unaccompanied offstage chorus singing the Angelus and the return of earlier melodic ideas. *La creola*, a grand opera with *verismo* overtones in the plot, was considered a more original work, even though it clearly showed the influence of Wagner, Meyerbeer and Verdi. It presents a love triangle in which the contralto villainess, in a jealous rage, pushes the soprano heroine off a cliff at the end of Act 2. This premature gesture leaves little for the final act except the revenge of the murder during the heroine's funeral cortège. Critics have held Coronaro to be tied to a Verdian tradition, more an assimilator of styles than a creator in his own right.

WORKS

Ops: Un tramonto (eclogue, 1, A. Boito), Milan, Conservatorio di Musica, 8 Aug 1873, vs (Milan, 1873); La creola (3, E. Torelli-Viollier), Bologna, Comunale, 2 Nov 1878, *I-Mr**, vs (Milan, 1879); Il malacarne (3, S. Interdonato), Brescia, Grande, 20 Jan 1894; Un curioso accidente (scene liriche, 1, V. Tedeschi-Treve, after C. Goldoni), Turin, Emanuele, 11 Nov 1903, *I-Mr**, vs (Milan, n.d.); Enoch Arden (A. Fogazzaro, after A. Tennyson), 1905, unperf.; La Signora di Challant (G. Giacosa), unperf.

Orch: Sym.; Ouverture campestre; Danza burlesca; Scherzo; Capriccio; Ouverture; Meditazione

Chbr: 2 pf trios (1 pubd, Milan, 1885); str qt; Minuetto, str qt; In autunno, str qt; vn pieces

Sacred works, pf pieces

(3) Gellio Benevenuto Coronaro (*b* Vicenza, 30 Nov 1863; *d* Milan, 26 July 1916). Composer, pianist and conductor, brother of (1) Antonio Coronaro. He studied at the Liceo Filarmonico, Bologna, graduating in 1883. As with his brother, Gaetano, his graduation composition was a one-act idyll (*Jolanda*) that won tremendous acclaim and a prize. He had considerable success as a pianist and conductor. One opera, *Festa a marina*, triumphed, winning first prize in the third Sonzogno competition, but subsequent theatrical ventures failed. *Festa a marina* was considered a poor, if slavish, imitation of *Cavalleria rusticana*; its *verismo* plot, set in Calabria, presents the singular spectacle of the treacherous wife slain on stage, 'uttering gurgling sounds as she falls with cut throat'. The tunes are passable, however, and Coronaro punctuated the drama with effective offstage choruses; these were sung with ironic indifference to the foreground tragedy of the principals. Coronaro had three other operas performed, one of which, *Claudia*, was published by Sonzogno. He produced many arrangements as well as a treatise on counterpoint.

WORKS

Ops: Jolanda (1, G. Chiericato), Bologna, Liceo Musicale, 24 June 1883; La festa a marina (bozzetto lirico, 1, V. Fontana), Venice, Fenice, 21 March 1893, vs (Milan, 1893); Minestrone napoletano (operetta), Messina, 1893; Claudia (dramma lirico, 3, G.D. Bartocci-Fontana, after G. Sand), Milan, Lirico, 5 Nov 1895, vs (Milan, 1895); Bertoldo (ob, 3, M. Basso), Milan, Fossati, 2 March 1910

Vocal: Missa secunda; Missa solenne; Preghiera della sera; songs, 1v, pf

Inst: str qt; Gavotta, Tänze-Traum, str qt; pf trio; pf pieces; org pieces

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MARVIN TARTAK/CARLIDA STEFFAN

Coronatus. *See* CANTUS CORONATUS.

Corpo di musica (It.). *See* MILITARY BAND. *See also* BAND (i), §§II–III.

Corporazione delle Nuove Musiche. Italian society active from 1923 to 1928, founded by ALFREDO CASELLA. *See also* ITALY, §I, 7.

Corps de rechange (Fr.). (1) *See* CROOK.

(2) Term used for a member of the set of interchangeable joints of varying lengths with which many 18th-century flutes and oboes were provided. The choice of *corps de rechange* determined the pitch of the instrument.

For illustration *see* FLUTE, §4 (ii), fig 4*d*.

Corradi, Flamminio (*b* Fermo; *fl* 1615–44). Italian singer and composer. He was hired to sing in the chapel of S Marco, Venice, on 11 April 1615 and was there at least until 1620. From 1630 until at least 1644 he worked for the music patron Enzo Bentivoglio and his son, being responsible for the upkeep of military garrisons. He published *Le stravaganze d'amore*, for one to three voices and continuo (Venice, 1616, 2/1618), which comprises 15 pieces, all but three of them duets. The collection is notable for being the first Venetian songbook to be published with Spanish guitar tablature, and for its inclusion of chitarrone tablature. The simple songs are all strophic and generally diatonic and syllabic. Short passages of imitation occur frequently between voice parts and changes within songs between duple and triple metre are common. The opening duet, *Stravaganza d'amore*, is a parody of Marenzio's setting of the final intermedio of Cristoforo Castelletti's play, *Le stravaganze d'amore* (probably composed 1585). Fétis mentioned sets of madrigals for four and five voices respectively (Venice, 1622–7), but no copies survive.

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NIGEL FORTUNE/ROARK MILLER

Corradi, Giulio Cesare (*b* Parma; *d* ?Venice, 1701/2). Italian librettist. By the 1690s Coronelli had included him in a list of poetry instructors, along with Apostolo Zeno, Francesco Silvani and others. He wrote 22 librettos for Venetian theatres between 1675 and 1702. His career as an original librettist began with two large-scale works for the Teatro S Salvador, set by Giovanni Legrenzi. The first, *La divisione del mondo* (1675), pays homage to the Venetian nobility (to whom the libretto is dedicated), and its theme, the division of the universe, gave rise to magnificent spectacle. Surviving designs for Corradi's second work, *Germanico sul Reno* (1676, in *F-Po*), make clear the mechanisms behind such spectacle. Corradi had a long-standing association with theatres owned by the Grimani family; he provided librettos for SS Giovanni e Paolo between 1686 and 1693 and he wrote three works for the first four seasons (1678–81) of their new theatre, the S Giovanni Grisostomo.

Corradi played no role in the efforts made in the 1690s to elevate libretto style, even though he did introduce serious elements into three works about 1690: deaths take place on stage in *Il gran Tamerlano*, *L'amor di Curzio per la patria* and *Alboino in Italia*. His works emphasize lively character interaction; they have some historical basis, except for *La divisione del mondo* and two works that draw upon Tasso, *La Gierusalemme liberata* and *Gli avvenimenti d'Erminia e di Clorinda*. The last two were of contemporary relevance because of the ongoing struggle of Venice against the Turks.

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HARRIS S. SAUNDERS

Corradini [Coradini, Coradigni], **Francesco** (*b* Venice, ?1690–92; *d* Madrid, 14 Oct 1769). Italian composer, active in Spain. He may have been born about 1690, since his wife Teresa Marnara was about 80 at the time of his death in 1769. According to his own declaration, he was a native of Venice, not of Naples as was previously assumed. However, his first known works – an oratorio and an *opera buffa*, *Lo 'ngiegno de le femmine*, in Neapolitan dialect – were written for Naples, and the opera was successfully performed there in 1724, followed by two more stage works and a serenata in 1725. Corradini then left Naples for Spain, finding employment as a *maestro de capilla* of the viceroy Prince of Campoflorido in Valencia. There he wrote the three-act comedy *Folla real*, performed on 25 October 1728 during festivities honouring the birthday of Queen Isabella Farnese. Corradini's name has thus become associated with another *Folla real*, the three-act pastoral melodrama *La Dorinda*, which according to its anonymous score (*E-Mn*) had also been mounted in Valencia, but for a celebration of the queen's nameday (19 November). This, however appears to be a pasticcio (it includes an aria from Feo's *Siface* of 1723).

In 1729 Corradini moved to Madrid, where from 1731 to 1741 he virtually dominated the public theatrical scene with his successful Spanish operas, zarzuelas, *comedias*, *sainetes* and *auto sacramentales* in the modern Italian style. His scores for the comedies *Eco y Narcisco* and *Las mascaras* are characterized by catchy tunes with regular phrase structure and simple harmonic vocabulary that reflect the public taste of the time. In 1741, seeking the stability and honour of a court position, he petitioned King Philip V for an appointment as a *maestro* of the royal chapel citing his public success and that he had contributed 'Villanzicos de Navidad' for royal services. However, his petition was denied in 1743, and he returned to composing Spanish operas. In 1747, under King Ferdinand VI, he joined G.B. Mele and the *primo maestro* of the *capilla real*, Francesco Corselli, as a director of the orchestra at the royal theatre in the palace of Buen Retiro managed by Farinelli, and collaborated with them in composing the music for a Spanish adaptation of Metastasio's *La clemenza di Tito*, and in the following year Rolli's *Polifemo*. Corradini did not die in 1749, as has been stated, but he withdrew from the operatic scene and dedicated himself completely to his duties as *maestro de musica de camera* of the queen dowager Isabella Farnese at S Ildefonso, a position he had gained on 15 August 1747. He also served as music teacher of the infanta Maria Antonia until her marriage to Victor Amadeo III of Savoy in 1750. When Queen Isabella died in 1766 he lost his position and retired with a substantial loss of income.

WORKS

stage works, first performed in Madrid, unless otherwise stated

as – *auto sacramentale*
com – *comedia*
ob – *opera buffa*
zar – *zarzuela*

Il glorioso S Giuseppe sposo della Beata Vergine (orat), Naples, Casa Giuseppe Di Roberto, 19 March 1721, lib *I-Tfanan*
Lo 'ngiegno de le femmine (ob, F.A. Tullio), Naples, Fiorentini, 1724
L'aracolo de Dejana (ob, Tullio), Naples, Nuovo, carn. 1725
Serenata, Naples, Casa Francesco Santoro, 1725, lib *I-Tfanan*
Il premio dell'innocenza, ovvero Le perdite dell'inganno (dramma per musica, C. de Palma), Naples, Nuovo, Dec 1725, lib *I-Bc*
Folla real (ob, 3), Valencia, Palacio del viceré, 25 Oct 1728
El amor más fino y constante, Valencia, Olivera, 27 Jan 1729
Amado y aborrelido, Valencia, Olivera, 24 Nov 1729
Con amor non hay libertad (melodrama armónica, 2), Guz, 22 Jan 1731
Templo y monte de Filis y Demofonte (zar, J. de Cañizares), Príncipe, 27 Oct 1731
La sirena de Trinacria (zar), 1732
La immunidad del sagrado (as), ?12 June 1732
Milagro es hallar verdad (zar, 2, Cañizares), Príncipe, 28 Nov 1732
Gloria de Jésus cautivo y Prodigos de su rescate (com, A. Azevedo), Dec 1732
Santa Gertrudis (com de santo), Cruz, 22 Dec 1732 [Act 2]
La boba discreta (com, Cañizares), Príncipe, 7 Feb 1733
La vacante general (auto, P. Calderón de la Barca), 12 June 1733
El dia mayor de los dias (auto, Calderón), Cruz, 1733
Eco y Narcisco (com, Calderón), Cruz, 22 Jan 1734, *E-Mm*
Non hay que temer a la estrella si domina Venus bella (com), Príncipe, 26 Feb 1734
Vencer y ser vencido: Anteros y Cupido (zar, 2, J. de Anaya y Aragonés), Príncipe, 14 Feb 1735
Trajano en Dracia y Cumplir con amor y honor (op, 2), Caños del Peral, sum. 1735; rev. Cruz, 21 Sept 1737
Las prodigiosas señales del nacimiento de Cristo (auto), Cruz, 8 Oct 1735
Dar el ser el hijo al padre (melodramma armónica, 2, after P. Metastasio: *Artaserse*), Príncipe, 31 Jan 1736
El ser noble es obrar bien, Caños del Peral, Nov 1736
La Clicie (dramma armónica, Cañizares), Príncipe, carn. 1739
La mágica Florentina (com), carn. 1739
El mágico broacario (com), carn. 1739
La Elisa [Burlas y veras de amor: La Elisa] (op, 2, Cañizares), Príncipe, 30 Jan 1739; rev. Cruz, Nov 1739
La semilla y la cizaña (auto, Calderón), 1739
La peñas de Montserrat (com), 1739 [bailes]
El anillo de Giges (com, Cañizares), Príncipe, 1740
Don Juan de Espina en Madrid (com), 1740, *Mm*
A falta de hechieros lo quieren ser los gallegos (com), ? Nov 1740 or Oct 1741
Don Juan de Espina en Milan (com), 1741
El Thequeli (dramma scenico, N.A. Solano y Lobo), Caños del Peral, 1744, lib *Mm*
La más heroica amistad y el amor más verdadero (os, M. Guerrero, after Metastasio: *L'olimpiade*), Caños del Peral, Aug 1745
La Briseida (?os or serenata), Cruz, 14 Aug 1745; rev. Príncipe, 23 May 1746 [3 arias]
Margarita de Cortona, Príncipe, 26 Dec 1745
San Francisco de Paula (com de santo), Príncipe, 30 May 1746
Nuestra Señora de la Salceda (? as or com, Calderón), 1746
El jardín de Falerina (? auto or com, Calderón), 1746
La cura y la enfermedad (auto, Calderón), 1746
La clemencia de Tito [Act 2] (os, I. de Luzán y Suelves, after Metastasio), Buen Retiro, carn. 1747, Act 2 [Act I by F. Corselli; Act 3 by G.B. Mele]
El Polifemo [Act 2] (os, P. Rolli), Buen Retiro, 20 Jan 1748, [Act 1 by Corselli; Act 3 by Mele]
El asombro de Jerez: Juana la Rabicortona (com), Príncipe, 1748
Nuestra Señor de Milagro (com de santo), 1749
Las mascaras (com) [bailes], *Mm*

Doubtful: La Dorinda (melodrama pastoral), ?pasticcio, Valencia, Palacio Real, 19 Nov [without year], *Mn*; Agatocle (op), Con amor non ci è libertà (op), La Lucrezia (op), Miracolo è trovar verità [?op], Soddisfar con amore, e onore [?serenata], all mentioned by Cappelletto

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HANNS-BERTOLD DIETZ

Corradini [Coradini, Corradino], **Nicolò** (*b* ?Cremona; *d* Cremona, 7 Aug 1646). Italian composer and organist. He was a pupil of Omobono Morsolino, whom he succeeded before 1611 as organist of Cremona Cathedral; he also became organist of S Pietro, and, on 1 September 1611, of the Cappella delle Laudi at the cathedral. In 1635 he succeeded Tarquinio Merula as *maestro* of the Cappella delle Laudi. He also directed the music at the Accademia degli Animosi, Cremona. Of Corradini's vocal music, there survive only a few items in anthologies and a book of concertato motets of a type increasingly popular at the time in Italy. Of the 20 motets in the collection, five require obbligato instruments, but only two, *Proserpe lux venit* and *Deliciae meae esse cum Christo*, adopt the new, modern grouping of two violins. The others are written for an instrumental ensemble that is more 'archaic' (but which continued to have its own repertory at least until the middle of the 1630s), consisting of one high instrument (violin or cornett) and one low one (violone or trombone). He also wrote a fair amount of instrumental music in which traditional features mingle with more modern elements.

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Madrigali, 5, 8vv, con sinfonie de viole (?Venice, 1620), lost
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NIGEL FORTUNE/RODOBALDO TIBALDI

Corranach (Gael.). *See* Coronach.

Corrêa [Correia], **Henrique Carlos** (*b* Lisbon, 10 Feb 1680; *d* after 1752). Portuguese composer. A member of a rich family, he studied with Domingos Nunes Pereira (*d* Lisbon, 29 March 1729), *mestre de capela* of Lisbon Cathedral. After about a decade as director of music at Coimbra Cathedral, he took the military order of Santiago in the royal monastery of Palmela on 24 July 1716, also becoming *mestre de capela* of that monastery, a post he retained until at least 1752. His now lost compositions, as catalogued by Barbosa Machado, included 42 sacred works, some for as many as 18 voices. 18th-century copies of the parts for Holy Week Matins survive (responsories for SATB, cello and organ, in *P-La*).

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ROBERT STEVENSON

Correa, Juan [Correa, Joan; Correya, João] (*b* early 17th century). Spanish (or possibly Portuguese) composer. A certain Juan Correa was hired as cornett player at S Salvador, Seville, on 18 March 1634 and continued there at least until 2 September 1644. His name suggests a relationship to Francisco Correa de Arauxo, who was then organist of S Salvador. It is unclear whether he was the composer of two fine variation tientos (called 'obras') ascribed to Joan Correa and João Correya respectively (in *P-Pm*): an edition of one has been published (Cincinnati, 1967), and both are transcribed in B. Hudson: *A Portuguese Source of Seventeenth-Century Iberian Organ Music: MS 1577, Loc.B, 5, Municipal Library, Oporto, Portugal* (diss., Indiana U., 1961).

BARTON HUDSON

Correa, Manuel [Manoel] (*d* Zaragoza, 31 July 1653). Portuguese composer. He seems to have spent most of his life in Spain. While quite young he became a Carmelite monk and served as choirmaster at Sigüenza Cathedral. On 5 August 1650 he was appointed to a similar position at the cathedral of La Seo, Zaragoza; because of his frail health he was granted a salary of 500 escudos, with provisions in proportion, instead of the 200 escudos offered him originally. In his own time he was specially regarded as a composer of charming villancicos and similar pieces for the royal chapel at Madrid and other churches. Several of his sacred as well as his secular works are of high quality and appear to have been performed widely not only in Spain but in Latin America too.

WORKS

Mass (8th tone), 8vv
4 motets, 4vv: Alleluia, Ave Maria; Alleluia, Virga Jesse; Gaude Maria; O Jesu dulcissime
Other sacred works, *E-Bc*, *Mn*, *V*

32 villancicos, 1v, 3vv
31 villancicos, 4vv, most in MS: tonos humanos, *Mn*, others *Bc*
Some pieces ed. in *Teatro lírico español anterior al siglo XIX*, ed. F. Pedrell, xiii (La Coruña, 1897); *Cancionero musical popular español*, ed. F. Pedrell, iv (Valls, 1922); MME, xxxii (1970); *Cancionero musical de Lope de Vega*, ed. M. Querol Gavaldá (Barcelona, 1986)
Sources of several inc. works in *StevensonRB* and Stevenson (1962)

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J.V. González Valle: 'Relación entre el verso castellano y la técnica de composición musical en los villancicos de Fr. Manuel Correa (S. XVII)', *AnM*, li (1996), 39–69
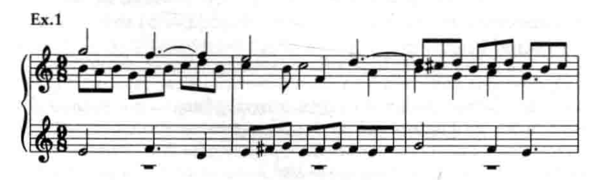
BARTON HUDSON

Correa de Arauxo [Arauxo de Azevedo, Arauxo de Açebedo], **Francisco** (*b* Seville, bap. 17 Sept 1584; *d* Segovia, between 16 Oct and 3 Nov 1654). Spanish

composer, organist and theorist. He seems to have had no theoretical training, and formed his style through studying the works of Diego del Castillo and Francisco de Peraza. On 1 September 1599 he was appointed organist of the collegiate church of S Salvador, Seville, but litigation stirred up by his rival Juan Picafort delayed the confirmation of his appointment until 24 September 1605. He held the post until 31 March 1636. Ordained priest, he became a member of the Confraternidad de S Salvador and was perhaps appointed chaplain to the Convento Real de la Encarnación in Madrid about 1630. Between 1608 and 1635 some signatures bear the additional surname de Açebedo. During that period he competed without success for cathedral posts in Seville (1613), Málaga (1613) and Toledo (1618). After being involved in a series of lawsuits with the chapter of the collegiate church of S Salvador from 1629–30 onwards, and spending some time in prison, he was nominated organist of Jaén Cathedral in 1636. He gave up that post on 16 April 1640; on 2 May 1640 he was elected a prebendary of Segovia Cathedral. Despite an invitation, late in the day, from the chapter of Seville Cathedral to return to his native town, he remained in Segovia until he died, in poverty. His nephew Juan Arias [Macias], his pupil in Seville in the 1630s, succeeded him as interim organist in Segovia. Correa's will makes no reference to his musical works.

Correa's surviving music is all in his *Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad organica* (Alcalá, 1626; ed. in MME, vi, 1948, and xii, 1952). This important volume, which shows him to have been one of the chief composers to establish the Baroque style in Spain, combines a repertory of organ music with a theoretical treatise and certain didactic features. The compositions are arranged in five stages in order of difficulty, the final ones posing formidable technical problems for the performer. They also serve to illustrate points made in the opening treatise; these include the rudiments of tablature (based on the Spanish keyboard tablature used by Cabezón) and various aspects of keyboard playing. Four possible key signatures ('genera') are described: no signature ('genero diatonico'), one flat ('genero semicromatico blando'), one sharp ('genero semicromatico duro') and three sharps ('genero semiarmonico duro'). These are then related to the 12-mode system of Zarlino. Rhythmic complexities, which abound in the later compositions, include not only triplets but also groupings of 3, 5, 7, 9, 11 and 18 notes. Another trait is the irregular grouping of equal notes, such as 4 + 3 + 2, 4 + 2 + 3 and 2 + 2 + 2 + 3, as shown in ex.1.
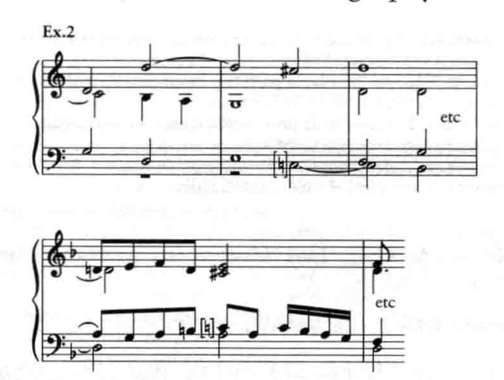
Ex.1



Correa treated dissonance boldly and made special mention of a new dissonance ('punto intenso contra remisso') involving the simultaneous sounding of a note and its chromatic alteration (ex.2). He also discussed ornaments, which should be supplied tastefully whether specifically indicated or not.

Of the 69 compositions in the *Facultad organica* 62 are tientos; the rest comprise two chanson intabulations, two

Ex.2



cantus firmus settings of sacred melodies and three sets of variations. The term 'discursos' used in the title refers to tientos of more advanced technique. Those near the beginning of the volume show little advance in technique and style on similar pieces by Cabezón, but later ones are more and more profusely laden with embellishments which take the place of contrapuntal thematic development. As many as 28 are monothematic, and nearly half of the remainder have only two themes; they are thus in marked contrast to the polythematic works of Rodrigues Coelho, which as a rule are also much longer. Correa normally wrote in an archaically modal language spiced at times with the sort of dissonance already referred to and enhanced by occasional affective melodic progressions such as augmented 4ths and diminished 4ths and 5ths. In the third and last group of 38 tientos developed for the divided keyboard in the 1560s, he abandoned modal writing in favour of a more modern approach, concerning himself with timbre, density (in the five-part works), rhythmic articulation and virtuosity.

Correa's cantus firmus compositions move contrapuntally with the unadorned borrowed melody in the soprano or tenor. The variations are similar, except that the melody is repeated several times, each time with different accompanying voices. Of the chanson intabulations the more successful is the one based on Crecquillon's *Ung gay bergier* with its imaginative and varied figuration patterns. Correa referred in the *Facultad organica* to others of his works, both practical and theoretical: *Recopilación de tercios*, *Libro de versos*, *Los casos morales de la música* and *De punto intenso contra punto remisso*; all are lost, but a document in his own hand on the qualities desirable in a precentor survives at Jaén Cathedral.

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BARTON HUDSON/LOUIS JAMBOU

Corrêa de Azevedo, Luiz Heitor. *See* AZEVEDO, LUIZ HEITOR CORRÊA DE.

Correggio, Claudio da. *See* MERULO, CLAUDIO.

Correia, Fernão Gomes (*d* Coimbra, after 1532). Portuguese composer and singer. In 1515 he was a clergyman and a singer in the household of Jorge de Almeida, Bishop of Coimbra from 1483 to 1543. Two works by him are known to survive: the *Missa 'Orbis factor'*, for four voices, without Gloria and Credo but with concluding 'Deo gratias' (in *P-Ln* R.11273, ff.72*v*–75), and the profoundly moving four-voice setting of the offertory versicle from the Mass for the Dead, *Hostias et preces* (in *P-Cug* M.M.34, ff. 30*v*–32), which is headed 'optimus lusitanus et optime in arte ('best Portuguese and best in the art' [of music]').

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ROBERT STEVENSON

Correia, Henrique Carlos. *See* CORRÊA, HENRIQUE CARLOS.

Correia de Oliveira, Fernando. *See* OLIVEIRA, FERNANDO CORREIA DE.

Corrente (It.: 'flowing'). A fast triple-metre dance and instrumental form popular from the late 16th century until the mid-18th, often occurring as a movement in a suite. Usually considered an Italian version of the courante, it is typically written in 3/8 or 3/4, in binary form, and has a homophonic texture and a clear harmonic and rhythmic structure. *See* COURANTE, §2.

Corrette, Gaspard (*b* Rouen, 1670/71; *d* Paris, before 1730). French organist and composer. The son of a dancing-master in Rouen, he was 29 when he married Marguerite Vérard there in 1700, and they had eight children, including the famous Michel, the first male. In her will of 1733, Gaspard's widow (reported, apparently in error, to be Marguerite Jourdain) mentions only her eldest daughter, suggesting some sort of rift in the family. In 1703, Gaspard listed himself as organist of the cathedral of Saint Herblain although Boyvin (with whom he may have studied) remained titulaire for three more years. Failing to win the competition for that post, Corrette played at three other churches in Rouen: Saint Pierre le Portier (1708–11), Saint Denis (part of 1711) and Saint Jean (1711–20). He then moved to Paris, where, according to one document, he apprenticed himself (at the age of 49) to a dancing-master. In other documents he was styled as an organist, and it is possible that there were two Gaspard Correttes from Rouen. Also unexplained is his connection to Delft, suggested by Michel on a title-page of pieces 'by the late M. Gaspard Corrette of Delft'. These slight pieces are arrangements by Michel for two *musettes* or hurdy-gurdies based on unknown originals (Paris, 1728–30). His principal work is a *Messe du 8e ton pour l'orgue à l'usage des dames réligieuses* (Paris, 1703/*R*), a complete set of versets in the tradition of François Couperin's 'Convent' Mass, with the addition of two graduals and an extra elevation. Musically, it is in the shadow of Boyvin's works. Its preface is extremely informative on such issues as organ registration and ornamentation.

For bibliography *see* CORRETTE, MICHEL.

BRUCE GUSTAFSON

Corrette, Michel (*b* Rouen, 10 April 1707; *d* Paris, 21 Jan 1795). French organist, teacher, composer-arranger and author of methods on performing practice; son of Gaspard Corrette. Though little is known of his life, his works, which span nearly 75 years, provide an extraordinarily broad view of ordinary light music in France during the 18th century, and his methods are a rich source of information about performing practice and music of the period. He was married on 8 January 1733 to Marie-Catherine Morize. They had a daughter Marie-Anne (1734–*c*1822) and a son Pierre-Michel (1744–1801), who became an organist.

Corrette first established his reputation by becoming musical director of the Foire St Germain and the Foire St Laurent, where he arranged and composed vaudevilles and divertissements for the *opéras comiques* (1732–9). From 1737 until its closure in 1790 he was organist at Ste Marie within the temple of the *grand prieur* of France, thus serving the Chevalier d'Orléans, then the Prince de Conti (1749), and finally the Duke d'Angoulême (1776). About a year after beginning at the temple, he became organist at the Jesuit College in the rue St-Antoine, a position he retained until the Jesuits were expelled in 1762. In 1734 he was styled *Grand maître des Chevaliers du Pivois*, from 1750 *Chevalier de l'Ordre de Christ*. He was well known as a teacher, though his reputation was not always favourable. Unsympathetic people called his pupils 'anachorètes' (*ânes à Corrette*) and in 1779 the *Mercure* said of a new edition of *Les amusemens du Parnasse* (a harpsichord method) that it was good in its time but contemporary students would find little of value in it. Yet for historians his little treatises are full of value. An anecdote in his double bass method (1773) shows that he visited England:

I suppose it is unnecessary to warn those who wear glasses to have some for distance vision. I remember having been at a concert in a little town in England where I saw a trio of spectacles at the harpsichord. Each of the players was competing for the closest position to the music desk. After the heads had knocked against one another, the singer, who was a castrato newly arrived from Italy and who was having difficulty seeing in spite of three pairs of glasses on his nose, had the idea of sitting astride the harpsichordist's hump-back. This advantage didn't last long, because the archlute player at one side of the grotesque group had – unfortunately for him – a wooden leg; and as he was playing standing up and in spite of the telescope that he wore on his beet-nose saw no better than the others, he contrived through his contortions of beating time now on the castrato's back, now on the harpsichordist's hump, and of signalling the page-turn in Hebrew-fashion for the da capo, to let his wooden leg slip causing

them all to fall like Phaeton. A spectator who appreciated novelty called out, 'Bravo, bravo'.

The wording suggests that the trip took place well before 1773; perhaps the *contredanses angloises* for flute duo published in 1740 were gathered at first hand. In his flute method he spoke with authority of the correct performance of English tunes: 'The English compose many *vaudevilles* and country dances to this metre [6/4]. See *Bartholomew Fair, Hunt the Squirrel, Lilliburlero, Hoopt Pettycoat* among the English songs. These airs should be played nobly, marking the crochets well and dotting the quavers two by two'.

These two quotations illustrate one of the most valuable features of Corrette's works: the bits of historical information presented with a rare clarity and concreteness. In his violin method, *L'école d'Orphée*, there are 23 pages of pieces illustrating French and Italian styles, giving a valuable idea of what Frenchmen of the period meant by these designations, so important for the understanding of their explanations of performing practice. A large proportion of Corrette's music is based on popular tunes of all sorts and constitutes an important source for their study. Music from, or written for, *opéra comiques* is presented fully scored, sometimes with place and date of performance. The arrangements run from simple harmonizations to transformations of the tunes into concerto movements, as in the 25 *concertos comiques*. Corrette did well to rely heavily on borrowed material; his original music is conventional and thematically uninspired.

The author of *Pièces pour l'orgue dans un genre nouveau* is given wrongly by Fétis and others (including RISM) as 'Michel Corrette le fils' but the title and preface make it clear that the work is by the elder Michel.

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published in Paris unless otherwise stated

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SACRED

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†Lauda Jerusalem, motet à grand choeur, 1748, unpubd
†Te Deum, motet pour grand choeur, 1752, unpubd
Laudate Dominum de coelis, Ps cxlviii, motet à grand choeur arrangé dans le concerto du printemps de Vivaldi (1766)
†Motets à l'usage des dames religieuses, 1v, org (1775)
Premier livre de motets contenant le Credo, avec plusieurs Elévations et Dominum salvum fac (1785)
3 leçons de ténèbres, 1v, org (1784)
4 messes, 2vv, org (1788)

SECULAR VOCAL

Une élève de Melpomène, vaudeville (1733)
Ier recueil des divertissements de l'opéra comique, op.9 (1733)
Airs parodies in Les ages, op.10 (1733); see 'Chamber'
IIe recueil de l'opéra comique, op.11 (1734)
†L'amour diable à quatre, cantata parodia de la cantate de Médée (1734–7)
†IIIe recueil d'air a chanter, op.17 (1735)
Menuets nouveaux avec la parodie (*c*1735–7); see 'Chamber'
Jeanne, cantatille avec simphonie (1738)
Les délassemens de l'esprit, vaudevilles et ariettes de l'Opéra Comique (*c*1738–50); 4 vols. (vol.iii as IIIe recueil de l'Opéra Comique; vol.iv as Les vaudevilles de l'Opéra Comique)
Vaudeville au sujet de l'alliance de Madame Ire et Philippe IIe enfant d'Espagne (1739)
†Les plaisirs de l'Europe, parodie (*c*1742)
Epouvante tes bords, air de basse-taille (1744)
La naissance de la musette, 2e cantatille (*c*1745)
†Le papillon, cantatille (*c*1745)
Le retour du roi, cantatille (*c*1745)
†Ninna, pantomime (1747)
†Divertissement allégorique également convenable à un Prince et à Princesse, le lys naissant, 1750, unpubd
†Le rossignol, ariette, 1v, insts (1757)
†Le coucou, 3e ariette, 1v, insts (1757)
†L'école des jaloux, 1v, insts (1758)
Epithalame à l'occasion du mariage de Monseigneur le comte de la Marche avec Mademoiselle d'Est, princesse de Modène (1759)
Polymnie, cantatille avec symphonie, vc obbl (1760)
†Paphos, cantatille (1762)
†Deuxième livre des Dons d'Apollon contenant des chansons pour chanter avec l'accompagnement pour la guitarre notés par musique et par tablature (1763); see 'Methods' for Livre 1er
†50 pièces de canons lyriques, 2–4vv, avec le songe de la Fée Folichonne (1768); †2e livre (1768); †60 pièces de canon lyrique livre III (1768); see 'Methods'
†Les soirées de la ville, cantate, 1v, hpd (1771)
Trois cens fables en musique dans le gout de M. de La Fontaine. Notées sur des airs connus, vaudevilles, menuets, rondeaux, et autres (Liège, 1777); doubtful, attrib. Corrette in Weckerlin
†Le globe volant, ariette en vaudeville, 1v, hpd/pf/hp/vn (1783)
Malbrough, ariette, 1v, hpd/pf/hp/vn (1783)
†Ça ira, ariette patriotique, with cotillon, 1v, hpd/pf/hp/insts (1790)
†Chaconne du tiers-état, chorus, orch (1790)
†Le triomphe de la garde nationale, 2 ariettes militaires, 1/2vv, vns, hns, b (1790)
†Les mais, ariette comique, 1v (1791)

CONCERTOS

VI concerto, 3 fl/vn/ob, bc (hpd), op.3 (1728)
VI concerto, 3 fl/vn/ob, b, op.4 (*c*1729); no.3, musette/hurdy-gurdy
†VI concerto, musette/hurdy-gurdy, op.7, (*c*1731); see also Divertissements, op.7, in 'Chamber'
3 concertos spirituel en noëls (*c*1733): Ier concerto spirituel, fl, 2 vn, bc; Pastorale en noëls, IIe concerto, musettes/hurdy-gurdies/fls/vns, b; IIIe concerto de noëls, musette, org
25 concertos comiques, 3 treble insts (vn), bc (*c*1733–60); nos.1–6 as op.8 (1733); nos.22 and 24 lost
Le phénix, conc., 4 vc/viol/bn (*c*1734)
Noëls suisses, IVe concerto, musette/hurdy-gurdy/fl/ob/vn/tr viol, bc (*c*1734)
4 concs.: Le berger fortuné, Les récréations du berger, Les voyages du berger, musette/hurdy-gurdy/ob/vn, bc (1734–7); L'âne d'or, musette/hurdy-gurdy/fl/ob/vn/tr viol, b(vc) (1737–42)
Noël allemand, Ve concerto, fl/vn, bc (1742)
†VI sonates de l'opus I de Mossi mises en grands concerto, 4 vn, vc obbl, org (1743)
†Six concerto dont les quatre premiers sont sur les plus beaux noëls, le cinquieme sur l'O filii, & le sixieme en carillon, vns/fls/obs/ musettes, b (1754)
VI concerti a sei strumenti, hpd/org obbl, 3 vn, fl, va, vc, op.26 (*c*1751, 2/1756); see also IIe livre d'orgue, op.26

OTHER ORCHESTRAL

Carillon ajouté pour la fin de la messe [des morts de Gilles] ... à l'imitation de la Sonnerie de Rouën (1764)
Six symphonies en quatuor contenant les plus beaux noëls français et étrangers, vn/fl, vn, va, bc (1781)
†Ça ira ça ira, sinfonia, orch (1792)

CHAMBER

except accompanied keyboard music; see also Methods

†Sonates, vn, b, op.1 (1727, 2/1740)
Sonates, 2 fl [op.2] (1727, 2/*c*1730)
Pièces, 2 musettes/hurdy-gurdies (*c*1728–30); arr. from works of Gaspard Corrette
Pièces, 1–2 musettes/hurdy-gurdies/recs/fls/obs/va d'amores/vns, op.5 (*c*1730) [4 suites; b no.1 only]
VI fantaisies, hurdy-gurdy/musette, fl, bc, op.6 (*c*1731)
Les Ages, ballet pantomime [en trio], 2 fl/vn/ob, bc, op.10 (1733, 2/1735)
Divertissements, 2 corni da caccia/tpt, fl etc., op.7 (*c*1733); see also VI concerto, op.7
†Menuets dans le goût françois et italien, fls/vns/obs, bc (*c*1733)
Sonates, fl/vn, bc (vc/bn), op.13 (*c*1734)
Sonates en trio, fl, vn, bc, op.14 (*c*1734)
Concert de symphonies, vns, fls, ob, bc, op.15 (*c*1735); only bass extant
Menuets nouveaux exécutés à la comèdie françoise, 2vn/fl, vc/viol, bn (1735–7)
†2e recueil, 2 corni da caccia/tpt (*c*1737–42)

Sonatilles, fl/vn, b, op.19 (*c*1739)
Les délices de la solitude, sonates, vc, viol, bn, bc, op.20 (*c*1739, 2/1766); see 'Methods'
3 vols. of fl duets (*c*1739): op.21; †op.22; VI duetti, 2 vn/fl, op.23
†Les plus beaux vaudevilles, chansons et contredanses angloises, 2 fl/vn (1740)
†Contredanses, vn, ?bc (before 1742); 3 vols.
†Recueil de menuet de différens auteurs, 2 musettes/hurdy-gurdies (before 1742)

ORGAN

Premier livre d'orgue contenant 4 Magnificat, op.16 (before 1734, 2/1737); see 'Methods'
†1er livre de noëls, org/hpd (*c*1737–42); ?1st edn of Nouveau livre, see 'Harpsichord'
IIe livre de pieces d'orgue contenant le Ve, VIe, VII et VIII ton, ce qui compose avec le Ir livre les huits tons de l'eglise, op.26 (1750); see also VI concerti, op.26
IIIe livre d'orgue … contenant les messes et les hymnes de l'eglise (1756)
†Noëls avec des variations, l'O filii et un carillon, org/hpd (1782)
†XII offertoires, org (1766)
Pièces pour l'orgue dans un genre nouveau, livre Ir (1787)

HARPSICHORD

Premier livre de pièces de clavecin, op.12 (1734)
Sonates, hpd, vn, op.25 (1742)
Les amusemens du Parnasse, bk 1 (1749, 2/1779), see 'Methods'; bk 2 (*c*1750); bk 3 (1753); bk 4 (1762); †bk 5 (1769); bk 6 (1769); †bk 7 (1771); bk 8 (1772)
Nouveau livre de noëls avec un carillon, hpd/org (1753); ed. in RRMBE, xviii (1974); see 'Organ'
Divertissements, hpd/pf, contenant Les échos de Boston et la Victoire d'un combat naval (1779)

METHODS

includes important prefaces to music collections

Premier livre d'orgue, op.16 (1737); registration, tempo, articulation, perf. of hpd pieces on the organ: ed. in RRMBE, xviii (1974)
L'école d'Orphée, méthode pour apprendre facilement à jouer du violon dans le goût françois et italien avec des principes de musique et beaucoup de leçons, 1–2 vn, op.18 (1738/*R*, enlarged †2/1779, ?†3/1790); separate exercises in Fr. and It. styles
Méthode théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection. Ensemble de principes de musique avec des leçons, 1–2 vc, op.24 (1741/*R*, †2/1783)
Méthode pour apprendre aisément à jouer de la flûte traversière avec des principes de musique et les brunettes, 1–2 fl (1740/*R*, †2/1753, enlarged to include ob, cl, 3/1773/*R*; 4/1781/*R*); Eng. trans. in Farrar
Méthode pour apprendre facilement à jouer du par-dessus de viole à 5 et à 6 cordes avec des leçons, 1–2 descant viols (1748/*R*); Eng. trans. by J.-A. Koch (Boston, 1990)
Les amusemens du Parnasse, méthode courte et facile pour apprendre à toucher le clavecin, avec les plus jolis airs à la mode où les doits sont chiffrés pour les commençans ensemble des principes de musique. Livre Ier (1749, enlarged 2/1779/*R*); interesting mainly for fingering; see 'Harpsichord'
Le maître de clavecin pour l'accompagnement, méthode théorique et pratique … avec des leçons chantantes où les accords sont notés (1753/*R*, †2/1790)
Prototipes contenant des leçons d'accompagnement par demandes et réponses, pour servir d'addition au livre intitulé Le maître de clavecin … avec des sonates, vn, fl, descant viol, où les accords sont notés sur la basse (1754, enlarged with It. ariettes, 2/1775/*R*)
Le parfait maître à chanter, méthode pour apprendre facilement la musique vocale et instrumentale (1758, enlarged 2/1782)
Les dons d'Apollon, méthode pour apprendre facilement à jouer de la guitarre avec des jolis airs notés en partition, livre 1er (1762); see 'Secular vocal' for Deuxième livre
Les délices de la solitude, sonates, vc, viol, bn, bc, nouvelle édition augmentée des principes en abrégé pour le violoncelle (1766); see 'Chamber' for 1st edn
†60 pièces de canon lyrique … avec une méthode pour apprendre la musique sans transposer (1768); see 'Secular vocal'
Nouvelle méthode pour apprendre à jouer en très peu de temps la mandoline, où les principes sont démontrés si clairement que ceux qui jouent du violon peuvent apprendre eux-mêmes. Plus tablature du cistre en musique à 5, à 6, à 7 rangs de cordes (1772)
Méthode pour apprendre à jouer de la contre-basse à 3, à 4, et à 5 cordes, de la quinte ou alto et de la viole d'Orphée, nouvel instrument ajusté sur des sonates, 3 insts (1773, 2/1781/*R*)
†Nouvelle méthode pour apprendre de la harpe, avec et sans pédale (1775)
†La gamme du hautbois et du basson avec les plus belles marches militaires (1776, 2/1782)
†Méthode pour apprendre facilement à jouer de la quinte ou alto contenant des leçons, des sonates et des préludes (1781)
L'art de se perfectionner dans le violon où l'on donne à étudier des leçons sur toutes les positions … suite de l'école d'Orphée (1782/*R*); works by 35 composers, mostly It.
La belle vielleuse, méthode pour apprendre facilement à jouer du vielle, contenant des leçons où les doits sont marqués, pour les commençans, avec des jolis airs et ariettes en duo, deux suites avec la basse et des chansons (1785/*R*, 2/*c*1825)
†Le berger galant, méthode contenant les veritables principes pour apprendre facilement à jouer de la flûte à bec (1784)

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DAVID FULLER/BRUCE GUSTAFSON

Correya, João. *See* CORREA, JUAN.

Corri. Italian family of musicians, active chiefly in Britain but also in Ireland and the USA.

(1) Domenico Corri (*b* Rome, 4 Oct 1746; *d* Hampstead, London, 22 May 1825). Composer, music publisher and teacher. His father was a confectioner employed in the palace of Cardinal Portocarero. By the age of ten, after early lessons in singing, violin and harpsichord, he was playing with the bands of the principal Roman theatres. He spent the years 1763–7 studying with Porpora in Naples. On Porpora's death he returned to Rome, where he conducted the concerts of the Roman and expatriate English nobility; for two years he lived with the exiled pretender, Charles Edward Stuart. His opera *La raminga fedele* was produced in 1770 and at about this time he married one of his singing pupils, the miniaturist and soprano Signorina Bacchelli. Burney met Corri in Rome and mentioned him favourably in the published accounts of his travels, which resulted in an invitation from the Musical Society of Edinburgh for Corri to come and conduct their concerts at St Cecilia's Hall, where his wife was also engaged to sing. The Corris arrived in Edinburgh in August 1771 on a three-year contract, but remained there about 18 years. He quickly

established business enterprises and became manager of the Vauxhall pleasure gardens (an imitation of London's Vauxhall Gardens) and the Theatre Royal in Edinburgh. Both enterprises failed, the latter in 1779, and Corri was in financial difficulties. About this time he started a music publishing business with his brother Natale in the name of his eldest son John (or Giovanni). James Sutherland became a partner about 1780, and the firm of Corri & Sutherland existed until Sutherland's death in 1790.

Corri moved to London about 1790 and established himself as a music publisher in Soho. The firm specialized in publication of single numbers from operas and solo songs, sometimes as full scores. Many of them were published serially under general titles, and were decorated with the Prince of Wales's feathers, which Corri seems to have used as a mark. The Corris had already established themselves in London musical life during an earlier trip, when Domenico's opera *Alessandro nell'Indie* had been produced at the King's Theatre (3 December 1774) with his friend Rauzzini in the title role. His wife had made several appearances at concerts, including the Bach-Abel oratorios which marked the opening of the Hanover Square Rooms in 1775. On their return to London, she had some success in Solomon's concerts in 1792, but seems to have retired from her singing career the following season; Doane, however, still lists her as a soprano in 1794. The Corri home became the venue for private musical soirées; as Ferrari recalled, he was able to meet there 'the most eminent professors of the metropolis'.

His daughter (3) Sophia Giustina Corri married the pianist and composer Jan Ladislav Dussek in 1792, and the latter went into partnership with his father-in-law in January 1794, printing music and acting as agents for Broadwood pianos in Scotland under the name of Corri, Dussek & Co. Later Lorenzo da Ponte was also associated with the firm, but about 1800 the business ran into financial trouble and Dussek fled to the Continent to avoid his creditors. Domenico Corri continued the business alone until his son Montague took it over in 1804. Domenico, now a widower, married an Englishwoman, Alice Henley, on 3 April 1803. She seems also to have been a musician: in the preface to *The Singer's Preceptor* (1810), which presented Corri's autobiography to that date, he advertised that 'Mrs Corri also instructs in vocal and instrumental music'. In 1806 his most successful opera, *The Travellers*, was produced, apparently after a considerable delay. Corri recalls that 'it was for a while thought too hazardous, and I was thus kept in suspense for some years', a consequence perhaps of the pseudo-Oriental music he indulged in when the action moved to China and Turkey: in his score, according to Parke, Corri 'professed to describe the styles of the four quarters of the world'. He appears to have continued as a composer and teacher for another decade. His health declined from about 1820 and he was subject to fits of insanity during the last six months of his life.

Corri's own music is competently written in the *galant* style, but his most interesting work is perhaps his new system for realizing figured basses exemplified in the four volumes of *A Select Collection of the most Admired Songs, Duetts*. Living at a time when the traditional practice of figured bass realization was dying out, Corri provided skeleton written-out accompaniments which clearly show the transition to the arpeggio figures which became the stock-in-trade of song accompaniment by the end of the century. Corri's *Select Collection* also offers insight into late 18th-century vocal and keyboard performance practices; he attempted to notate precisely the ornaments habitually adopted by notable singers in a range of arias. Some of Corri's later keyboard works were written with tambourine accompaniment, perhaps intended for performance on the grand pianos made by Corri, Dussek & Co., based on Joseph Smith's design of 1799 which featured an in-built tambourine and/or triangle played mechanically. Sophia Corri performed a 'military concerto' on this instrument at a Covent Garden oratorio on 21 March 1800.

WORKS

STAGE

La raminga fedele (ob), Rome, Pace, carn. 1770, music lost
Alessandro nell'Indie (os, P. Metastasio), London, King's, 3 Dec 1774, songs (London, 1774)
The Cabinet (comic op, T.J. Dibdin), London, CG, 9 Feb 1802, vs (London, 1802), collab. Braham, Davy, Moorehead and Reeve, 1 song by Corri
The Travellers, or Music's Fascination (op, A. Cherry), London, Drury Lane, 22 Jan 1806, vs (London, 1806)
In and Out of Tune (operatic farce, D. Lawler and Cherry), London, Drury Lane, 1 March 1808, vs (London, 1808)
Lilliput (play with music, D. Garrick with addns by F.G. Fisher), London, Drury Lane, 10 Dec 1817, songs (London, 1817)
Also addl music for several other theatrical productions

VOCAL

Six Canzones, 2vv, b/gui (Edinburgh, 1772)
A Select Collection of the most Admired Songs, Duetts, i–iii (Edinburgh, *c*1779/*R*); iv (London and Edinburgh, 1795/*R*) [various composers arr. and ed. Corri]
A New & Complete Collection of the most Favorite Scots Songs, i–ii (Edinburgh, 1788)
Miscellaneous songs and arrangements of Haydn's and Mozart's canzonettas and operatic numbers pubd singly and in 18th-century anthologies; a pubd collection of hymns and psalms lacking a title-page, but probably ed. Corri (*c*1820)

INSTRUMENTAL

The Beginning & Practice of Fingering the Harpsichord consisting of Airs, Minuets . . . arranged & adapted by sigr. D. Corri, i (Edinburgh, 1784)
A Select Collection of Choice Music, hpd/pf, i–ii (London and Edinburgh, *c*1790) [various composers arr. Corri]
Concerto, A, pf (London, 1800)
21 kbd sonatas (13 with ad lib acc.), pubd singly, incl. Nelson's Victory, a Characteristic Sonata with Tamburino Accompaniment (London, *c*1800), and A Characteristic Sonata . . . expressive of the Counter Revolution in France (London, 1814)
Marches, rondos, airs with variations and song arrs. pubd singly

WRITINGS

A Complete Musical Grammar (Edinburgh, 1787)
The Singer's Preceptor (London, 1810/*R*)
Musical Dictionary as a Desk (?London, 1798) [no copy known]

(2) Natale Corri (*b* Rome, 1765; *d* Wiesbaden, 24 July 1822). Singing master, guitarist, composer and music publisher, brother of (1) Domenico Corri. He followed his brother to Edinburgh in 1785, and took over the Corri publishing firm there when Domenico moved to London about 1790. The Scottish business, known as Corri & Co., maintained close connections with the London firm, and many publications bear their joint imprints. Natale composed songs, piano pieces and three violin sonatas, and, according to Kelly, established a reputation as 'the first singing master in Edinburgh'. He opened concert rooms in the city, promoting subscription concerts which featured, among others, his niece Sophia and the soprano Camilla Giolivetti, who often sang duets together. Natale married Giolivetti, a native of Strasbourg, on 19 February 1794, and she sang an aria at Sophia's benefit concert in

London the following year (29 May 1795). Natale's venture into concert promotion in Edinburgh proved financially disastrous and led to his bankruptcy at about the same time as his brother's London firm was in difficulties. Natale, however, soon re-established his activities and continued in Edinburgh until 1821, when he left for the Continent with his daughters, Frances, Rosalie and Angelina.

(3) **Sophia (Giustina) Corri** [Dussek; Moralt] (*b* Edinburgh, 1 May 1775; *d* London, 1847). Singer, pianist and harpist, daughter of (1) Domenico Corri. *See* DUSSEK family, (5).

(4) **P(hilip) Antony Corri** [Clifton, Arthur] (*b* Edinburgh, ?1784; *d* Baltimore, 19 Feb 1832). Composer, tenor, pianist and teacher, son of (1) Domenico Corri, and possibly twin brother of (5) Montague Philip Corri. As P. Antony Corri he was well established as a composer in London from about 1802 to 1816, when many of his piano pieces and songs were published. His *L'anima di musica* (1810) is the most extensive piano tutor of its period, and ran to several editions. He was a founder of the London Philharmonic Society and the Royal Academy of Music in 1813, and was director of the Professional Society in 1816. He was expelled from the Philharmonic in December 1816 (due to a scandal probably involving his wife) and emigrated to the USA, where he settled in Baltimore by autumn 1817. There he was christened Arthur Clifton on 31 December 1817 and remarried the following day. He served as organist of the First Presbyterian Church (1818–23) and the First Independent Church (1823–31), taught singing and piano, appeared in concerts as a pianist and was involved with the productions of two local theatres (1820–28). He continued to compose piano pieces and especially songs, which were published in Baltimore from 1820. His opera *The Enterprise* was more ambitious than the usual English ballad opera, but evidently lacked the recitatives typical of Italian opera.

(5) **Montague Philip Corri** (*b* Edinburgh, *c*1784; *d* London, 19 Sept 1849). Music publisher and composer, son of (1) Domenico Corri. After early interests in fencing and painting, and a period at sea, he decided on a musical career when he was about 18. He had some lessons in composition from his father, Winter and Steibelt, but was largely self-taught. In 1804 he took over his father's business in the Haymarket in London and traded as Montague P. Corri & Co. About 1805 it briefly became Montague P. Corri, M. Hall & Co., then Corri, Pearce & Co., until about 1806 when Corri's name disappeared and the firm continued as Pearce & Co. A new firm of Corri & Co., however, existed for a short time about 1807 in Little Newport Street. An accident, which resulted in the complete dislocation of one of the fingers of his right hand, prevented Montague Corri from pursuing an instrumental career, but he successfully turned to composing and arranging for theatres and military bands, including the Surrey, Astley's and the Cobourg theatres, writing the music for plays such as *The Mystic Coffer*, *The Hag of the Lake*, *The Devil's Bridge* (all 1812) and the pantomime *The Valley of Diamonds* (1814). He was chorus master at the English Opera House for the 1816–17 season. About 1817 Natale Corri engaged him as manager of the Pantheon in Edinburgh, but he did not remain there long, and later lived for some time in Manchester and Liverpool, employed in the theatres and giving fencing instruction. Brown and Stratton record that Corri was shipwrecked during a voyage from Shields to London, and lost everything. In addition to songs, sonatas and other piano pieces he published a *Treatise on the Art of Singing* (*c*1830) and *A New and Improved Pianoforte Tutor* (*c*1835).

(6) **Haydn Corri** (*b* Edinburgh, 1785; *d* Dublin, 19 Feb 1860). Pianist, organist and composer, son of (1) Domenico Corri. In 1811 and 1819–20 he travelled to Ireland as *maestro al cembalo* for a series of performances given by Italian opera singers from London, at Dublin's Crow Street Theatre. In 1821 he settled in Dublin, with his wife the soprano Ann Adams (Adami) whom he had married in London on 15 July 1814. She took up an engagement as second soprano at the new Dublin Theatre Royal in Hawkins Street that year. Quickly establishing himself as a teacher of the voice and piano, Haydn played a central role in the musical life of the city for many years. He was organist and choirmaster of St Mary's Pro-cathedral, Marlborough Street, 1827–48. He published a singing tutor and wrote a number of glees and songs.

(7) **Frances** [Fanny] **Corri** [Corri-Paltoni] (*b* Edinburgh, 1795/1801; *d* after 1833). Mezzo-soprano, daughter of (2) Natale Corri. She was first taught singing by her father, but was soon taken to London and sent for lessons first to Braham, then to Angelica Catalani, with whom she toured the Continent in 1815–16. She made a promising début as the Countess in Mozart's *Le nozze di Figaro* at the King's Theatre on 17 January 1818, singing regularly there and at Philharmonic Society concerts until 1821, when she left with her father and sisters Rosalie and Angelina for the Continent. She sang first in Munich, then in Italy, where she married the bass Giuseppe Paltoni and made her home. She sang at La Scala, Milan, in 1828–9 and undertook successful tours of Spain (1827) and Germany (1830). Her last recorded appearance was in a performance of Bellini's *Norma* at Alessandria in 1835. Critics praised her 'rich and powerful voice of considerable compass', perfect ear and 'a beautiful rounded even shake' (*Morning Chronicle*, 19 January 1818; *AMZ*, xxv, 1823, cols.468–9).

(8) **Rosalie Corrie** [Mrs Geeson] (*b* Edinburgh, 1803; *d c*1860). Soprano, daughter of (2) Natale Corri. Her singing tutor was Tommaso Rovedino, and she made her début (aged 15) at Drury Lane on 30 January 1818, in an oratorio conducted by Sir George Smart: the *New Monthly Magazine* wrote, 'her voice is melodious, full and flexible; her execution is very considerable, but she is perhaps too fond of exhibiting her uncommon powers in this particular'. With her sister Frances she sang at the King's Theatre in London in 1819–21, travelling from there to Dublin to perform in the first Irish productions of Mozart's *Don Giovanni* and *Le nozze di Figaro* in 1819 (directed by Haydn Corri). She played Polly to Madame Vestris's Macheath in *The Beggar's Opera* at the Haymarket theatre on 22 July 1820, and sang at the Teatro Re in Milan in 1823. Back in London Rosalie married William Geeson on 29 October 1825 at St Martin-in-the-Fields, continuing her career as Mrs Geeson. Little is known of the career of her sister, the soprano Angelina Corri.

Several later members of the family were musicians. Patrick Anthony Corri (1820–76), a singer, conductor and composer, and Henry Corri (1822–88), a bass and

conductor, were sons of (6) Haydn Corri; William Charles Cunningham Corri (1834/5–93), a song composer, was a son of (5) Montague Philip Corri. Haydn Woulds Corri (1845–76 [not 77]), son of Patrick Anthony Corri, was a baritone. William Charles Cunningham Corri had three musician sons: Charles Montague Corri (1861–1941), musical director and conductor of opera at the Old Vic Theatre, London, from about 1900 to 1930; Clarence Collingwood Corri (1863–1918), the composer of the operettas *The Dandy Fifth* (1898) and *In Gay Piccadilly* (1901) as well as dance music and songs; and William Corri (*c*1865–after 1905), song composer. Ghita Auber Corri (1869/70–1937), daughter of Henry Corri, sang in the Carl Rosa Opera Company, married the playwright Richard Neville Lynn in 1899 and composed songs.

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PETER WARD JONES/RACHEL E. COWGILL (1–3, 5–8), PETER WARD JONES/J. BUNKER CLARK, NATHAN BUCKNER (4)

Corrido (Sp. from *correr* 'to run'). A narrative ballad genre which arose in association with the Mexican Revolution of 1910. It also refers to a Mexican dance genre of the Huastec region. *See* GUATEMALA, §II, 1; MEXICO, §II, 2(iii); VENEZUELA, §II, 3(iv).

Corroboree. An Australian Aboriginal dance with music, generally performed publicly; the same word may denote an Aboriginal occasion on which public singing and dancing take place. Pronounced with the emphasis on the second syllable, the term probably originated (perhaps with different emphasis) in an Aboriginal language of New South Wales in the latter part of the 18th century, although it now has a wider currency among non-Aboriginal Australians than among Aborigines. The words 'boojery carib-berie' ('good dance') appear in John Hunter's *An Historical Journal of Events at Sydney and at Sea, 1787–1792* (ed. J. Bach, Sydney, 1968, p.145). Aboriginal words for public singing and dancing used by people of different language groups in other parts of Australia include *purlapa* (Warlpiri language), *inma* (Pitjantjatjara), *turlku* (Pintupi), *ltarta* (Alyawarra) in the central and western deserts; *dyunba* (Wunambal, Worora, Ungarinyin), *nurlu* (Nyigina, Yawuru, Dyugun, Ngumbarl, Dyabirr Dyabirr, Warrwa), *ilma* (Nyul Nyul, Bardi), *maru* (Garadyarri), *dyudyu* (Walmadyarri, Mangarla) in the Kimberleys, northern Western Australia; *wangga*, *lirrga* and *gunborrg* in north-western Northern Territory; *yoi* (Tiwi) on Bathurst and Melville islands, Northern Territory; *bunggurl* (Yolngu, Burarra, Rembarrnga, Djinang) in north-central and north-eastern Arnhem Land, Northern Territory; and *warma* in parts of Cape York, Queensland. Such names may apply to particular dances performed in regions other than those in which they originated. Similar corroborees performed by people belonging to different language groups have been recognized at places hundreds of miles apart. In some traditions public songs and dances can be traded.

Corroborees are intended for public display and may be attended by all members of the community. They are usually performed after sunset when large fires are lit for light as well as for warmth. They frequently have socio-religious connotations, but all who attend expect to be entertained. Successions of dances may last for several hours. Each finite dance item is related to a corresponding song item, the latter having a duration of one to two minutes or less. In some traditions, the same songs and dances may be used in closed rituals which are performed in private and always some distance from the public area.

Styles of singing and dancing are not uniform in all regions. In parts of the north there is more freedom of movement and greater opportunity for musical improvisation than in the central and western deserts. Regional variations have been noted in the size and organization of the singing and dancing groups; musical instruments used; the manner (strict or free) of commencement and termination; pitch, nature and frequency of calls made by dancers; and in body decorations and hand-held objects. Spontaneous contributions by individual dancers add an ephemeral quality to each performance.

The leading singer of a particular series of dance songs should be either its owner and 'finder' (composer) or its legitimate custodian. Corroborees are often 'found' in dreams: it is alleged that they are given to recipients by spirits of the dead or by spirit familiars.

Women participate with men in corroborees to a greater or lesser degree depending on the region. In Arnhem Land women dance while men sing. In the central and western deserts women sing as well as dance in corroborees.

Aboriginal children make their own corroborees in play; on occasions and in some places adults sing while children dance. In parts of Arnhem Land small boys have been seen literally following in the footsteps of their dancing fathers, imitating with remarkable accuracy and grace movements representative of birds and animals.

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ALICE M. MOYLE, STEPHEN A. WILD

Corselli, Francisco. *See* COURCELLE, FRANCISCO.

Corsi [Cursi], **Bernardo** (*b* Cremona; *d* probably at Cremona, after 1619). Italian composer. In 1598 he was organist of the collegiate church of S Agata, Cremona. The dedications of three of his publications between 1607 and 1618 were written from Cremona, and he probably spent all his life there. A remark in the dedication of his op.5 indicates that he was either a priest or, more probably, a monk. In the same dedication he mentioned that for many years he had been in the service of Count Pietro Maria Rossi and that both he and his patron preferred sacred music. His output to some extent reflects the changes that were taking place in sacred music in the early 17th century. His 1613 book is in the tradition established by Viadana's *Cento concerti ecclesiastici*, but even in his later books his style remained conservative: for example, the five-part psalm *Laudate Dominum* (1617) is a *prima pratica* work with a *basso seguente* rather than a fully independent continuo line.

WORKS

all printed works published in Venice

SACRED

Missa cantica BVM sacrae cantiones, 8, 12, 16vv (1597)
Missae et motecta, 4, 8vv, accomodato ad cantum quorumcunque instrumentorum musicalium voce demissiori continuata ad cantum organi, op.4 (1608)
Concerti, 1–4vv, con un Magnificat, 4vv, bc (org), op.5 (1613)
Motecta, 2–4vv, concinenda unaque missa, 4vv, bc (org), op.6 (1615)
Sacra omnium solemnitatum vespertina psalmodia cum BVM cantica, 5vv, bc (org), op.9 (1617)
[3] Missae ac [3] sacrae cantiones, 4, 8, 12vv, bc, op.11 (1618)
Compieta, motetti et letanie della madonna, 8vv, bc, op.12 (1619)
2 motets, 1616^2, 1623^2
Mass, 4vv, *I-Bc*

SECULAR

Il primo libro de madrigali, 8vv, insts, op.3 (1607)

LOST WORKS

Messe, 8, 12vv, bc, con motetti, *MischiatiI*
Concerti ... libro secondo, 1–4vv, *MischiatiI*
Vesperi, 8vv, bc, *MischiatiI*
Madrigali ... libro primo, 5, 8, 10vv, *MischiatiI*

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JOHN WHENHAM

Corsi [Corso], **Giuseppe** [Celano, Celani] (*b* Celano; *d* ?Modena, after 26 Dec 1690). Italian composer. He was often known as Celano (or Celani) after his birthplace. He was an outstanding pupil of Carissimi – according to Pitoni one of the best he ever had. The cantatas of the two men sometimes appear in the same manuscripts and some of their motets in the same publications. Pitoni reported that Corsi's life was dogged by misfortune, but he may have been not altogether blameless. He was *maestro di cappella* of four Roman churches, S Maria Maggiore from 1658 to 1659, S Giovanni in Laterano from at least 1663 to 1665, S Apollinare and S Maria in Vallicella. He held similar posts at Assisi, the Santa Casa, Loreto (about 1678), and elsewhere, and he was active in the musicians' guild, the Congregazione di S Cecilia from 1658. Pitoni stated that he was also employed by a prince at Naples. He also directed oratorios at the Oratorio of S Marcello, Rome, on 13 March 1676 and 9 April 1677. He was forced to leave Rome while at S Maria in Vallicella, and he found refuge as choirmaster at Narni. From 20 June 1681 to 17 October 1688 he worked at the court of the Duke of Parma; he left because he was denied an increase in his salary that would have made it double that of his predecessors. The last positive information about him is that on 26 December 1690 he received a letter about a commission from Prince Ferdinando de' Medici of Tuscany. Later in life he became a priest. According to Pitoni he died while in the service of the Duke of Modena. Among his pupils was G.A. Perti.

Pitoni told an amusing and plausible story of an occasion when Corsi was in Naples. At a gathering of composers he was unable to play a certain piece that was meant to put him to a test and to ridicule him. To avenge himself he composed a cantata full of different clefs, bizarre accidentals and changing time signatures. The other composers were now in turn unable to perform this eccentric piece, but Corsi sang and played it to general applause. This cantata, *Era la notte e lo stellato cielo* (in *I-Bc* and at least three other sources under the title *La stravaganza*), became well known and it circulated widely among musicians.

WORKS

8 motets, 1–3vv, bc, 1659^1, 1663^1, 1664^1, 1665^1 (facs. in SMSC, viii, 1988), 1667^1, 1668^1, 1672^1
4 masses, 8vv, *A-Wn*, *I-Bc*, *Rsm*
6 motets, 3–9vv, some with bc, *A-Wn*, *D-Bsb*, *Mbs*, *I-Bc*
20 cants., 1v, bc; 1 cant., 2vv, bc: *D-MÜs*, *F-LYm*, *GB-Cfm*, *Och*, *I-Bc*, *Bsp*, *MOe*, *Nc*, *Rvat*, *Vnm*
Aria, 1v, bc, *A-Wn*
Mass, 10vv, presumed lost (see Miller, 1998, p.602)
Santi Alessandro et Antonia martiri (orat), music lost, lib pubd in *Sacra melodia d'oratorii musicali* (Rome, 1678/R)
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GLORIA ROSE/STEPHEN MILLER

Corsi, Jacopo (*b* Florence, 17 July 1561; *d* Florence, 29 Dec 1602). Italian patron and composer. He was of aristocratic origins and may have been associated with the Camerata of Count Giovanni de' Bardi, which was at its most active between 1577 and 1582, though there was rivalry between Bardi and Corsi and among the musicians and patrons associated with each. After Bardi's departure for Rome in 1592 Corsi was the leader of the principal artistic group in Florence and, except for the Medici family, the most important patron of music there. While Bardi's Camerata was preoccupied with the philosophy and theory of music, Corsi's circle defined its interests more narrowly to take a practical interest in the relationship of music and dramatic poetry. Carlo Roberto Dati (see Solerti, 1904) recalled that Corsi's house 'was always open, as though a public academy, to all who took a lively interest in the liberal arts ... noblemen, literati and eminent poets and musicians', and named Tasso, Chiabrera, Marino, Monteverdi and Effrem as some of the guests there; but more important was the regular attendance of Florentines, especially Ottavio Rinuccini and Jacopo Peri, whose discussions and experiments led to what is now regarded as the birth of opera.

In winter 1594–5 Corsi and Rinuccini asked Peri to complete Corsi's musical setting, in *stile rappresentativo*, of Rinuccini's dramatic pastoral *Dafne*. Three years later, during the Carnival of 1598, it was presented at Corsi's palace, and Rinuccini later declared that 'it gave pleasure beyond belief to the few who heard it'. It was repeated, apparently in altered form, at least three times in Florence during the next two years: on 18 January 1599 at Corsi's house, three days later at the Pitti Palace, and twice in 1600, again at Corsi's house. Though never printed, it was still being performed in the first decade of the 17th century. No complete score of the Peri-Corsi *Dafne* has survived, but six brief portions extant in several manuscripts have been identified as belonging to the work. At least two of these, 'Non curi la mia pianta' and 'Bella ninfa fuggitiva' (in *B-Br* and *I-Fn*; transcr. in Porter), are by Corsi.

Corsi was responsible for the production on 6 October 1600 of Peri's setting of Rinuccini's *Euridice*, with some additional music by Caccini. As Corsi's wedding gift to Maria de' Medici and Henri IV of France it was performed before the bride and a select audience in the private apartment of Don Antonio de' Medici at the Pitti Palace on the day after the wedding. In the foreword to the published score (1601) Peri cited Corsi among the illustrious musicians playing behind the scenes at that performance; he played the harpsichord. The impact of the Peri-Corsi *Dafne* and Peri's *Euridice*, which Corsi sponsored, was extraordinary and far-reaching. *Euridice*, though in a tentative new style, easily eclipsed the 'official' wedding entertainment, Chiabrera's *Il rapimento di Cefalo*, with music mainly by Caccini. The success of the published score of *Euridice* (printed in 1601 and 1608) was rivalled in its time only by Monteverdi's *Orfeo* (printed in 1609 and 1615). Corsi's important role in the founding of the new genre was understood and appreciated by his contemporaries, and his patronage was long remembered. At the time of his death, an anonymous academic eulogist spoke of Corsi and his special commitment to music, recalling also his generosity to musicians and how 'he cleaved to [them] as though they were dear brothers, and as brothers he loved them, and as brothers they shared his things in common [with him]'. Marco da Gagliano's second book of madrigals (RISM 1604[17]) includes three madrigals in memory of Corsi – *Corso hai di questa vita* by Giovanni del Turco, *Portate aure del ciel* by Piero Strozzi and *Fuggi lo spirto* by Gagliano himself – that had been sung at obsequies for Corsi held in the Florentine Compagnia dell'Arcangelo Raffaello on 21 February 1603. Corsi was also remembered by the poet Chiabrera, who dedicated an epitaph to him and celebrated him as Dafni in seven funeral eclogues.

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EDMOND STRAINCHAMPS

Corsica. The fourth largest island in the Mediterranean with a population of 250,400 (1990 census), Corsica has suffered successive domination by foreign powers. From the 11th to the 18th century it was governed in turn by Pisa and Genoa. Excluding a brief interlude as the Anglo-Corsican Kingdom (1794–96), the island has belonged to FRANCE since 1768. The indigenous language, Corsican, is still spoken but given little official recognition. While external influences might be assumed, the isolation and inaccessibility of the mountainous interior, whose inhabitants have traditionally pursued a pastoral lifestyle, has favoured the preservation of numerous archaisms in musical structure, style, vocal technique and psychosocial dynamics.

19th- and early 20th-century song collections focus almost exclusively on texts, predominantly laments. Extensive collections of field recordings were made by Félix Quilici in 1948, 1949 and 1960–63; Wolfgang

Laade in 1956, 1958 and 1973; and Markus Römer in 1974–5. These and other recordings are being reunited at the Phonothèque of the Musée de la Corse, Corte.

1. Instruments and dance. 2. Vocal genres: (i) Monodic song (ii) Polyphonic song (iii) Liturgical and paraliturgical song. 3. Recent developments.

1. Instruments and dance. Evidence relating to instrumental music or older indigenous dance is meagre. Traditional instruments include the *pifana* (made from an animal horn), the *cialambella* (wooden reed instrument), the *caramusa* (bagpipes), the *cetera* (a type of cittern) and jew's harp, most of which were gradually displaced by the accordion, fiddle, mandolin and guitar in the 18th and 19th centuries. A variety of idiophones are used during Holy Week. Two dances of relatively ancient origin are attested: the *caracollu*, a women's funeral dance, and the *moresca*, depicting the struggle between Moors and Christians. The *granitula*, a spiral procession, is still performed by the *confrèries* on Good Friday. The instrumental music collected by Quilici and Laade consists almost exclusively of waltzes, polkas, mazurkas, scottishes and occasional quadrilles.
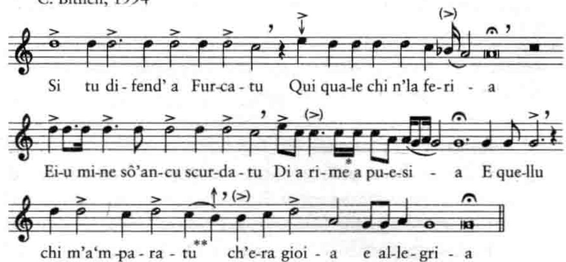
2. Vocal genres.

(i) Monodic song. The oldest strata include: *voceri* (sing. *voceru*, laments for the dead extemporised by women); bandits' laments; laments for animals; lullabies; songs of departure; *tribbiere* (sing. *tribbiera*, threshing songs); mule-drivers' songs; *chjam' è rispondi* ('call and response', an improvised debate); the *currente* (song of circumstance, e.g. welcoming guests; this has a distinctive fiddle accompaniment) and the *cuntrastu* (an exchange between a young man and woman). More recent songs (serenades, satires, election songs with refrains and soldiers' songs) reveal Italian influence. The standard textual format for all indigenous genres is a stanza of three octosyllabic couplets with end rhymes. An exception is the bandit's lament, with eight lines of 5, 7, 5, 7, 8, 8, 8 and 8 syllables, respectively.

The oldest melodies are characterized by a narrow range, untempered intervals, a *parlando* style of delivery and, for men's songs, a tense voice producing a vibrant timbre suited to singing outdoors. The melody used for men's improvisations (*u versu currente*, ex.1) is declamatory in style with syllabic treatment of the text. A second melody type (which also forms the basis for the polyphonic *paghjella*) consists of a long drawn out line where sustained notes alternate with complex microtonal melismatic figures (*rivucate*). Both of these types are based on a pentachord and movement is largely by step with descending patterns predominating. A third type is bipartite, often using a conjunct pentachord and tetrachord, sometimes with contrasting timbres and tempos.

(ii) Polyphonic song. Part-singing, traditionally the domain of men and found mainly in the north, occurs in contexts of conviviality: gatherings of family and friends, the local bar, sheep-shearing parties (*tundera*) and the mountain fairs. Sung by three voices (*secunda*, *bassu* and *terza*), the most distinctive features of the *paghjella* (ex.2) include staggered entry of the voices, untempered intervals with the 3rd being particularly unstable, much use of melisma (which functions as an intrinsic component of the vocal line rather than a secondary ornamental feature) and a *tierce de Picardie* type ending.

Ex.1 *U versu currente*: stanza from Chjam'è rispondi, rec. & transc. C. Bithell, 1994
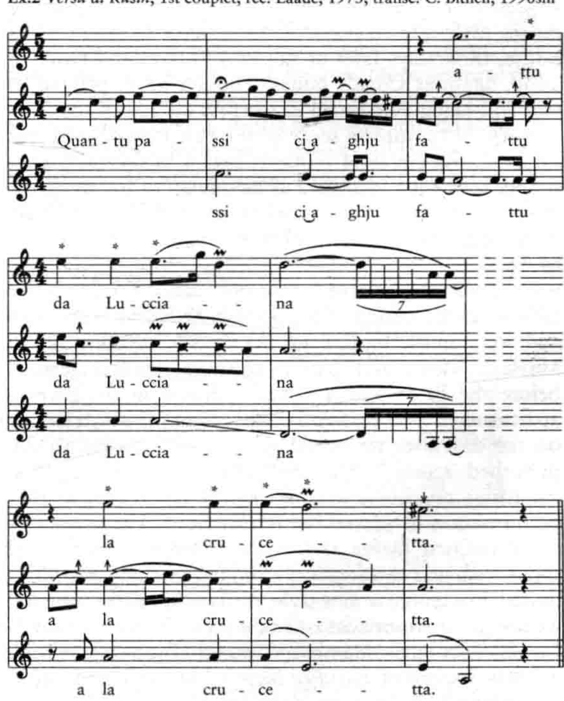


* grammatically should be 'rima' but sung 'rime'
** = 'chi mi ha imparatu'

Any textual couplet can be sung as *paghjella*, of which many villages have their own variant or *versu*. Within fixed structural parameters, allowance is also made for an element of individual improvisation: a *paghjella* is not 'sung' but 'made' ('*fà una paghjella*'). The disjunction between musical and textual line is striking, with breaths being taken in the middle of words and words even being split across the main musical caesura. Spontaneity, close communication and a sense of complicity between the members of an *équipe* are considered vital to a successful performance. Singers form a horseshoe formation (*a conca*), often resting on one another's shoulders and typically sing with one hand to the ear. The ethereal fourth voice, composed of harmonics, which sometimes appears provides confirmation for the singers that they have achieved both spiritual and musical 'harmony'.

Related types are the *terzetti* (whose textual format of 3 lines of nominally 11 syllables resembles that found in classical Tuscan poetry of the 14th century) and *madrigale*

Ex.2 *Versu di Rusin*, 1st couplet; rec. Laade, 1973, transc. C. Bithell, 1996sm



At points marked * the entry of the terza voice is slightly delayed.
The occurences of the mediant marked with a ↑ in the secunda voice are not all at the same pitch.

(usually love songs, but bearing no obvious relation to the Italian Renaissance madrigal).

(iii) Liturgical and paraliturgical song. Most villages traditionally had their own orally transmitted settings of the mass, sung by a fixed *équipe* of men often in three-part polyphony sharing many of the characteristics of the *paghjella* style. The best-known of those surviving intact are Sermanu and Rusiu: others have recently been revived or reconstructed and are sung for feast days and funerals. The canon also includes liturgical hymns, offices, processional songs and *lodi*, with a significant body of material relating to the Holy Week rituals of the *confrèries*. While the origins of this by no means homogeneous repertory remain uncertain, resonances can be found of the techniques of parallel organum and *falsobordone*.

3. Recent developments. The process of decline in the practice and status of traditional music during the 20th century was reversed in the 1970s (beginning of the *riacquistu*) with the advent of the nationalist movement and its 'cultural militants', who engaged in the collection of traditional material, re-dissemination via recordings and transmission via urban-based *scole di cantu*, as well as producing their own political *chansons* (*cantu indiatu*). The 1980s saw an increase in artistic activity and academic interest, leading in particular to an inflation in polyphonic production. The association E Voce di u Cumune (with the later collaboration of Annie Goffre) began work on the reconstruction and reinstatement of polyphonic masses in selected villages in the Balagne. Marcel Pérès has explored ways in which surviving polyphonic practices might assist in the interpretation of manuscript sources. While the old polyphonic songs continue to play a vital part in the statement of cultural identity for the many performing groups (predominantly male) now active, new musical idioms have evolved as singers have embraced the role of creative artists within the wider horizons of a world music context and the question of the relationship between tradition and creation has become a crucial one. While some have produced new *a cappella* pieces inspired by the traditional polyphonic language (e.g. A Filetta, Voce di Corsica, Mighele Raffaelli), others have experimented with cross-cultural fusions, most recently with electronic input (e.g. Les Nouvelles Polyphonies Corses).

CAROLINE BITHELL

Cor simple (Fr.). Hand Horn.

Corsini, Jacopo. *See* Corfini, Jacopo.

Corsini, Lorenzo (*b* Rome; *fl* 1632–1640). Italian composer. He is known mainly by his *Musiche ... libro quinto* (Rome, 1640). Described on the title-page as 'romano', he dedicated the book to Cardinal Antonio Barberini. It contains 15 pieces for solo voice, two for two voices and one for three, all with continuo. The previous four books and any other published works by him appear to be lost, but he is credited with some of the contents of two manuscript 'libri da canzone' (in *F-Pn*). These are the soprano and bass books of what appear to be 45 Italian madrigals for four to six voices. The collection is inscribed 'di Lorenzo Corsini e de sui amici accordandosevi lei', but there is no indication as to which pieces are by Corsini and which by his friends. He also composed the music to the *favola musicale Il giudicio di Paride* by Francesco Pona, performed at Verona in 1632.

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COLIN TIMMS

Corteccia, (Pier) Francesco (*b* Florence, 27 July 1502; *d* Florence, 7 June 1571). Italian composer and organist. For several decades he dominated Florentine musical life as performer, composer, teacher and purveyor of music to his principal patron, the ruling duke Cosimo de' Medici, to whom all of his major works, published and unpublished, were dedicated. In 1515 he was a choirboy at the Florentine Baptistry of S Giovanni, an indication that he was concurrently enrolled in the cathedral school of chant and grammar. He himself said in an autobiographical note from 1559 that he studied composition with Bernardo Pisano, master of the school from 1511 and *maestro di cappella* of the cathedral from 1512 to 1520. His tutor in keyboard was perhaps the cathedral organist, composer and teacher Bartolomeo degli Organi, active in Florence throughout his formative years.

Corteccia's long and fruitful career began with a chaplaincy at the baptistry in 1527. He obtained a similar post in 1531 at the Medici church of S Lorenzo, where he was also briefly organist. Though his musical activities took him elsewhere, he lived at S Lorenzo for the rest of his life, rising through the chapter's hierarchy to supernumerary canon (1550) and canon (1563), while holding several administrative offices such as chapter secretary, archivist and chamberlain. At the baptistry he served first as organist, 1535–9, and from January 1540 as master of the new chapel established there and at the cathedral under the aegis of Duke Cosimo, who a year earlier had commissioned from him the lion's share of the music performed at festivities celebrating the duke's marriage to Eleanor of Toledo. Though court records show that Corteccia was not officially employed by the Medici, in his publications he styled himself the duke's *maestro di cappella*, a title also given to him in other records of the time. This was no doubt in reference both to his unofficial role in supplying the court with music for various occasions and to his official duties as master of the Florentine chapel, a post he held until his death in 1571.

Most, if not all, of Corteccia's secular music was published under his supervision in three major madrigal collections. Book 1 for four voices, brought out by Scotto in 1544, was reissued by Gardane in 1547 in conjunction with publication of book 2 for four voices and the first book for five and six voices. Corteccia said that this last contained 'all the rest of the pieces' he had composed 'in this genre' up to that time, by which he meant that he had brought together works never before published, others already published under his name (such as those performed as *intermedi* in Antonio Landi's comedy *Il commodo*, for the duke's wedding in 1539), and rejected yet others that had been wrongly attributed to him. Some idea of the extent of the misattributions is evident in the first four books of Arcadelt's four-voice madrigals (published 1539 and earlier), which contain seven works claimed by Corteccia. In the 1547 edition of book 1 for four voices, Corteccia corrected errors and omissions in the hastily assembled first edition, rearranged the order of contents, dropped one previously published piece and

added seven new ones composed as *intermedi* for Francesco D'Ambra's comedy *Il furto* of 1544. He continued to write secular music, now lost, until at least 1565, when he and Alessandro Striggio (i) each contributed three madrigals for performance as *intermedi* between the acts of D'Ambra's *La cofanaria*, on the occasion of another Medici wedding.

Much of his sacred music, too, was composed in the early years of his career. This is evident from his remarks in the 1544 dedication of the first book of madrigals, when he wrote to the duke of his intention to send his responsories, Lamentations, motets and hymns to the printer and promised he would soon be making a gift of all of this music to him. Apart from the lost Lamentations, however, definitive versions of the responsories (in two volumes) and the motets (also in two volumes) did not appear until 1570 and 1571, when they were published by Gardane at Venice. He cited the lack of music printing facilities in Florence as the reason for the long delay in publication in his preface to the responsories, though he also hinted at financial difficulties and the barbs of unnamed critics. At the time of his death a revised version of 32 of his hymns, in the hand of his former pupil and chief copyist Michele Federighi, was ready for printing. But this remained in manuscript in *I-Fl* Palat.7, as did a number of other pieces, among them a group of anonymous propers in *I-Fd* n.46, also copied by Federighi, that are probably his. In the autobiographical note of 1559 Corteccia spoke particularly of two works, a *St John Passion* written in the style of Pisano (for S Giovanni, 1527), and a *St Matthew Passion* (for S Lorenzo, 1531). Anonymous settings of these works in *I-Fd* n.45 are undoubtedly the ones referred to by Corteccia.

In the dedicatory letter of the motet volumes Corteccia noted that he had been working on them for more than 30 years. Differing versions of a number of his sacred works in Florentine manuscripts bear him out and reveal that he returned to them time and again over the course of his career. Revisions were made for both pragmatic and aesthetic reasons, and while many were slight, a few entailed significant rewriting. Simple changes, consisting of brief rhythmic substitutions or the addition of a few notes or chords, are evident in several responsories which required textual adjustments to conform to the post-Tridentine liturgy. But other modifications, whether necessitated by liturgical considerations or not, were made with an eye to refining and improving details of composition and of text placement and declamation that no longer met his own exacting standards. Simple changes are found in the hymns as well, although in several of these he also made major shifts that involved substituting newly composed stanzas for earlier ones. The hymns are all in *alternatim* style, in which polyphonic settings of even-numbered stanzas alternate with odd-numbered stanzas of the chant on which the polyphonic settings are based. Strict canon appears in several of these, though in general, as in his motets, Corteccia characteristically juxtaposes strict imitation and free counterpoint with occasional homophonic passages.

The madrigals, many composed at an early stage in the development of the form, show a firm grasp of the principles underlying the new genre and a sensitive approach to the nuances of text. At his best, as in the early *Fammi pur guerr'Amor*, set in a bright F mode, he composed music with attractive melodies unfolding within a slightly imitative texture and clearly directed harmonic progressions that aptly reflected the new sensibilities, and it is understandable why some of his works might have been mistaken for Arcadelt's. His frequent use of formulaic declamation and an apparent reliance on a cantus-bassus compositional framework betray his grounding in the earlier frottola style, as do, in particular, two settings of *ottava rima*, *S'io potessi voler* and *Io dico e dissi* (text from Ariosto's *Orlando furioso*), which feature repeated melodic reciting formulae in the top voice above ever-changing polyphony in the lower ones. Traditional compositional devices also appear, as, for example, canon in *Perch'io veggio et mi spiace*, and a melodic subject derived from vowels corresponding to solmization syllables in the top voice of *Se vostr'occhi lucenti*. In many other works he adopted the faster note values, nervous, choppy rhythms and abrupt textural changes typical of the style of black-note madrigals of the early 1540s. Black-note madrigals make up the bulk of his theatrical pieces for the *intermedi*. Though not without their complexities, like so many of his secular works, they are distinguished by frequent changes of pace and variety of texture, by motivic repetition within a given phrase, by strategically placed cadences that enhance the rhetoric of the text, and by a clearly articulated declamation essential to projecting words, especially on stage. As a rule, the theatre madrigals were conceived with instrumental accompaniment. A consort of viols is mentioned in connection with those of 1544, while, with one exception, those of 1539 call for various combinations of wind, string and keyboard instruments. Three of the latter, though composed for four or five parts, were sung by a solo voice with instrumental accompaniment in a kind of pseudo-monody, and in another, an instrumental rendition of the music preceded its performance by the full complement of voices with accompaniment. Corteccia's choice of accompanying instruments shows both a sensitive approach to colour and an attempt to evoke the mood and meaning of the text, as in *Vientene almo riposo*, the last piece of the 1539 set, sung by the personification of Night to the accompaniment of four trombones – an unusual choice but one that got across the idea of farewell and closure. Many pieces give no explicit indication of their origins as theatrical or entertainment music, but these, too, must have been composed for *intermedi*, like the more famous ones for 1539, 1544 and 1565. Besides Giovanbattista Strozzi the elder and Ugolino Martelli, who furnished texts for the *intermedi*, he set poetry by Michelangelo, Petrarch, A.F. Grazzini (Il Lasca), Lorenzo Strozzi and Lorenzo the Magnificent, among others.

Corteccia was neither an important innovator nor an enormously prolific composer. But his talents led him to write in every genre of the time, and his knowledge and experience as choir director and supplier of theatrical music enabled him to compose good music, some of it very impressive indeed, that was as effective on stage as it was useful in church.

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Madrigals and motets in 1539[22], 1539[24], 1540[18], 1541[9], 1541[12], 1541[15], 1541[17], 1542[16], 1542[17], 1543[17], 1543[18], 1543[20], 1545[20], 1546[17], 1547[13], 1550[16], *c*1551[12], 1552[21], 1558[14], 1564[1], 1566[25], 1568[14], 1585[20], 1589[12], *I-Rv* E.II.55–60; 11 ed. in RRMR, vi (1969)

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FRANK A. D'ACCONE

Cortellini, Camillo ['Il Violino'] (*b* 24 Jan 1561; *d* Bologna, 12–13 Feb 1630). Italian composer and instrumentalist. He was called 'il Violino' probably because a celebrated violinist may have been among his family's earlier members; his father was his first instructor in music; subsequently he studied the trombone, singing and counterpoint with Alfonso Ganassi. Like his father he played in the celebrated Bolognese civic instrumental group called the *Concerto Palatino*; he was admitted as a 'secondo soprano di cornetto' in 1577. In his first publication, of 1583, he styled himself 'musico dell'Illustrissima Signoria di Bologna', and in 1613 he became director of the group. He was a member of the *cappella musicale* of S Petronio as a singer in 1582 and again from 1593 to 1599; in the years 1600–07 and 1610–29 he served there as a trombonist. From 1601 to 1603 he was employed as occasional singer in the cappella of S Francesco. In 1626 he was a member of the Accademia dei Filomusi, the Bolognese musical academy originally founded in 1615 under the name Accademia dei Floridi.

His printed works include three books of madrigals (the second of which was the first music to be printed in Bologna), two books of psalm settings, a set of eight *Magnificat* settings and three books of masses.

Cortellini's music reveals a strong musical personality, frequently innovative, always discerning in his choice of technical means. His madrigals are skilfully fashioned in elegant, clear melodic lines, sometimes in bold arabesques. The voices do not all enter with the same imitation but change timbre and colour continuously. Some works are strongly descriptive of the text, but especially in the third book he frequently eschews the muscial decoration of individual words in favour of a musical setting that adheres to the general meaning of the text but not all its details. He uses a limited amount of chromaticism and dissonance, often to colour a static musical situation rather than to highlight a particular word. His psalm settings are a mixture of homophony and polyphony, always sensitive to the rhythm of the words. The works for two choirs exhibit his continued interest in varying musical colours, a characteristic carried into his mass settings. In the collections of masses for eight voices (1617 and 1626), he used a unique notation to indicate the participation of instruments in two of the earliest examples of the concerted mass: in the Gloria of one mass in each collection (*Messa di S Carlo*, 1617; *Messa 'In Domine confido'*, 1626) he adopted large capital letters in the text to indicate passages where the soprano of the first choir sings 'concertato' with the accompaniment of three trombones in place of the lower three voices. In these lower parts he substituted a broken line for the text. Every other verse is played by trombones accompanying the soprano, a practice undoubtedly inspired by the custom of alternating verses with the organ. This is an important step in the development of the Bolognese concerted mass.

WORKS

SACRED

all published in Venice

Salmi, 6vv (1595)
Salmi, 8vv, org, per i Vespri di tutto l'anno (1606)
[8] Magnificat, 6vv (1607)
Messe, 4–6, 8vv, org (1609)
Letanie della BVM, 5–8vv (1615)
Messe concertate, 8vv, 3 trbn (1617)
Messe concertate, 8vv, 3 trbn, org (1626)

SECULAR

Il primo libro de' madrigali, 5, 6vv (Ferrara, 1583)
Il secondo libro di madrigali, 5vv (Bologna, 1584)
Il terzo libro de' madrigali, 5vv (Ferrara, 1586); 1 ed. in Varii musiche, ii (Bologna, 1914)
Musica (Bologna, 1587) [print of 2 madrigals, one by Cortellini, unique in *I-Rn* see Piperno]
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ANNE SCHNOEBELEN

Cortés, Ramiro (*b* Dallas, TX, 25 Nov 1938; *d* Salt Lake City, UT, 2 July 1984). American composer of Mexican parentage. He studied with Halsey Stevens and Dahl at the University of Southern California (BM 1955) and with Giannini at the Juilliard School (MM 1962); he was also a pupil of Cowell (Charles Ives Scholarship, summer 1952), Richard Donovan (at Yale University, 1953–4), Petrassi (in Rome, 1956–8) and Sessions (at Princeton University, 1958). As a student he received several prizes for composition and a Fulbright-Hays Rome fellowship. Following a period as a computer programmer, he taught at UCLA (1966–7) and at the University of Southern California (1967–72); in Los Angeles he was active as a pianist and as a conductor of new music. In 1972–3 he served as composer-in-residence at the University of Utah, and the following year he joined the faculty there, becoming chairman of the theory and composition department.

Until the late 1960s his music was serially organized, under the influence of late Stravinsky and Dallapiccola; thereafter it became more freely structured while remaining fully chromatic (e.g. the Wind Quintet). A consistent aspect of his musical style is the free contrapuntal juxtaposition of similar rhythmic and melodic ideas. His piano music is the subject of a dissertation by R.C. Pitt (U. of Texas, 1990).

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Dramatic: The Christmas Garden (children's op, S. Brakhage), 1955; Prometheus (op, after Aeschylus), 1960; The Patriots (musical, after S. Kingsley), 1975–6, rev. 1978; The Eternal Return (op, Cortés), 1981; dance scores, incid music

Orch: Night Music, chbr orch, 1954; Sinfonia sacra, 1954, rev. 1959; Chbr Conc., vc, 12 wind, 1957–8, rev. 1978; Meditation, str orch, 1961; The Eternal Return, 1963, rev. 1966; Conc., vn, str, 1964–5, rev. 1983; Conc., hpd, str, 1970–71; Movts in Variation, 1972; Pf Conc., 1975; Sym. Celebration, 1979; Contrasts, sym. band, 1979–80; Music for Str, 1983; 15 other orch works

Chbr: Elegy, fl, pf, 1952; Divertimento, fl, cl, bn, 1953; Pf Qnt, 1953; Pf Sonata no.1, 1954; Pf Trio, 1959, rev. 1965; Str Qt no.1, 1962; The Brass Ring, 2 tpt, 3 trbn, 1967; Duo, fl, ob, 1967; Wind Qnt, 1967–8; Homage to Jackson Pollock, va, 1968; 3 Movts for 5 Winds, 1968; Partita, vn, 1970–71; Capriccio, ww qt, 1971; Sonata, vn, pf, 1971–2; Sonata, vc, pf, 1976–7; Charenton Variations, 11 insts, 1978; Little Suite, 8 insts, 1978; Sonata, tpt, pf, 1978; Pf Sonata no.3, 1979; Suite, vn, pf, 1980; Trio, cl, vc, pf, 1981; Bridges, wind ens, 1982; Str Qt no.2, 1983; other pf pieces and chbr works

Vocal: Missa brevis, female vv, pf, 1954; America (H. Melville), cycle of 4 songs, S, str, 1958; Ode to a Nightingale (J. Keats), 1v, pf, 1970–71; Rêve parisien (Baudelaire), S, str qt, 1971–2; De profundis (Eng. poets), song cycle, 1v, pf, 1977; To the Sacred Moon (Theocritus), concert aria, S, pf, 1980; many other songs and choruses

Principal publishers: Boosey & Hawkes, Chappell, Elkan-Vogel, Peer, Peters, Presser, Wimbledon

H. WILEY HITCHCOCK/MICHAEL MECKNA

Cortese, Luigi [Louis] (*b* Genoa, 19 Nov 1899; *d* Genoa, 10 June 1976). Italian composer. His mother was French. He studied the piano and composition privately at Genoa, graduated in mathematics (1924) and then pursued his music studies in Paris under Gédalge and in Rome under Casella. From 1939 he held various posts in Genoa, starting as keeper of the Archivio Musicale Genovese and ending (1951–64) as director of the Liceo Musicale. He was also active as a lecturer, pianist, private teacher and critic, and he organized the Paganini violin competition from its foundation in 1954 until his death. Not at first a prolific composer, he took some time to find an individual style, after wavering between French influences (Ravel, Roussel, Milhaud, Honegger etc.) and Casella. Even *David*, his first major composition and one of his finest achievements, is still eclectic; yet it shows personality. The plaintive, wayward chromaticisms suggest parallels with Martin, and the dissonances are at times fierce; but beneath the chromatic surface there is a more conservative substratum, sometimes relatable to Pizzetti. Thereafter his basic style remained unchanged, gaining in consistency and refinement of detail, but sometimes at the expense of imaginative tension. *Prometeo*, for instance, is similar to *David* in idiom, but dramatically static and more impressive orchestrally than vocally (some of its best parts have been gathered into a powerful orchestral suite); while *La notte veneziana*, in keeping with its more sentimental subject matter, 'softens' the oratorio's style, introducing lyrical elements which at times recall Puccini.

Cortese's mature instrumental works, though often rather alike, add something worthwhile and distinctive to the literature, and certain smaller pieces in particular, deserve to be more widely known. For example, the horn repertory is not so large as to justify neglect of his sonata for that instrument: refinedly bitter-sweet in harmony, at times slightly stiff and square in rhythm, and with Hindemithian touches in the finale, the work epitomizes Cortese's virtues and limitations. The Cello Sonata, too, is a persuasively individual contribution to its genre, echoing the Horn Sonata's two-movement outline but giving plentiful scope for the cello's natural eloquence; and the composer's distinctive voice is audible even in unassuming little piano compositions such as the neo-classical *Suite française* op.29 (1951), which exhibits structural neatness and elegance of detail. His writings include studies of Casella (Genoa, 1936) and Chopin (Milan, 1949); he also translated writings by Chopin, Liszt and Debussy.

WORKS
(*selective list*)

Ops: Prometeo (3, L. Cortese, after Aeschylus) op.18, 1941–7, Bergamo, Novità, 22 Sept 1951; La notte veneziana (radio op, 2, G. Pacuvio, after A. de Musset) op.32, 1953–5, RAI, 20 Nov 1955, staged Genoa, Politeama Margherita, 6 May 1972; Le notti bianche (2, Cortese, after F.M. Dostoyevsky), op.51 1968–70, Milan, Piccola Scala, 30 April 1973

Vocal-orch: David (Il re pastore) (concert/stage orat, F. Cataneo), op.12, solo vv, chorus, orch, 1936–8; 2 odes de Ronsard, op.25, 1v, orch, 1948; 2 odes de Ronsard, op.37, 1v, orch, 1957; Inclina, Domine, aurem tuam, sinfonia sacra, op.49, chorus, orch, 1966–8; Tre salmi, S, orch, op.53, 1973–5

Orch: Serenata, op.10, 1936; Prelude and Fugue, op.16, 1940 [arr. of Prelude and Fugue, op.13, hpd]; Canto notturno, op.17, 1940, arr. vn, pf as op.17 bis, 1946; Prometeo, suite, op.18 bis, 1947 [from op]; Sym., op.35, 1953–6; Vn Conc., op.42, 1960–61; Fantasia, op.44, 1963–4

Songs: 2 canti persiani, op.8, 1v, fl, pf, 1932; Salmo viii, op.21, 1v, fl, vc, pf, 1943; 12 works for 1v, pf

Other inst: Prelude and Fugue, op.13, hpd, 1937; Sonata, hn, pf, op.34, 1955; Sonata, vc, pf, op.39, 1960; 9 pf works incl. Suite française, op.29, 1951
4 film scores, incid music

Principal publishers: Carisch, Curci (Naples and Milan), Ricordi, Senart, Suvini Zerboni

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G. Gavazzeni: 'Il genovese Louis Cortese', *Musicisti d'Europa* (Milan, 1951), 240–45 [orig. in *Letteratura* (1939)]
D. de' Paoli: 'Luigi Cortese (1899–1976)', *NRMI*, xi (1977), 220–31
D. de' Paoli: 'Ricordo di Luigi Cortese', *Notiziario delle edizioni Suvini Zerboni* no.5 (1977), 5–16
R. Lovino and D. Prefumo: *Luigi Cortese: la vita e l'opera* (Genoa, 1979)

JOHN C.G. WATERHOUSE

Cortese, Paolo (*b* Rome, 1465; *d* San Gimignano, 1510). Italian humanist. He was the son of Antonio Cortese, a papal *abbreviator* (i.e. a writer of papal briefs) and the pupil of Giulio Pomponio Leto and Bartolomeo Platina, both *abbreviatores*. In 1481 he was appointed to the papal chancery to the place vacated on Platina's death. He was promoted to papal secretary in 1498, resigned in 1503 and spent the rest of his life in a family villa called Castel Cortesiano, near San Gimignano. There he was the host to such guests as Duke Ercole I of Ferrara, Duke Guidobaldo of Urbino and Cardinal Alessandro Farnese, later Pope Paul III. He must also have had a comfortable house in Rome in which in the early 1490s there were learned discussions, interspersed with *strambotti* sung by Serafino Aquilano. Cortese may have known Josquin, who was a papal singer at this time. He praised Josquin highly as a mass composer in his *De cardinalatu* (published posthumously in 1510); its section on music, dependent on Aristotelian ideas and terminology and written in a difficult, Ciceronian style (Cortese defended this style against the criticisms of Poliziano), is a curious testimony of ambivalent feelings towards polyphony. He also praised Obrecht and Isaac as motet composers, though with some reservations. Cortese had unbounded admiration for monodic singing to the lyre or the lute, and regarded Aquilano as its outstanding exponent. Cortese himself wrote a number of *strambotti*, certainly intended to be set to music.

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N. Pirrotta: 'Music and Cultural Tendencies in 15th-Century Italy', *JAMS*, xix (1966), 127–61
K. Weil-Garris and J. D'Amico: 'The Renaissance Cardinal's Ideal Palace: a Chapter from Cortese's *De cardinalatu*', *Memoirs of the American Academy in Rome*, xxxv (1980), 45–123
F. Brancacci: 'Una fonte aristotelica della sezione "De musica" del "De cardinalatu" di Paolo Cortese', *Studi musicali*, xx (1991), 69–84

NINO PIRROTTA

Cortez, Luis Jaime (*b* Morelia, Michoacán, 1963). Mexican composer and musicologist. He first took music lessons in Morelia with Muench; later he studied history at the University of Mexico and composition with Enríquez, Ibarra and Lavista. From 1987 to 1994 he directed the Centro Nacional de Investigación, Documentación e Información Musical (México) and from 1996 the Conservatorio de los Rosas in Morelia. Many of his pieces bear a symbolic relation to works of literature or to writers, for example *Canto por un equinoccio* and *Lluvias* to St John Perse, *Tala* to Thomas Bernhardt. His atonal musical language is characterized by austere textures and a rigorous, quasi-serialist technique offset by predeliction for the avant-garde effects of the 1960s and 70s. His most important works include *Lluvias* (Symphony no.1) and the opera *Las tentaciones de San Antonio*, both Mexican government commissions.

WORKS

Stage: Las tentaciones de San Antonio (chbr op, 1, G. Flaubert), 1996, unperf.
Orch: Lluvias (Sym. no.1), 1992; En blanco y negro (Sym. no.2), 1995
Chbr: Formas demasiado lejos, wind qt, 1985; Tema de las mutaciones del mar, str qt, 1988; Canto por un equinoccio, fl, cl, vn, va, vc, pf, 1989; Laminario, fl, vc, 1990; Tala, cl, bn, 1990; Sonata, fl, pf, 1992; Bocetos, fl, cl, 1996; Cuarteto X, str qt, 1996; Retratos al carbón, vn, va, vc, 1996
Solo inst: Marginalia, bn, 1986; Secheresse, rec, 1993; 3 intermezzi, pf, 1996; Retratos al carbón, vn, 1996

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Tabiques Rotos: siete ensayos musicológicos (Mexico City, 1985)
Mario Lavista: textos en torno a la música (Mexico City, 1990)

RICARDO MIRANDA-PÉREZ

Corthol. *See* CURTAL.

Cortinas, César (*b* San José, 9 Aug 1890; *d* Córdoba, Argentina, 23 March 1918). Uruguayan composer and pianist. Having demonstrated his musical aptitude at an early age, he was brought to Camilo Giucci, an Italian pianist and pupil of Liszt. He had begun composing by the age of 14, and in 1907 produced the notable *Balada* op.4 for piano. A study scholarship from the Uruguayan government (1909) enabled him to attend the Hochschule für Musik in Berlin, where he was taught by Bruch, Donnay and Humperdinck. He was then obliged to enter a sanatorium in Davos, where he composed several songs, most of them with French texts. After a brief stay in Montevideo he returned to Europe in 1913 and continued his studies with Jongen and Woutters at the Brussels Conservatory. Forced to leave Europe at the outbreak of World War I, he returned to Montevideo, where he composed several works, including the one-act opera *La última gavota* (1916). As his health deteriorated he retired to the Sierras of Córdoba and there wrote the three-act lyric poem *La sulamita*; he appeared briefly in Montevideo to conduct its première in 1917. Though a contemporary of the early Uruguayan nationalist composers Broqua and Cluzeau Mortet, he eschewed the folk elements of their music in favour of a distinctive eclectic style.

WORKS
(*selective list*)

Balada, op.4, pf, 1907; Sonata, D, vn, pf, 1909; Artigas, triumphal march, op.30, pf, 1911; Idilio (lyric poem, 1), 1912; La última canción, vn, pf, 1913; Sonata, b, vc/vn, pf, 1916; La última gavota (op, 1), 1916; La sulamita (lyric poem, 3), 1917; Poema, qnt

Principal publisher: Ricordi (Buenos Aires)

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Compositores de América/Composers of the Americas, ed. Organizacion de los Estado Americanos, xvi (Washington DC, 1970), 64–71

JOHN M. SCHECHTER

Cortis [Corts], **Antonio** (*b* on board ship between Oran, Algeria, and Altea, 12 Aug 1891; *d* Valencia, 2 April 1952). Spanish tenor. He studied in Madrid, where he sang in the chorus at the Teatro Real. At first he sang minor roles, then began to assume leading roles (Cavaradossi, Don José and Turiddu) in Barcelona and Valencia.

In 1917 he sang in South America, where his roles included Beppe (*Pagliacci*). He was a regular guest at the Teatro Costanzi, Rome (1920–23); he also appeared in Milan, Naples and Turin, and in 1927 sang Radames at the Verona Arena. He sang in Chicago (1924–32) and San Francisco (1924–6). His roles in the USA included Edgardo, Manrico, Radames, Chénier, Canio, Cavaradossi, Des Grieux (*Manon Lescaut*), Enzo (*La Gioconda*) and Don José. His only Covent Garden season was in 1931 when he sang Calaf, and Hippolytus in Romani's *Fedra* opposite Ponselle. After 1935 he sang only in Spain, making his last stage appearance in 1951 at Zaragoza as Cavaradossi. Cortis's voice had a typically Spanish ring and power, demonstrated in his many recordings, most notably of Calaf's arias.

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'Antonio Cortis', *Record Collector*, xx (1971–2), 51–70 [with discography by J. Léon and J. Dennis]

HAROLD ROSENTHAL/ALAN BLYTH

Cortois, Jean. *See* COURTOIS, JEAN.

Cortolezis, Fritz (*b* Passau, 21 Feb 1878; *d* Bad Aibling, 13 March 1934). German conductor and composer. He studied the piano with Bussmeyer and theory with Thuille at the Munich Academy of Music (1899–1902). From 1903 to 1912 he held a number of positions, mainly as choirmaster, in various opera houses: Schwerin, the Nationaltheater in Berlin, Regensburg, Munich, and the Kurfürstenoper in Berlin. He became general music director at the Hoftheater in Karlsruhe in 1913, and from 1925 to 1928 he conducted opera in Breslau. Cortolezis was notably responsible for many early performances of Strauss's operas. The last six years of his life were spent as a freelance composer in Bad Aibling. His published works consist of vocal scores and selections from his three light operas.

WORKS
(*selective list*)

Rosemarie (operetta, 3), Bremen, 1919
Das verfemte Lochen (komische Oper, 3, B. Dovsky), Rostock, 1924
Der verlorene Gulden (Spieloper, 3, Dovsky), Breslau, 1928
Das kristallene Herz (Märchenoper), 1934, inc.

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W. Zentner: 'Todesfälle: Fritz Cortolezis', *ZfM*, Jg.101 (1934), 464–6

WILLIAM D. GUDGER

Cortot, Alfred (Denis) (*b* Nyon, 26 Sept 1877; *d* Lausanne, 15 June 1962). French pianist and conductor. He studied the piano at the Paris Conservatoire with Emile Decombes, one of Chopin's disciples, and Louis Diémer, winning a *premier prix* in 1896. He made an impressive début in 1897 at the Concerts Colonne, playing Beethoven's Concerto in C minor, and he also appeared in concerts with Edouard Risler, playing two-piano arrangements of Wagner's music. In 1898 he was appointed first as a choral coach, and then as assistant conductor, at Bayreuth, where he worked until 1901 under Mottl and Richter. This experience enabled him to prepare and conduct the first Paris performance of *Götterdämmerung* (May 1902), and a notable *Tristan* (June 1902). His Société des Festivals Lyriques (1902) was followed by the formation of a concert society for which he conducted the first performances in France of *Parsifal* (in concert form), Beethoven's *Missa solemnis* and Brahms's *German Requiem*, as well as still unpublished works by Chausson, Magnard and Roussel. From 1904 to 1908 he conducted the orchestra of the Société Nationale de Musique.

This activity as a conductor, which made Cortot one of the leading figures in French musical life before he was 30, did not dampen his enthusiasm for the piano, although for a time it limited the number of his performances. In 1905 the Cortot-Thibaud-Casals trio was founded and immediately became, and for many years remained, the most admired ensemble of its kind. From 1907 to 1923 Cortot was a leading professor of the piano at the Paris Conservatoire, where his pupils included Clara Haskil, Yvonne Lefébure, Marcelle Meyer and Vlado Perlemuter. His activities as a soloist in Europe and the USA, however, made it impossible for him to devote regular, uninterrupted periods to academic teaching. For this reason he founded in 1919 the Ecole Normale de Musique, where he appointed a distinguished teaching staff, established a wide-ranging curriculum in music history and theory and, until 1961, gave courses in interpretation that were to become legendary. In 1943 he founded the Société de Musique de Chambre de la Société des Concerts du Conservatoire.

Cortot's repertory was immense, extending from Purcell to Stravinsky, but he was noted mainly for his intimate understanding of Romantic music. His recordings, which were more numerous than any pianist of his era except perhaps Artur Rubinstein, include outstanding interpretations of Schumann's *Etudes symphoniques* (1929) and *Kreisleriana* (1935), Chopin's Ballades (1929), Preludes (1926) and Sonata in B minor (1933), Franck's *Prélude, choral et fugue* (1929) and Saint-Saëns's Fourth Concerto (1935). In these, and in recordings with Thibaud and Casals, his playing continues to dazzle pianists by its lyrical delicacy, nobility and extraordinary tonal variety. He was an ardent champion of the new French piano music of his day, and devoted three volumes to its



Alfred Cortot

exposition. Cortot made editions (for Salabert) of most of Chopin's, Schumann's and Liszt's piano music; they are 'éditions de travail' that include technical exercises related to the music, and annotations. Cortot's more general observations on piano technique provided material for a book published in 1928. His knowledge and love of German culture predisposed him favourably towards the German occupiers of France in 1940–44, and he accepted influential positions in the Vichy government and opportunities to give concerts in Germany. These activities caused him to be considered persona non grata in France and elsewhere for some time after the war. He resumed his career in 1947 and performed throughout Europe and in Japan and South America before his retirement in 1958.

Cortot was an avid and systematic collector, and he cared for and catalogued his substantial library of musical autographs, literature, first and early editions, letters, portraits, coins and postage stamps. After his death the printed music, some of great rarity, was dispersed mainly to the British Museum, the Newberry Library in Chicago and the University of California, Berkeley. Important manuscripts were bought for the Lehmann Foundation in the Pierpont Morgan Library, New York.

WRITINGS

Principes rationnels de la technique pianistique (Paris, 1928; Eng. trans., 1930)

La musique française de piano (Paris, 1930–48/*R*; i, Eng. trans., 1932/*R*)

ed. J. Thieffry: *Cours d'interprétation* (Paris, 1934; Eng trans., 1937/*R*1989 as *Studies in Musical Interpretation*)

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C. Timbrell: *French Pianism* (White Plains, NY, and London, 1992, enlarged 2/1999)

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MARTIN COOPER/CHARLES TIMBRELL

Corts, Antonio. *See* CORTIS, ANTONIO.

Corvinus, Christopher. *See* RAB, CHRISTOPH.

Corvinus, Johannes Michaelii. *See* RAVN, HANS MIKKELSEN.

Corvus, Valentinus. *See* RAB, VALENTIN.

Coryn, Roland (*b* Kortrijk, 21 Dec 1938). Belgian composer. He started his musical studies at the Harelbeke Academy of Music and finished them at the Ghent Conservatory, where he obtained first prizes in almost all disciplines, including the piano, the viola, counterpoint, harmony, fugue and composition. At the outset of his musical career he was active mainly as a performer of chamber music. He played the viola in the Belgian Chamber Orchestra (1964–77) and was a founder member of the Flemish Piano Quartet (1965–72), which promoted Belgian contemporary music.

From 1986 until his early retirement in 1996 he was conductor of the New Conservatory Ensemble, which also specialized in modern music. He was director of the Ostend Conservatory, then of the Harelbeke Academy of Music (1977–96). He taught chamber music, counterpoint, fugue and composition at the Ghent Conservatory (1973–96). Since his retirement he has devoted himself almost exclusively to composition. He has won several awards, including the Tenuto Prize (1973, for *Quattro movimenti*), the Jef Van Hoof Prize (1974, for *Triptiek*) and the Koopal Prize (1986, for his chamber music). In 1993 he became a member of the Belgian Royal Academy for Science, Letters and Fine Arts.

Coryn aims to use contemporary techniques in an accessible way. His early compositions combine serial technique with easily discernible melodic lines; later he made less strict use of serialism. He was a great admirer of Lutosławski, from whom he learnt how to attract and involve but not entirely satisfy the listener at the beginning of a piece, leaving this for the appearance of the main idea. His music is characterized by abstract rather than programmatic content, and by understated emotional expression.

WORKS

(*selective list*)

Orch: 4 movimenti, 1973; Sonata, 1975; Vn Conc., 1987; Conc. grosso, str, 1989; 2 pitture, 1990; Conc., vib, mar, xyl, orch, 1994; 3 pezzi, str, 1995; Conc., wind band, 1997

Vocal: Landschappen en stillevens, mixed chorus, 1985; Opus mens (orat, J. Coryn), S, Bar, mixed chorus, insts, 1987; Beeldspraak (J. D'Haese), unison chorus, 1993; A Letter to the World (5 songs, E. Dickinson), mixed chorus, 1993; Missa 'Da pacem', S, T, Bar, chorus, children's chorus, orch, 1998

Chbr: Triptiek, fl, ob, 8 str, 1974; Sonata, 2 pf, 1981; other duos, trios, qts, qnts, works for solo pf

Principal publishers: Andel, CeBeDeM, Maurer

DIANA VON VOLBORTH-DANYS

Cosaute [cosante] (Sp.). A song in vogue in Spanish courtly circles during the 15th century. It was probably performed by two choirs, the second choir repeating with progressive modifications each stanza sung by the first; the resulting parallelistic scheme has been seen as a relic of one of the oldest forms of European popular song. There is some slender evidence that the cosaute may have been danced and that it is a remote antecedent of the *sardana*, a circle dance of Catalonia in quick 6/8 metre. The earliest extant music apparently in the form of the cosaute is in the Cancionero Musical de Palacio (compiled *c*1505–20). 'Cosante' is now considered a mistranscription of the French 'cossaute'.

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M.C. Gómez Muntané: 'La música laica en el Reino de Castilla en tiempos del Condestable Don Miguel Lucas de Iranzo (1458–73)', *RdMc*, xix/4 (1996), 25–45

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JACK SAGE/SUSANA FRIEDMANN

Cos Cob Press. American music publishing firm, based in New York. It was founded in 1929 by Alma M. Wertheim as a non-profit-making organization for aiding and disseminating the music of American composers. Its catalogue included works by Citkowitz, Copland, Gruenberg (including his opera *The Emperor Jones*), Roy Harris, Piston, Sessions, Thomson, Wagenaar and Whithorne. In 1938 the catalogue was leased to the newly founded Arrow Music Press, which in turn was acquired by Boosey & Hawkes in 1956.

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'Cos Cob Press is Launched', *Musical America*, xlix/7 (1929), 53 only
C.J. Oja: 'Cos Cob Press and the American Composer', *Notes*, xlv (1988–9), 227–52

W. THOMAS MARROCCO, MARK JACOBS/R

Cosen [Cosens, Cosin], **John.** *See* COSYN, JOHN.

Cosens, Benjamin. *See* COSYN, BENJAMIN.

Cosimi, Nicola [Nicolino] (*b* Rome, *c*1660; *d* Rome, March 1717). Italian violinist and composer. He studied with Carlo Mannelli and was accepted in the musicians' Accademia di S Cecilia by 1 February 1681. He is the 'Nicolino' listed in expense accounts for the Arciconfraternita di S Girolamo della Carità (1681–99), the church of S Luigi dei Francesi (12 occasions, 1685–1700), Cardinal Ottoboni (37 occasions, 1689–1700) and other venues. By 1700 he was employed by Livio Odescalchi, Duke of Bracciano and Prince of the Papal Throne.

In summer 1700 he was offered food and lodging in London, with £100 per annum by the 20-year-old Wriothesley Russell, who had been at Rome in 1698–9 and became Duke of Bedford in September 1700. On 21 October 1700 Cosimi left Rome together with 'his comrade', the cellist Nicola Haym. They arrived in London on 22 March 1701, and Cosimi stayed until the end of April 1705. Income and expenses for his London stay appear in his account ledgers, which survive together with his correspondence in the archive of the Congregazione dell' Oratorio, Rome. These ledgers indicate that in four years he made a handsome profit of £1061 from his salary and his musical endeavours, which included one publication, teaching, performances in noble homes and public theatres, and leadership of the musical assemblies of 1704–5 at the home of Charles Calvert, Baron Baltimore.

Cosimi had only two students before the publication on 9 November 1702 of his *Sonate da camera a violino e violone o cembalo* op.1, but had 20 after its publication. Details concerning its printing survive in the archive for the Bedford Settled Estates; a pirated edition was issued by Roger in Amsterdam in 1704. According to Cosimi's dedication to the Duke of Bedford, these works were composed in Rome, presumably at the same time that Corelli wrote his solo sonatas op.5 (Rome, 1700). The only other extant sonata by Cosimi (in *GB-Lcm*) was copied by a Roman scribe on Roman paper. Cosimi's sonatas typically include a through-composed *preludio* and three binary dance movements, which often include imitative texture and have a sombre character. Sir Henry Tichborne praised these sonatas by writing that, in England, they were 'perles jetté aux pourceaux'. Respect for Cosimi is further manifested in Sir Godfrey Kneller's fine portrait, which survives only in John Smith's mezzotint of 1706.

After his return to Rome, Cosimi sent violin strings and music to acquaintances in London, but no information is known about his activities in Rome during his final 12 years. His testament, opened on 31 March 1717, reveals that he had an important collection of paintings, and it names various heirs, including two half-brothers and three (?half-) sisters. One of his half-brothers, Angelo Antonini, was apparently a professional violinist.

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G. Rostirolla: 'La professione di strumentista a Roma nel Sei e Settecento', *Studi musicali*, xxiii (1994), 87–174, esp. 114

LOWELL LINDGREN

Cosma, Octavian Lazăr (*b* Treznea, Sălaj district, 15 Feb 1933). Romanian musicologist. At the Cluj Academy (1951–4) he studied theory with Cornel Givulescu, harmony with Tudor Jarda and music history with Gheorghe Merişescu; at the Leningrad Conservatory (1954–9) he studied music history with M.S. Druskin, folklore with A. Rubtsov and musical form with A. Snitke. He took the doctorate in musicology at Cluj in 1972 with his study on Enescu's *Oedipe*. In 1959 he was appointed to teach the history of Romanian music at the Ciprian Porumbescu Conservatory, Bucharest; he has become a leading exponent of this subject. He became editor-in-chief of the journal *Muzica* in 1990 and vice-president of the Romanian Union of Composers and Musicologists in 1993; in 1997 he was made president of Radio-Difuziumea Română. His most important early work was on Romanian opera; his study of Enescu's *Oedipe* is exhaustive. His 9-volume *Hronicul muzicii româneşti* was completed in 1991.

WRITINGS

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with V. Dinu and D. Smîntînescu: *100 ani (1864–1964) Conservatorul Ciprian Porumbescu* (Bucharest, 1964)
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VIOREL COSMA

Cosma, Viorel (*b* Timişoara, 30 March 1923). Romanian musicologist. He studied at the Timişoara Municipal Conservatory (1929–32) and the Bucharest Conservatory (1945–50), where his teachers included I. Dumitrescu (theory), M. Jora (harmony, counterpoint and form), D.D. Botez (choral training), C. Silvestri (conducting) and Z. Vancea (music history). He then became professor at the Alberto della Pergolla Conservatory, Bucharest (1945–7), and conducted several amateur choirs and orchestras in the city. He subsequently became head of the music department of the library of the Romanian Academy (1951–2) and taught at various Bucharest music schools (1951–63). He was successively appointed assistant lecturer (1951–2), lecturer (1964–71) and reader (since 1972) in the history of music at Bucharest Conservatory. From 1950 to 1985 he was a professor in the musical lexicography department of the Academy of Music, Bucharest, and associate professor since 1995.

Cosma is an active and prolific musicologist; he has written over 2000 articles and lectured throughout Europe. His main interests are the relation between the Romanian and European musical cultures, Romanian music from the earliest periods to the Baroque (Ioan Căianu, Daniel Speer, Dimitrie Cantemir) and contemporary music. As a historian he has discovered several important documents in Romanian archives: these include Rossini and Meyerbeer manuscripts, and letters from Beethoven and Bartók (the latter's Romanian folk studies occupying a special place in Cosma's research). Also an indefatigable lexicographer, Cosma has produced the first dictionaries of Romanian musicians (for which he was awarded the Romanian Academy's prize in 1974) and performers.

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C. Porumbescu: Opere alese [Selected works] (Bucharest, 1954–7)
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TIBERIU ALEXANDRU/R

Cosma, Vladimir (*b* Bucharest, 13 April 1940). Romanian composer, active in France. From an accomplished musical family, he studied the violin and composition at the Bucharest Academy (1958–62) before taking lessons with Boulanger at the Conservatoire in Paris, where he settled in 1963. As well as a thorough grounding in serious art music, Cosma gained an enthusiasm for jazz and popular music. Between 1964 and 1967 he toured the world as a concert violinist and began a long-standing creative partnership with Michel Legrand. In 1968 he wrote his first film score, on the suggestion of Yves Robert, and he has subsequently worked exclusively as a composer, producing over 200 scores for film and TV. Cosma's film scores show a great melodic sensitivity and a technique that draws on many contemporary idioms and traditional musics. He achieves successful characterization through his spontaneity and theatrical instinct, enriching his scores with subtle and unusual instrumentation.

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(*selective list*)

Film scores: Alexandre le bienheureux (dir. Y. Robert), 1968; Le grand blond avec chaussures noires (dir. Robert), 1972; Les aventures de Rabbi Jacob (dir. G. Oury), 1973; Un éléphant ça trompe énormément (dir. Robert), 1976; La dérobade (dir. D. Duval), 1979; La boum (dir. F. Veber), 1980; Diva (dir. J.-J. Beineix), 1980; La chèvre (dir. Veber), 1981; L'as des as (dir. Oury), 1982; La boum II (dir. C. Pinoteau), 1982; Le père Noël est une ordure (dir. J.-M. Poiré), 1982; Le bal (dir. E. Scola), 1983; Les compères (dir. Veber), 1983; Les fugitifs (dir. Veber), 1986; L'étudiante (dir. Pinoteau), 1988; La vouivre (dir. G. Wilson), 1989; La gloire de mon père (dir. Robert), 1990; Le bal des casse-pieds (dir. Robert), 1992; Le souper (dir. E. Molinario), 1992; Cuisine et dépendance (dir. P. Muyl), 1993; Le jaguar (dir. Veber), 1996; Le plus beau métier du monde (dir. G. Lauzier), 1996; Les palmes de Monsieur Schutz (dir. Pinoteau), 1997; Le dîner de cons (dir. Veber), 1998; Le schpountz (dir. Oury), 1999

TV scores: Michel Strogoff, 1974; Kidnapped, 1979; Les mystères de Paris, 1980; L'homme de Suez, 1984; Mistral's Daughter, 1984; Les mondes engloutis, 1984; Chateauvallon, 1986; Grandes familles, 1988; Nightmare Years, 1988; Till we meet again, 1989; Les coeurs brûlés, 1992; Les yeux d'Hélène, 1994

Stage: Volpone (ballet), 1971; Fantomas (op), 1974

Inst: Vn Conc.; Vc Conc.; Brass Qnt

Other works, incl. songs and theme tunes

OCTAVIAN COSMA

Cosme, Luiz (*b* Pôrto Alegre, 9 March 1908; *d* Rio de Janeiro, 17 July 1965). Brazilian composer and writer. Born into a family of musicians he was taught the violin at home. At the Pôrto Alegre Conservatory he studied harmony with Assuero Garritano and in 1927 he went to the USA where he obtained a fellowship from the Cincinnati Conservatory. There he studied for two years under Robert Perutz (violin) and Wladimir Bakaleinikoff (composition). Before returning to Brazil he spent several months in Paris familiarizing himself with French Impressionism and its counter-current represented by Satie and Les Six. He lived in Pôrto Alegre until 1932 and then moved to Rio de Janeiro. During the 1940s and 50s he worked at the National Library as a consultant in music librarianship, and wrote regular music programmes for the radio station of the Ministry of Education. The Academia Brasileira de Música elected him a member on its foundation in 1945.

Cosme's few works were all written during the period 1930–50. His early pieces were piano miniatures, solo songs and chamber works. His first important work, the String Quartet no.1 (1933), is devoid of national influences, but clearly impressionistic in its timbral effects. Yet indigenous tendencies are skilfully combined with contemporary techniques in his most significant orchestral work, the ballet *Salamanca do Jaráu* (1935) which is based on a legend of Spanish origin. The local colour is enhanced by the use of a motif from the most popular song of the state of Rio Grande do Sul, *Boi barroso*. The work elaborates such popular melodic elements within a modern harmonic structure. Its rhythmic vitality is often reminiscent of Stravinsky's early ballets, and several passages still show Cosme's kinship with French Impressionism, whether in long harmonic pedals, parallel chords or pentatonicism. Nevertheless, its national character remains quite clear.

During the 1940s Cosme studied the works of Schoenberg, Berg and Webern. He attempted to evade tonality in such works as *Três manchas* and *Madrugada no campo*, and he freely used the 12-note method, without concealing his interest in national subjects, in the ballet *O lambe-lambe*. His last work was *Novena à Senhora da Graça*, based on a poem in nine sections by Teodomiro Tostes. The unorthodox use of dodecaphonic techniques here appears free of nationalist influences. In this work Cosme tried to 'unite the contents of the poem to music, word, and gesture', but chose a simple rhythmic narration of the poem rather than setting it in Sprechgesang, as he had first intended. Cosme turned his attention to the aesthetics and history of music during the last 15 years of his life, writing several books, monographs and a music dictionary.

WORKS
(*selective list*)

Stage: Salamanca do Jaráu/ballet, 1935; O lambe-lambe/ballet, 1946; O menino atrasado (puppet drama, C. Meireles), solo vv, female chorus, fl, cl, trbn, str qt, 1946; Antigona, incid music, chorus, orch, 1948; Nau Catarineta (puppet drama, Meireles), male chorus, str orch, 1948; Novena à Senhora da Graça (T. Tostes), nar, female dancer, pf, str qt, 1950

Inst: Saci pererê, pf, 1930; Canção do Tio Barnabé, pf, 1931; Dança do Fogareiro, pf, 1931; Mãe-d'Agua Canta, vn, pf, 1931; Oração a Teiniaguá, vn, pf, 1932; Pequena Suite, pf, 2 vn, va, 1932; Str Qt no.1, 1933; Falação de Anhangá-Pitã, vc, pf, 1933; Preludio, orch, 1936; Idéia fixa no.1, orch, 1937

Vocal: Acalanto (Tostes), S, pf, 1931; Aquela china (V. Neto), S, pf, 1931; Balada para os carreteiros (A. Meyer), Bar, pf, 1931; Gauchinha (J. de Barros), Bar, pf, 1932; Bombo (A.D. Ferreira), Bar, pf/fl, 2 cl, bn, trbn, perc, 1934; 3 manchas (Meireles), Mez, pf, 1947; Madrugada no campo (Meireles), S, pf, 1948

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GERARD BÉHAGUE

Cosmerovius [Cosmerov, Kosmerovius], **(Stanislaus) Matthäus** (*b* Wawrzeńczyce, 1606; *d* Vienna, 21 May 1674). Viennese printer of Polish birth. He studied in Kraków, where he also learnt printing and managed a small press. In 1640 he married the widow of the printer Matthäus Formica (*fl* 1615–39) and assumed management of his shop on the Kölnerhof; later he became a printer for the university and court book printer. In 1649 he bought the remainder of the Formica shop, including the music type of Leonard Formica (*fl* 1590–1615), and in 1655 he moved to a larger building on Unteren Bächerstrasse; known as the Cosmeroviushaus, it had five presses, more than 150 sets of type and a foundry. At his death his printing properties were transferred to his son Johann Christoph (1656–85) and thence, as the 'Cosmerovische Erben', to Johann's widow Theresia (until 1686), Matthäus's widow Susanna Christina (until 1698) and their heirs (until 1715).

Matthäus's publications include the polyphonic collection *Cultus harmonicus* (1649, 1650, 1659) by Alberik Mazák and several song collections, such as P. Sebastian a S Vincentio's *Himmels Schlüssel* (1636) and *Melodeyen des Weynächtlichen Seeln Jubel* (1657). The family also

printed over 300 oratorio and opera librettos, some multilingual; several, for important court occasions, were lavish souvenir objects, with large engravings of scenes (often by Ludovico Burnacini). Cosmerovius issued the only known edition of printed Viennese ballet music of the period, J.H. Schmelzer's *Arie per il balletto a cavallo*. The most famous of the firm's librettos is for Cesti's *Il pomo d'oro* (printed 1667, performed 1668), in folio format with 25 large engravings of Burnacini's staging and settings.

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THOMAS D. WALKER

Cosmovici, George (*b* Sasca Mare, Suceava district, 4 May 1859; *d* Paris, Feb 1927). Romanian composer. A civil engineer by profession, he was drawn from a career in railways to one in music. As a student at the Dresden Conservatory (1880–84) Cosmovici attended the opera religiously, becoming especially enamoured of Wagner's works, and developed an uninhibited pianistic style. He composed lieder and operas, promulgating a Romanian style as much through his subject matter as through his music. Cosmovici's first opera *Marioara* (1902), based on a popular legend dramatized by Carmen Sylva, is given its distinctive character by a combination of dramatic intensity, richly chromatic harmony and a judicious use of Romanian folk elements.

WORKS
(*selective list*)

Marioara [Maria] (op, 3, Carmen Sylva [Queen Elizabeth of Romania], after folk legend), 1902
Fântâna Blanduziei [Blanduzia's Well] (op, 3, after V. Alecsandri), 1909, Bucharest, National, 30 April 1910

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V. Cosma: *Muzicieni din România: Lexicon bio-bibliografic* (Bucharest, 1989)
O.L. Cosma: *Hronicul muzicii româneşti*, ix (Bucharest, 1991)

OCTAVIAN COSMA

Cossa, Basilio (*b* Perugia, 28 Jan 1590; *d* Perugia, 1 April 1667). Italian composer. Baptized Costanzo, he assumed the name Basilio when he took holy orders. From December 1624 to June 1625 he was imprisoned by order of the Holy Office; for many years prior to his death he was curate of S Costanzo, Perugia. As a composer he is known only by his *Madrigaletti a tre voci, libro primo* (Venice, 1617), which he dedicated to Angelo Moriga, procurator general of the Benedictine congregation and abbot of the monastery of S Pietro at Perugia. Its contents, which are for two sopranos, bass and optional continuo, are essentially polyphonic madrigals stripped of their inner parts and furnished with *passaggi* at appropriate points in an effort to bring them up to date in style. The result is not unattractive.

COLIN TIMMS/BIANCAMARIA BRUMANA

Cossa, Vincenzo (*b* Perugia, *c*1534–39; *d* ?Perugia, 1624). Italian composer. His birth date is uncertain: two death notices, both from 1624, give his age variously as 80 and around 90. Another source, from 1617, claims he was 78 in that year. His parents were G.B. Cossa and Agnese de Palla. Vincenzo married twice and had eight children by his first wife, Dianora di Marsilio Petrozzi, whom he married in 1579. He was active in the musical life of Perugia, serving as *maestro di cappella* of Perugia Cathedral from 1591 until 1620. In 1595 he was among those who refounded the Accademia degli Unisoni, and he also belonged to the Compagnia della Morte. His canzonettas were edited by Christoforo Lauro of Perugia, who in his preface stated that he had been studying music with Cossa for several years. The 29 four-part madrigals illustrate the fashionable trend of the 1560s and 1570s towards the setting of entire canzoni and sestinas; the later books, however, each containing 21 pieces, are dominated by the amorous lyrics of pastoral poetry. Basilio Cossa, the composer of *Madrigaletti a tre voci con il basso da sonare* (Venice, 1617), is probably Vincenzo's son.

WORKS

Il primo libro de madrigali ... con 2 canzoni, 4vv (Venice, 1569)
Il primo libro de madrigali, 5vv (Venice, 1587)
Il primo libro delle canzonette, 3vv (Venice, 1587)

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M. Pascale: 'Vincenzo Cossa e l'ambiente musicale perugino tra Cinquecento e Seicento', ibid., 159–200

PATRICIA ANN MYERS/R

Cossandi, Antonio (*fl* 1640–54). Italian composer. He was a minorite. In 1640 he was *maestro di cappella* of S Francesco, Crema, and in 1654 of S Francesco, Bologna; between these appointments he worked at Assisi. He is known by a book of motets for two to four voices and continuo, op.1 (Milan, 1640).

□

Cosset [Cossette, Cozette], **François** (*b* Picardy, *c*1610; *d* after 1664). French composer. Biographical information about him is contradictory. According to Fétis he was born, probably at Saint-Quentin, about 1620. This is invalidated, however, by a document cited by Leflon (*F-RS* I.777), which states that 'Cozette' was appointed assistant music master to the choirboys of Reims Cathedral in 1628 at a salary of 60 'sols tournois' a week; this would suggest a birthdate no later than 1610. But he was certainly educated at the choir school at Saint-Quentin and seems to have been assistant music master at Laon Cathedral before occupying the equivalent position at Reims. According to Fétis he held the latter post for 40 years. However, notarial records at Reims describe him in 1637 and 1650 as 'chaplain of St Calixte and director of music at the [cathedral] of Notre Dame'; in records of 1656 he is not so described, and indeed his successor was appointed on 4 March 1652. Even so, on the title-pages of his publications, which date from 1649 on, he is always called 'insignis metropolitanae Ecclesiae Remensis Simphoneta simphoniarca'. Nor had he remained continuously at Reims, for on 4 May 1643 he succeeded Jean Veillot as music master to the choirboys at Notre Dame, Paris. He had to resign on 18 July 1646 following criticism by the queen, Anne of Austria, of two badly performed settings of the *Te Deum* and, according to documents of 1650 mentioned above, must have returned by then to his post at Reims. He is apparently to be identified with the 'Francois Cozette, priest' who on 20 December 1658

became director of music at Amiens Cathedral, in succession to Jean Cathala; he was also put in charge of the *chapelle vicariale* at Saint-Quentin as his predecessor had been. He resigned on 24 November 1664.

Cosset composed eight polyphonic masses, five of which survive. They rank with the best masses from that period in France. His style, much more severe than that of Jean de Bournonville, closely resembles that of Henri Frémart. The word-setting is syllabic, and the melodic lines avoid repetitions and in general any features reminiscent of chansons. Two of the masses, *Eructavit cor meum* and *Gaudeamus*, also exist in manuscript versions by Sébastien de Brossard (*F-Pn*) with added parts for strings, oboes, bassoons and serpent which provide valuable evidence of the practice current about 1700 of converting *a cappella* works into concerted works.

WORKS

Missa 'Gaudeamus', 5vv (Paris, 1649)
Missa 'Cantate Dominum', 4vv (Paris, 1659); ed. H. Expert (Paris, 1926)
Missa 'Domine salvum fac', 6vv (Paris, 1659); lost, cited in *FétisB*
Missa 'Eructavit cor meum', 4vv (Paris, 1659)
Missa 'Exsultate Deo', 4vv (Paris, 1659); ed. H. Expert (Paris, 1926)
Missa 'Surge propera', 6vv (Paris, 1659); lost, cited in *FétisB*
Missa 'Salvum me fac Deus', 5vv (Paris, 1661); lost, cited in Gomart
Missa 'Super flumina', 6vv (Paris, 2/1673)

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DENISE LAUNAY/JAMES R. ANTHONY

Cossetto, Emil (*b* Trieste, 12 Oct 1918). Croatian conductor and composer of Italian birth. Having settled in Yugoslavia in 1922, he studied literature at Zagreb University (1938–41), conducting at the Zagreb Academy under Mladen Pozajić (1941–5) and composition privately with Šulek (1960–62). In 1945 he was made director of the Joža Vlahović Chorus (renamed the Emil Cossetto Chorus in 1991), with which he has gained an international reputation, particularly in performances of his own compositions and arrangements of folksongs. In 1952 he took over the Moša Pijade Chorus. He frequently conducts other choirs, vocal ensembles and orchestras, mostly in Zagreb. In 1968 he was made president of the Association of Croatian Composers.

Choral music, for which Cossetto has a special affection, forms a large part of his output. The texts of his works are often nationalistic and heroic, set in a Romantic, tonal style, with dramatic contrasts suggested by the words. Three of his cantatas are particularly noteworthy: the *Borbena kantata* ('Militant Cantata'), built around four wartime partisan songs, the symphonically conceived *Kantata Zagrebu* and *Konjanik* ('The Horseman'), which, despite some simple pictorial programmatic effects, is boldly and vividly written. His orchestral music and songs also reflect his interest in folksong, and his chamber music, though a lesser achievement, is elegant and craftsmanlike.

WORKS
(*selective list*)

VOCAL

Ops: Kristofor Kolombo (Cossetto, after M. Krleža), 1988; Kraljevo (1, Cossetto, after Krleža), 1994

Choral: Heroji mladi [Heroic Youth], chorus, pf, 1946; Pjesme borbe i slobode [Songs of War and Freedom], 1946; Borbena kantata [Militant Cant.], chorus, orch, 1947; Zapisi o Titu (cant.), 1948; Kantata Zagrebu (M. Franicević), 1950; Ladarke, 1950; Folkloristischer konzert, chorus, 1951–8; Z mojih bregov [From my Hills], suite, chorus, orch, 1953; Komitske igre [Guerilla Dances], male chorus, 3 cl, perc, 1956; Konjanik [The Horseman] (J. Kaštelan), chorus, ens, 1956; Partita sefardica [Sephardic Partita], solo vv, chorus, pf, 1959; Atomska kiša [Atomic Rain], reciter, solo vv, chorus, pf, 1962; Balade Petrice Kerempuh, 1964; Zeleni Juro [Green George] (cant.), 1966; Svatovski tropjevi [Wedding Songs], female chorus, 1967; Napjevi o zemlji [Country Melodies] (cant.), 1968; Pjesme o mojoj zemlji (cant.), 1968; Ave Maria, chorus, org, 1972; Jurjaši, chorus, folk orch, 1972; Rapsodia del cante jondo (cant.), 1979; Popevke [Song], 1980–91; Lamentatio Jeremiae Prophetae, chorus, org, 1981; Zorongo, chorus, pf 4 hands, 1988; Et in terra pax, chorus, pf 4 hands, 1989; Hrvatska misa [Croatian Mass], 1991; Jub deo, chorus, org, 1991; Exultate deo (S. Bogu), chorus, org, 1992; Meditativini i vedri valceri [Meditations and Cheerful Waltzes], chorus, pf 4 hands, 1992; Oda miru [Ode of Peace], chorus, pf 4 hands, 1992; Cantate Domino, chorus, org, 1993; many short choruses and folksong arrs.

Solo: Pjesme o majkama i herojima [Songs of Mothers and Heroes], 1v, orch, 1945; Ljubavne pjesme [Love Songs], 1v, orch, 1945; Yidische nigun [Yiddish Songs], 1v, orch/pf, 1955–68; Sutonske pjesme [Twilight Songs], 1v, orch, 1956; Jama [The Pit], 1v, orch, 1967; 4 balade, (1v, pf)/(Bar, pf, str), 1990; Pjesme bosanskih sefarada [Songs of the Bosnian Sephardi], 1v, pf, 1990

INSTRUMENTAL

Orch: Folklorni concertino, 2 pic, str, 1956; Folklorni scherzo, 1962; Adagio i tarantella, 1963; Ov., C, 1963; Konzertantna suita, fl, str, 1966; 2 plesa [2 Dances], 1966 [from cant. Zeleni Juro]: Ples Jurjevcev, Ples Jurjevk; Konzertantna suita, cl, str, 1967; Konzertantna suita, ob, str, 1967; Konzertantna suita, vc, str, 1967; Konzertantna suita, vn, str, 1967; Aria e menuetto, hn, str, 1968; Capriccio, 1968; Folklorna suita, str, 1968; Konzertantna suita, bn, str, 1968; Konzertantna suita, hn, str, 1968; 4 melodije Askenaskih Jevreja [4 Ashkenazy Jewish Themes], ob, pf, str, 1968; Omaggio a Vivaldi, str, 1968; Praeludium-Pastorale-Scherzo, vc, str, 1968; Sonata, str, 1969; Cl Conc. [no.1], 1970; Obrati u scherzu, cl, pf, chbr orch, 1971; Varijacije na temu iz Međimurja, 1971; Pastorala i ples, 1976; Divertimento, vn, orch, 1977; 4 simfonijska plesa [4 Sym. Dances], 1979; Simfonijske varijacije, 1981; Divertimento, pf, orch, 1990; Cl Conc. no.2, 1991; Triptih, tpt, orch, 1994; Bn Conc., 1995

Chbr: Balada, vn, pf, 1951; Wind Qnt (Music for a Renaissance Tragedy), 1953; Trio, ob, eng hn, hp, 1955; Čakavski suite, ob, eng hn, bn, 1958; Obrati u scherzu, cl, pf ad lib, 1963; 5 Characters, cl, pf, 1965; 4 aškenaze teme, ob, pf, 1967; Igre [Dances], vn, pf, 1967; Praeludium-Pastorale-Scherzo, bn, pf, 1968; 3 plesa [3 Dances], vn, pf, 1970; Pf Trio, 1971; Čardaš iz Međimurja, vn, pf, 1979; Popevka i čardaš, cl, pf, 1979; Pastorale, cl, pf, 1979; Scherzo, va, pf, 1981; Scherzoso, vc, pf, 1981; Hasidska suita, trbn, pf, 1990; Sonata, g, vn, pf, 1993; 4 bagatele, fl, pf, 1993; Sonata, cl, pf, 1993; Canzonetta i capriccio, tpt, pf, 1993; 5 pieces, fl, pf, 1994; Elegija i ples iz Izraela, vc, pf, 1995

Pf: Sonatina, 1950; 2 plesa [2 Dances], 1970; Pentatonske varijacije, 1972; Ashkenazy Themes, 1990; Preludium-Valse caprice, 1993; Plesni stavak, 1993

Principal publishers: Ars Croatica (Zagreb), Društvo hrvatske kompozitora

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NIALL O'LOUGHLIN

Cossmann, Bernhard (*b* Dessau, 17 May 1822; *d* Frankfurt, 7 May 1910). German cellist. He first studied with the Dessau court cellist L. Espenhahm; successive teachers included Theodor Müller in Brunswick, Karl Drechsler in Dessau and F.A. Kummer in Dresden. In Paris he became friends with Félicien David and Liszt, and worked with the Théâtre Italien from 1840 to 1846. He accepted Mendelssohn's invitation to be solo cellist for the 1847–8 Leipzig Gewandhaus concerts; in Leipzig he also played quartets with Ferdinand David, Joachim and Gade and studied composition with Moritz Hauptmann. Before leaving Leipzig for Paris with Joachim in December 1849, he visited Baden-Baden and England. He accepted Liszt's invitation to join the Weimar orchestra in 1850 as solo cellist, although an annual income of only 350 to 400 thalers made continued concert tours a necessity. In 1866, at the instigation of the violinist Ferdinand Laub and the pianist Nikolay Rubinstein, he moved to Moscow to become professor of cello at the conservatory. Returning to Germany in 1870, he remained at Baden-Baden until 1878, when he was appointed professor of cello at the Hoch Conservatory, Frankfurt.

Cossmann was known throughout Europe as a virtuoso cellist who excelled at both solo and ensemble playing. Contemporary reviewers considered his style to be emotionally conservative, his use of vibrato and rubato being restrained by period standards. However, his singing, expansive sound, technical and rhythmic accuracy, refined phrasing and conscientiousness elicited high praise. His compositions, limited to works for cello, include salon pieces, fantasias on opera themes, concerto cadenzas and a *Concertstück* op.10. His studies and exercises, which perpetuate the traditions of the Romberg school of Dotzauer and Kummer, are still used in the modern teaching repertory. His son, Paul Nikolaus Cossman, was a friend and biographer of Pfitzner.

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GAYNOR G. JONES/VALERIE WALDEN

Cossoni [Consoni, Cossogna, Cossonio], **Carlo Donato** (*b* Gravedona, Lake Como, 10 Nov 1623; *d* Gravedona, 8 Feb 1700). Italian composer and organist. He probably studied at the Collegio Gallio, Como, where he was first active as a professional musician, and where, in 1646, he was ordained a priest. In March of that year he was listed as a singer at SS Annunziata there, and from February 1650 to 1657 he was organist of S Fedele. From 1662 to 1670 he was first organist of S Petronio, Bologna. In 1666 he was one of the founder members of the Bolognese Accademia Filarmonica, styling himself 'Accademico faticoso'. On the title-page of his op.11 (1671) he still described himself as first organist of S Petronio, but in the dedication he referred to the success that some of his music had enjoyed in Milan, where he had been 'making music' at the ducal church of S Maria della Scala. By late 1671 he had moved to Milan and is next heard of there in 1675 as choirmaster to Prince Trivulzio. On 5 December 1684 he became choirmaster of Milan Cathedral, a post that he occupied until 1692. Before 1684 he was made a canon of the collegiate church of S Vincenzo at Gravedona, where he seems to have spent part of each year and to which he retired after leaving Milan. The greater part of the music that he is known to have composed during his years at Bologna found its way into print. Much of his later music, however, survives in a collection of autograph manuscripts (many with place and date of composition) that he bequeathed to the Benedictine Monastery at Einsiedeln, Switzerland; the latest work in the collection is dated August 1699. His sacred music, which forms the majority of his output, embraces a wide range of stylistic and technical resources ranging from cantus firmus settings and canonic masses and psalms through polychoral works to motets for solo voice and small ensemble with continuo. A letter he wrote to Lorenzo Perti, dated 10 July 1680, is in G. Zanetti's *Consideratione sopra una questione* (Milan, 1680).

WORKS

Printed works except anthologies published in Bologna, unless otherwise stated

ORATORIOS

L'Adamo, dramatica musicale, music lost, lib pubd 1663
Dina rapita (C. Ciccarelli), 1668, music lost

OTHER VOCAL

op.	
1	Motetti, 2–3vv, con le Letanie della BVM, 3vv (Venice, 1665)
2	Primo libro de motetti, 1v (1667)
3	Salmi … per li vespri di tutte le solennità dell'anno, 8vv (1667)
4	Inni, 1v, vns, per tutti li vesperi, le 4 antifone dell'anno e il Tantum ergo, vns ad lib (1668)
5	Lamentazioni della Settimana Santa, 1v (1668)
6	Salmi concertati, 5vv, chorus 5vv ad lib, 2 vn, bc ad lib (1668)
7	Il primo libro delle [20] canzonette amorose, 1v (1669/*R* 1978) in BMB, section 4, ccliii
8	Messe, 4–5vv, vns, chorus ad lib (1669)
9	Il secondo libro de motetti, 2–3vv (1670)
10	Il secondo libro de motetti, 1v (1670)
11	Letanie e 4 antifone dell'anno, 8vv (1671)
12	Il terzo libro de motetti, 1v (2/1675)
13	[12] Cantate, 1–3vv (n.p., n.d.)
14	Motetti, messa e Te Deum laudamus, 8vv (Milan, 1679)
16	Quattro Messe, tre piene a brevi, e l'altra fugata sin'al fine in tutti due li chori (Milan, 1694)

Motet, 3vv, bc, 1668[2]; motet, 1v, 1679[1]
Messa a due chori, 8vv, *F-Pn*, formerly Terbury
Masses, seqs, Mag settings, ants, pss, motets, 4–11vv, most with org, 1665–99: *CH-E**; Adoramus te Christe, 8vv, org, ed. in *MMg*, iii (1871), 55ff; Il sagrificio d'Abramo, dialogue, ed. in Noske

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A. Traub: 'Die Kompositionen Carlo Donato Cossonis im Kloster Einsiedeln', *Schweizerisches Jb für Musikwissenschaft*, new ser., i (1981), 93–105

F. Noske: 'Sacred Music as Miniature Drama: Two Dialogues by Carlo Donato Cossoni (1623–1700)', *Festschrift Rudolf Bockholdt* (Pfaffenhofen, 1990), 161–81
O. Gambassi: *L'Accademia Filarmonica di Bologna: fondazione, statuti e aggregazioni* (Florence, 1992)

JOHN WHENHAM

Cossotto, Fiorenza (*b* Crescentino, Vercelli, 22 April 1935). Italian mezzo-soprano. A pupil of Ettore Campogalliani, she made her début in 1957 at La Scala (as Sister Mathilde in the première of *Dialogues des Carmélites*), returning there almost continuously up to the 1972–3 season and appearing in *La favorite*, *Les Huguenots*, *Il trovatore*, *Aida*, *Don Carlos*, *Barbiere*, *Cavalleria rusticana* (Santuzza), *Norma* and other operas. She began her international career in 1958, singing Jane Seymour in Donizetti's *Anna Bolena* at the Wexford Festival. In 1959 she first appeared at Covent Garden (Neris in Cherubini's *Médée* with Callas) and caused a sensation as Cherubino at the Royal Festival Hall, London, with Giulini. She then sang in Barcelona, Vienna, Paris, Chicago (1964) and New York (Amneris at the Metropolitan, 1968), as well as in all the leading Italian theatres. She was still singing major roles into the 1990s. Cossotto had a full, resonant voice, particularly clear and easily produced in the top register. Notable among her many recordings are her vocally opulent, dramatically exciting Amneris, Lady Macbeth, Leonora (*La favorite*) and Adalgisa (where her coloratura singing is outstanding). Her Amneris is preserved on a video made at the Verona Arena. (*GV*: G. Gualerzi; R. Celletti)

RODOLFO CELLETTI/ALAN BLYTH

Cossoul, Guilherme António (*b* Lisbon, 22 April 1828; *d* Lisbon, 26 Nov 1880). Portuguese composer, cellist, conductor and administrator of French descent. He had training in the piano, harp and cello from his parents and studied harmony with Santos Pinto. In 1843 he was elected to the Brotherhood of S Cecilia, became a cellist of the S Carlos theatre orchestra and made the first of several successful concert tours to Paris and London. In 1849 he was made a court chamber musician. He went to Paris in 1853 and played for two years in the Opéra orchestra. After his return to Lisbon he organized an important series of popular concerts in the Lisbon casino. In 1861 he became professor of the cello and double bass at the Lisbon Conservatory and was appointed its director two years later. Having published his first compositions when he was 20, he continued to compose, even though later in life he became increasingly involved with the theatre, sharing with Campos Valdez and Guilherme Lima the direction of the Teatro de S Carlos from 1864 to 1872.

WORKS

Comic ops, 1 act: A cisterna do diabo, 1848; O arrieiro, 1851; O visionario do Alemtejo, unperf.

Vocal: 2 masses, 4vv, orch, 1855, 1858; Cant., 1856; TeD, 4vv, orch, 1858; Libera me, T, B, str, 1861; Tantum ergo, T, harp, str qt, 1868; Ave Maria, 3vv (London, ?1870); 3 songs, 1v, pf; chorus for celebration of anniversary of popular concerts

Orch: 6 ovs., incl. 1 grand ov., 1848, 2 burlesque ovs.; Homenagem a Camões, march, 1860 (Lisbon, n.d.), arr. pf (Lisbon, 1880); Waltz, arr. pf (1882)

Inst: Pf Trio, 1848; Souvenir de Londres, rêverie, vc, 1863; Rêverie, pf; fantasies, mostly operatic: 3 for harp, 3 for vc, 1 for pf, 1 for xyl

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GUY BOURLIGUEUX

Cossuino, Antonius. *See* GOSSWIN, ANTONIUS.

Cossutta, Carlo (*b* Trieste, 8 May 1932; *d* Udine, 22 Jan 2000). Italian tenor. He studied in Buenos Aires, making his début at the Teatro Colón in 1958 as Cassio and in 1964 creating the title role of Ginastera's *Don Rodrigo*. In 1964 he made his European début at Covent Garden as the Duke in *Rigoletto*. He returned as Don Carlos, Gabriele Adorno, Manrico and Turiddu and, in 1974, for his first Otello; in these roles his generous volume, ringing tone and sturdy manner won praise. He made his American début in 1963 at Chicago as Abdallo (*Nabucco*) and his Metropolitan début in 1973 as Pollione (*Norma*). He sang widely in the USA and Europe and in 1974 sang Radames with La Scala in Moscow. His recordings of *La vida breve*, Otello (under Solti) and Samson demonstrate his dark, dramatic voice and eloquence.

HAROLD ROSENTHAL/ALAN BLYTH

Costa (i). Much confusion has been created in musical scholarship, and in reference works, by the fact that there have been many musicians of the name Costa. The Italians of that name are dealt with under COSTA (ii), ANNA FRANCESCA COSTA and MARGHERITA COSTA. Other musicians of the name, all Portuguese and evidently unrelated, are listed in the present entry; *see also* DALMIRO COSTA, MICHAEL COSTA and SEQUEIRA COSTA.

(1) **Afonso** [Alfonso] **Vaz da Costa** [de Acosta] (*b* Lisbon; *d* Avila, between 5 Jan and 7 April 1660). Composer and organist. According to Barbosa Machado's *Bibliotheca lusitana*, he studied in Rome. On 19 May 1626 he was appointed *maestro de capilla* in Badajoz Cathedral after presenting an original motet and villancico. His annual salary was 47,150 maravedís and two *cahizes* of wheat. Although woodwind instruments (cornetts, sackbuts and bassoons) continued to be the main accompanying instruments throughout his time at Badajoz, by 1635 Vaz da Costa was using the harp to accompany Christmas *chanzonetas*. On 24 June 1636 the chapter paid Vaz da Costa an extra 400 reales for his eight months' service as organist, after the resignation of the ailing Juan de Alvelos. In 1640 the Badajoz authorities began to tire of so many Portuguese musicians, and on 2 August 1641 allowed Vaz da Costa indefinite leave to apply for the post of *maestro de capilla* at Avila Cathedral. He gained the post and in 1642 governed a *capilla* of 4 *tiples*, 3 contraltos, 3 tenors and 4 instrumentalists, all adults, augmented by an organist, Gaspar de Liceras, who eventually succeeded him, and an unspecified number of boys, trained by Alonso García. Costa himself took the boys in 1650 but by October 1652 had so failed to teach them that they were taken from him. From December 1655 he suffered from a recurring series of illnesses, which culminated in his death five years later. He was buried beside his sister (*d* August 1643) in the S Ildefonso chapel of Avila Cathedral; nonetheless his extant works, nearly all polychoral, are chiefly at the Escorial, not at Avila.

The library of King João IV, destroyed in the 1755 earthquake, included his *No es bueno Gil, que en la*

cierra, a sacrament piece for accompanied vocal solo and vocal quintet. His abundant surviving polychoral Latin repertory at El Escorial includes 6 Masses, 4 Magnificat settings, 13 psalms, and Vespers for 12 voices divided in 4 choirs.

WORKS

Ave regina coelorum, 4vv, copied in 1737 (2 copies) *E-Ac*
Missa pro defunctis, 5vv, *Asa*
Missa Sancti Amen, 8vv, *E*
2 Missae secundi toni, 7–8vv, *E*
Missa septimi toni, 2 choirs, 8, 10vv, *E*
Missa octavi toni, 12vv in 4 choirs, *E*
14 Vespers pss (1 for 4 choirs, 12vv; 9 for 8vv; 3 for 6vv; 1 for 5vv), *E*
4 Mag, 8vv, *E*

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JoãoIL
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J. López-Calo: *Catálogo del Archivo de música de la Catedral de Avila* (Santiago de Compostela, 1978), 174, 282–9
A. de Vicente Delgado: *La música en el Monasterio de Santa Ana de Avila (Siglos XVI–XVIII) Catálogo* (Madrid, 1989), 36, 40, 234

(2) **Francisco da Costa** (*d* Lisbon, 1667). Singer and composer. According to Barbosa Machado he left two manuscript volumes of sacred works, but only two Passion settings for four voices in chordal style survive (*P-Ln*).

(3) **André da Costa (i)** (*b* Lisbon; *d* Lisbon, 6 July 1685). Composer and harpist. He became a Trinitarian friar on 3 August 1650 and was a musician in the royal chapels of Afonso VI and Pedro II. His works included a collection of polychoral masses; settings of *Confiteor tibi* for eight and twelve voices; a Litany for eight voices; settings for four voices of *Beati omnes* and *Laudate pueri Dominum*; responsories for Wednesday, Thursday and Friday of Holy Week for eight voices; services for four voices for Palm Sunday and Good Friday; and villancicos for Christmas and Epiphany for four, six, eight and twelve voices. Manuscripts of these works were in João IV's library which was destroyed in 1755.

(4) **Sebastião da Costa** (*b* Azeitão; *d* Lisbon, 9 Aug 1696). Composer and contralto singer. He was chamber musician to King João IV, *mestre de capela* during the reigns of Afonso VI and Pedro II, and a Knight of the Order of Christ. His works included several psalm settings and masses for eight voices, motets for four voices and villancicos, all of which were in João IV's library which was destroyed in 1755.

(5) **Luiz Calixto da Costa e Faria** (*b* Guarda, 14 Oct 1679; *d* after 1759). Poet and librettist. He was an abbot in various towns in northern Portugal. His publications included librettos for a pastoral opera, *Fabula de Alfeo e Aretusa*, produced in Lisbon in 1712, and a zarzuela, *El poder de la Harmonia*, produced in Lisbon in 1713. He also published texts for villancicos sung in Lisbon Cathedral between 1719 and 1723.

(6) **André da Costa (ii)** (*fl* early 18th century). Composer. His name is registered in a S Cecilia brotherhood document dated 11 October 1701. The Pombal Collection (in *P-Ln*) includes a small manuscript volume with three cantatas by him, one in honour of the marriage of Princess Maria Anna of Austria to King João V on 27 October 1708. He also wrote villancicos for Matins in honour of St Cecilia (1721) and St Vincent (1722).

(7) **Francisco da Costa e Silva** (*d* 11 May 1727). Composer. He was *mestre de capela* at Lisbon Cathedral from about 1715 to 1727. His compositions include a mass for four voices and orchestra, a *Miserere* for 11 voices and instruments, motets, villancicos, and settings of the Passions according to St Luke and St Mark, both for four voices. He also wrote responsories for eight voices and orchestra for the memorial service to Louis XIV of France in Lisbon in September 1715.

(8) **Vitorino José da Costa** (*b* Lisbon; *d* ?*c*1750). Writer on music. He became a Benedictine monk, and studied music with the Benedictine Placido de Sousa. He was the author of a beginners' manual of Gregorian chant singing, mentioned by Barbosa Machado.

(9) **Felix José da Costa** (*b* Lisbon, 20 Nov 1701; *d* after 1760). Writer and musician. He graduated in civil law at Coimbra University in 1727; his only surviving musical work, known to Barbosa Machado in 1760, was a manuscript anthology, *Musica revelada de contraponto e composição que comprehende varias sonatas de cravo, rebeca e varios minuetes e cantatas*.

(10) **António Pereira da Costa** (*b* Funchal, ?1697; *d* Funchal, 1770). Composer. He was *mestre de capela* at Funchal Cathedral from about 1740. The title of his 12 *Concertos grossos* (London, 1741) exactly imitates that of Corelli's famous collection. This publication, which was probably financed by the dedicatee, José de Vasconcellos Bettencourt, bears a portrait of the composer with the indication: '. . . *AETATE XXXXIIII*'. The *Gazeta de Lisboa* of 2 June 1750 mentions the performance of cantatas and sonatas by him during the festivities of the Senhora do Monte in Funchal. He also published 12 *Serenatas for the Guitar* (London, *c*1755).

(11) **Antonio da Costa** (*b* Oporto, *c*1714; *d* Vienna, *c*1780). Composer, violinist and guitar player. He left Portugal for Spain and Italy in 1749, and stayed in Rome until 1754. He then travelled to Venice (1761), Paris and Vienna where, through the offices of the Portuguese diplomat João de Bragança, Duke of Lafoens, he met Gluck, Wagenseil, Hasse, Dittersdorf, Metastasio and Burney, who referred to Costa in *The Present State of Music in Germany* (London, 1773). He died blind and impoverished. A collection of his letters from Rome, Venice and Vienna, written to friends in Oporto, has been published (ed. J. de Vasconcellos, 1878, and F. Lopes Graça, 1946). (He should not be confused with António Correia da Costa, a mathematician and musician of an earlier period, who travelled in Italy and the Low Countries and returned to Portugal in 1617.)

(12) **Rodrigo Ferreira da Costa** (*b* Setúbal, 13 May 1776; *d* 1 Nov 1825). Composer. He graduated in law and mathematics at Coimbra University in 1804. After service in the Peninsular Wars he was appointed professor of mathematics at the Royal Naval Academy. His music tutor was published in two volumes in Lisbon (1820–24). Its subjects include acoustics and composition, and it ends with a discussion of the sonata, symphony and concerto.

(13) **João Alberto Rodrigues da Costa** (*b* Lisbon, 1798; *d* Lisbon, 24 April 1870). Double bass player and horn player. A member of the Lisbon court orchestra, he

was influential in organizing several court orchestras in Lisbon. In 1834 he helped to establish the Montepio Philharmonica, a social welfare organization for musicians, and in 1846 was co-founder of the Academia Melpomenense that for 15 years sponsored many fine concerts in Lisbon.

(14) João Evangelista Pereira da Costa (*b* Proença a Nova, Beira Baixa, *c*1798; *d* Calais, 1832). Composer, organist and pianist. He studied at the Seminário da Patriarcal, Lisbon, and with Carlo Coccia, joining the brotherhood of S Cecilia on 29 March 1820. The first of his several theatrical works, *O merito exaltado*, a scenic cantata, was staged at the Teatro de S Carlos on 23 February 1824. The next year he went to Paris. On returning to Lisbon he orchestrated the hymn of the 19th-century Portuguese liberation movement, *Hino da Carta*, sent by King Pedro IV from Brazil, and sung for the first time in Lisbon at the Teatro de S Carlos on 6 January 1827. His other works include a cantata, *Tributo à virtude* (1827), and the opera *Egilda di Provenza* (1827), both performed at S Carlos where he was assistant conductor to Mercadante. As well as stage works he wrote piano variations (1828), 12 *modhinas*, arias and five sacred works, including a *Te Deum* for eight voices and orchestra into which he introduced a verse from the *Hino da Carta*. He died a political exile in France.

(15) Francisco Eduardo da Costa (*b* Lamego, 26 March 1819; *d* Oporto, 27 Aug 1855). Composer and pianist. He made his début at the age of ten in Oporto, playing Jacob Cramer's Sixth Concerto, and became a teacher at the Lisbon Conservatory at the age of 16. In 1840 he returned to Oporto to take up the conductorship of the orchestra of the Teatro de S João, and also became organist and *mestre de capela* at Oporto Cathedral. He wrote five masses, four *Tantum ergo*, two *Te Deum*, and a *Stabat mater* for three sopranos and organ (*P-Ln*), all in the prevailing Italian style.

(16) José da Costa e Silva (*b* Coimbra, 29 Sept 1826; *d* Oporto, 18 July 1881). Amateur musician. He promoted the construction of a theatre in Portalegre, Portugal. He composed an oratorio, *Santa Iria*, and a mass for four voices and orchestra. His harmony manual *Principios gerais de harmonia ao alcance de todos* was published in Lisbon in 1868.

(17) Francisco Pereira da Costa (*b* Oporto, 30 Jan 1847; *d* Rio de Janeiro, 24 June 1890). Violinist. He studied with Nicolau Ribas and made his début at the age of ten. In 1858 he went first to Lisbon, then to Paris to study with Jules Garcin and with Alard at the Paris Conservatoire. When he returned to Portugal in 1863 he was appointed court musician by King Luis and from 1869 to 1871 he was leader of the S Carlos opera orchestra. He toured Portugal, and later Brazil, where he settled in 1871.

(18) Luis (António Ferreira da) Costa (*b* São Pedro, 25 Sept 1879; *d* Oporto, 7 Jan 1960). Pianist, teacher and composer. After early studies with B.V. Moreira de Sá in Oporto, he went to Germany to study with Vianna da Motta, Stavenhagen, Ansorge and Busoni. In addition to his career as a solo pianist, he participated in concerts with the cellists Casals, Hekking and Guilhermina Suggia, the pianists Cortot and Friedman, the violinists Enesco, Arányi, Senatra and Fachiri, and the Rosé, Zimmer and Chaumont quartets. He was appointed director of the Oporto Conservatory, and also of the concert society Orpheon Portuense, in which capacity he introduced many well-known musicians, including Ravel in 1928. He married the pianist Leonilde Moreira de Sá (*b* Oporto, 10 Sept 1882), a pupil of her father (B.V. Moreira de Sá) and Vianna da Motta. Two of their daughters became musicians: Helena (*b* Oporto, 26 May 1913) was a pupil of her father, Vianna da Motta and Edwin Fischer, and Madalena (*b* Oporto, 20 Nov 1915), a cellist, studied under Suggia, Grümmer, Casals and Cassadó before becoming a soloist and a member of the Quarteto Portugalia.

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ROBERT STEVENSON (1), ASTA-ROSE ALCAIDE (2–9, 11–18), MANUEL CARLOS DE BRITO (10)

Costa (ii). A number of Italian musicians of this name were active in Italy between the late 16th century and the early 18th. It is impossible to say how many were related; some may not have been related at all. They included a prominent harpist, Lelio Costa, and those discussed separately below.

(1) Gasparo Costa (*b* Bologna; *fl* 1580–90). Composer and organist. He was organist at the church of S Maria presso S Celso, Milan, from 1577 to 1584 and of Milan Cathedral from late November 1584 to 1590. He is known primarily as a composer of canzonettas, some of which were sufficiently popular to be published in anthologies in Germany and the Netherlands.

WORKS

published in Venice

Canzonette ... il primo libro, 4vv (1580)

Il primo libro de motetti et madrigali spirituali, 5vv (1581)

Il secondo libro di canzonette, 3vv (1584)

Canzonette ... libro secondo, 4vv (1588)

6 canzonettas and other secular vocal works, 23 vocal works, transcr. lute: 1585[17], 1589[11], 1592[11], 1594[19], 1600[6], 1605[20], 1613[13]

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DEUMM; EitnerQ

D. Muoni: *Gli Antignati organari insigni e serie dei maestri di cappella del duomo di Milano* (Milan, 1883/*R*), 25

(2) Giovanni Paolo Costa (*b* Genoa; *fl* 1610–14). Composer. Early in the 17th century he was *maestro di cappella* at Treviso Cathedral.

WORKS

published in Venice

Il primo libro di madrigali, 5vv (1610)

Il primo libro di madrigali, 4vv (1613)

Il secondo libro de' madrigali, 5vv (1614)

Secular vocal work, 6vv, 1610[10]

Motet, 5vv, *PL-PE*; facs. in AMP, ii (1964), incipit in AMP, i (1963)

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G. d'Alessi: *La cappella del duomo di Treviso (1300–1633)* (Treviso, 1954)

(3) Giovanni Maria Costa (*b* Genoa, *c*1598; *d* ?1655–62). Composer, organist and lutenist, brother of (2) Giovanni Paolo Costa. He was the dominant figure in the musical life of Genoa in the mid-17th century. He is described as 'genovese' on the title-page of his *Primo libro de madrigali* for two to four voices, and his date of birth is suggested by a letter of 15 February 1653 in which he claimed to be 54 years of age. His first post appears to have been at the convent of S Brigida, where his sister, Angela Maria, was a nun. On 22 September 1622 he was appointed organist of Savona Cathedral for three years; his duties included teaching two boys to sing and to play the organ and other instruments. Two years later (5 August 1624) he was banned from playing that organ except in divine office; nevertheless, his appointment was renewed for three more years, after which he became *maestro di cappella*.

He was back in Genoa by 1636: on 28 June he and Andrea Falconieri were denounced by the mother superior of S Brigida for distracting the nuns with their songs, and by 15 June 1640, according to the dedication of his *Primo libro*, he was 'maestro' to Filippo Maria and Agostino Spinelli. His letter of 1653 arose from an incident in another nunnery. Having twice repaired the organ of the convent of S Andrea before the patronal festival in 1652, and being recalled for the same purpose, Costa stayed in the convent all day to be on hand in case of further difficulty; he passed the time by playing the lute and accompanying, on the organ, a nun who sang a motet. His action provoked an anonymous denunciation and led to a trial, as a result of which he was prohibited from teaching or making music in women's monasteries. In February 1653 he petitioned the diocesan vicar to lift the ban, which was having a serious effect on his income and family; since the organ had in fact broken down in the middle of Vespers, the vicar granted his request.

From at least 1650 Costa was *maestro di cappella* to the Republic of Genoa at the ducal palace. In his mid-fifties he composed what appears to have been his first opera, *Ariodante* (libretto by Giovanni Aleandro Pisani [Giovanni Andrea Spinola], after Ariosto; copies in *I-Nc*, *Rc*). He may also have composed the intermezzo *Gli incanti d'Ismeno* (Spinola), which was performed with *Ariodante* at the Teatro del Falcone in 1655. Giazotto says that Costa also set Spinola's *Aspasia* in 1656 and/or 1660; the drama was performed at Genoa in 1695, but the music may have been by Geronimo Maria Costa. A motet by Costa, *Anima Christe, sanctifica me* for three voices (two sopranos and bass) and organ, survives in manuscript (in *S-Uu*; ed. in Moretti), but there is no trace of the published motets and litanies mentioned by Gerber. Costa presumably had died by 1662, when Giovanni Stefano Scotto was *maestro di cappella* at the ducal palace.

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(4) Francesco Antonio Costa (*b* Voghera; *fl* 1615–26). Composer and organist. He was a Franciscan friar. On the title-page of his 1615 publication he is described as *maestro di cappella* and organist of S Francesco, Genoa, but no appointment is recorded on that of his volume of 1626, by which time he may have retired to a monastery of his order. A miscellaneous collection of church music by him, *Messa, con sei salmi et un Magnificat … motetti … libro primo* for two to four voices and continuo (Genoa, 1615), comprises music for small forces in the increasingly popular concertato style suitable for churches such as the one at which he worked. His other surviving publication is *Pianto d'Ariana: madrigali, e scherzi* op.3, for solo voice and continuo (Venice, 1626/*R*1986 in ISS, iv). His setting of Rinuccini's lament of Arianna, which comes first, follows in the wake of Monteverdi's celebrated setting of 1608, the solo version of which had been published in 1623. Costa responded assiduously to Monteverdi's influential lament, even to the extent of borrowing its music on occasion; but with its generally rather bland expressiveness, Costa's version falls well short of Monteverdi's masterpiece. Costa handled recitative and arioso more expressively and less stiffly in some of the solo madrigals in his volume. The first of them, *Come fissa nel ciel lucente*, is set in triple time as though it were an aria, and the arias (*scherzi*) include madrigalian writing: this blurring of the distinction between the two forms was not uncommon in Italy in the 1620s and 30s, when the madrigal was in decline and the aria in the ascendant. Costa's arias lack the melodic charm of many by his contemporaries.

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(5) (Maria) Margherita Costa [Margarita] (*b* Rome; *fl* 1629–57). Italian singer and poet, sister of (6) Anna Francesca Costa. Her career as a talented courtesan led her from Rome through Florence (1629), Rome (1644), Turin (1645) and Paris (1647) before returning again to her native city; her patrons included the Medici (in particular, Grand Duke Ferdinando II), the Barberini and Cardinal Mazarin. Her rivalry with another Roman soprano, Cecca del Padule, was reputed to have inspired Domenico Mazzocchi's *La catena d'Adone* (1626), although she did not take part in the performance. Costa's numerous publications include poetry, letters, a comedy (*Li buffoni*, Florence, 1641), a libretto for a *Festa reale per balletto a cavallo* (Paris, 1647, with a dedication to Mazarin: it had been offered to Grand Duke Ferdinando II in 1640), and two opera librettos, *La Flora feconda* (Florence, 1640) and *Gli amori della luna* (Venice, 1654). One of her poems (dated 1650; pubd in Bergalli) is closely modelled on Ottavio Rinuccini's *Lamento d'Arianna*.

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(6) **Anna Francesca Costa** [Checca] (*fl* 1640–54). Italian soprano, sister of (5) Margherita Costa. She was in the service of Gian Carlo de' Medici in Florence but in October 1644 left for Paris, where she was warmly welcomed by Cardinal Mazarin and the queen. During Carnival 1645 she sang in an opera performed privately in the Palais Royal and in Carnival 1646 she appeared in Cavalli's *Egisto*. In Paris she also sang in Sacrati's *La finta pazza* (1645) and in Luigi Rossi's *Orfeo* as Euridice (1647). Returning to Italy, she was in Rome until 1650, and then in Florence in the service of Leopoldo and Cardinal Gian Carlo de' Medici. In Bologna in 1652 she signed the dedication of the opera *Ergirodo* (composer unknown) and in 1654 she sang in Florence in Cesti's *Alessandro vincitor di se stesso*. Letters of recommendation dated 1654 indicate that she went again to Paris. She was the mistress of the Prince of Wales (later Charles II) during his Parisian exile.

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(7) **Rochio Costa** (*b* ?Venice; *fl* 1681). Theorist. According to Fétis (see *FétisB*) he was an ecclesiastic in Venice and published there in 1681 a 26-page manual on plainchant, *Breve ristretto di due introduttioni, overo Instruttioni della cose più essentiali spettanti alla facile cognitione del canto fermo, cavato d'alcuni classici autori di questa materia*.

(8) **Giovanni Antonio Costa** (*fl* 1694–1715). Composer and singer. According to the title-pages of the librettos of oratorios by him dated 1694 and 1701, he was a priest in papal service in Rome, a singer and a member of the Accademia Filarmonica, Bologna; on the title-page of the 1694 oratorio he was also stated to be a member of the Congregazione del Oratorio del Crocifisso, Rome. Eitner (see *EitnerQ*) stated that in 1708 he was a bass singer at S Marco, Venice. Of the two oratorios mentioned above no music survives; they are *Poenitentia in Davide gloriosa* (text by Filippo Capistrelli) and *Annus ultionis Domini*. The music of a third oratorio, *L'empietà delusa* for six voices and instruments (1715), survives in manuscript (in *A-Wn*). A serenata for three voices by a Giovanni Antonio Costa of Pavia was printed in 1701. A recitative and aria, *Che interi mai*, for two voices and continuo (in *D-Dl*) may be by him.

MIROSŁAW PERZ (1, 2), COLIN TIMMS (3), NIGEL FORTUNE (4, 7), TIM CARTER (5), PAOLA BESUTTI (6)

Costa, Dalmiro (*b* Montevideo, 7 May 1836; *d* Buenos Aires, 9 Aug 1901). Uruguayan pianist and composer. He was the foremost figure of the first generation of learned Uruguayan composers, which flourished in the last quarter of the 19th century. Although he is known to have studied the piano with the Argentine émigrés Remigo Navarro (before 1839) and Roque Rivero (before 1843), as a pianist he was mostly self-taught. His first recorded public appearance was when he was four years old, and he later played for Thalberg while the latter was touring South America. Most of Costa's compositions were written after 1856 and published in the 1870s; dance rhythms, including the polka, mazurka, waltz and habanera, are prominent in many works. The Dalmiro Costa Collection at the Uruguayan Musoe Histórico Nacional also includes theatre music and orchestral parts for the piano waltz *Nubes que pasan*.

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LEONARDO MANZINO

Costa, Geronimo Maria (*b* Geroa, 1655). Italian composer, to whom some of the operas of Giovanni Maria Costa have been attributed. *See* COSTA (ii), (3).

Costa, Helena Sá e. Portuguese pianist, daughter of Luis Costa. *See* COSTA (i), (18).

Costa, Lelio. Italian harpist. *See* COSTA (ii), introduction.

Costa, Leonilde Moreira Sá e. Portuguese pianist, wife of Luis Costa. *See* COSTA (i), (18).

Costa, Madalena Sá e. Portuguese cellist, daughter of Luis Costa; *see* COSTA (i), (18).

Costa, Sir **Michael (Andrew Agnus)** [Michele Andrea Agniello] (*b* Naples, 4 Feb 1808; *d* Hove, 29 April 1884). British conductor and composer of Italian birth. His teachers included Niccolò Zingarelli and the castrato Girolamo Crescentino. While he was still a student four of his operas and a cantata were performed in Naples. In autumn 1829 Zingarelli sent Costa to Birmingham to direct his cantata on *Isaiah* xii, but in the event Costa only sang in it.

Costa made England his home for the following half-century, and rapidly became the director of London's leading musical organizations through a combination of technical skill, a dominant personality and favourable circumstances. In 1830, as *maestro al cembalo* at the King's Theatre, he encountered the customary divided leadership, the orchestra being 'presided over' by a pianist and 'led' by a violinist. His grand ballet *Kenilworth* was produced at the theatre in 1831 and in the following year he became director of music. At this time he probably introduced authoritative conducting with a baton and by 1833 he was both director and conductor of the Italian opera at the King's Theatre. The press almost immediately praised the discipline and ensemble of his baton-conducted band and hailed the improved standard of the orchestral playing (deplored a few years previously by Spohr, Fétis and Meyerbeer). Chorley wrote in 1840, 'Since the day when Signor Costa took up the baton its orchestra steadily improved under his discipline, intelligence, and resolution to be content with nothing short of the best'. Costa continued to compose, but despite Chorley's critical praise, his compositions found no widespread favour with the public. Rossini's judgment in 1856 speaks for itself: 'Good old Costa has sent me an oratorio score and a Stilton cheese; the cheese was very fine'. *Malek Adel*, his most successful opera, contains no innovatory music whatsoever. The score is vigorous and noisy, but exhibits a lack of melodic inspiration (an unusual defect in an Italian composer). The one number touched by genuine

emotion is Mathilde's preghiera 'Tu mi creasti l'anima', which could pass for Donizetti.

When he resigned from the theatre (now Her Majesty's) in 1846, Costa took 53 of its 80-member orchestra with him and founded the Royal Italian Opera in the following year at the newly renovated Covent Garden Theatre. In 1846 he also accepted the conductorship of the Philharmonic Society, stipulating absolute control over the orchestra. Critical praise was high; in 1848 Davison wrote, 'In speaking of the orchestra of the Royal Italian Opera, we take off our critical hat, and make low obeisance ... it is almost unnecessary to add that it will be the finest orchestra in the world, without making any exception whatever'. By the end of his career, however, his tastes had become obsolete; Shaw put it neatly: 'Costa ... allowed the opera to die in his grasp whilst it was renewing its youth and strength all over Germany'.

Yet for London, Costa's discipline was unprecedented, particularly when exerted over the larger choral and orchestral forces and over details of theatrical production. He would not tolerate the system of orchestral deputies, his personal manner was precise and punctual, and contemporary accounts frequently refer to him as a disciplinarian and even as 'despotic'. He was generally respected by his players, however. His technique was thoughtful and level-headed (see illustration), without either the technical ineptness of his contemporaries Bishop, Smart, Balfe and Benedict, or the extrovert flamboyance of the showman-conductor Louis Jullien.



Michael Costa: cartoon by 'Spy' from 'Vanity Fair' (6 July 1872)

His tempos were often said to be fast in symphonic music, and his rhythms were perhaps somewhat metronomic, too calculated and without the necessary sense of improvisation. Though many of the subtleties of the highest kind of music were beyond his reach, he never failed to realize the general effect of the compositions he directed, and Meyerbeer, whose music for the 1862 exhibition he conducted, called him 'the greatest *chef d'orchestre* in the world'.

Costa continued to conduct the Philharmonic Society until 1854, when he was succeeded for one uneasy season by Wagner. He remained at Covent Garden until a dispute with the manager Frederick Gye in 1868. He then returned to his old theatre, Her Majesty's in the Haymarket, and, from 1871 until its amalgamation with the Covent Garden company ten years later, was its musical director, working with the impresario Henry Mapleson. Costa also made a nationwide reputation as a conductor of oratorio. As conductor of the Sacred Harmonic Society from 1848 until its dissolution in 1882, he directed the first years of the mammoth triennial Handel Festivals at the Crystal Palace from 1847 to 1880, including the centenary festival. He also conducted other provincial choral festivals; Bradford (1853), Leeds (1874) and the Birmingham Festival from 1849 to 1882. For them he wrote his most widely performed works, the oratorios *Eli* and *Naaman*. He received many awards in England and abroad, and was knighted in 1869.

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NIGEL BURTON, KEITH HORNER

Costa, Sequeira (*b* Luanda, Angola, 28 July 1929). Portuguese pianist. He showed exceptional talent in early childhood and at the age of eight moved to Lisbon for study with Joseph Vianna da Motta, a pupil of Liszt and Bülow. After Vianna da Motta's death in 1948, Sequeira worked with Liszt's pupil Mark Hambourg in London, Jacques Février and Marguerite Long in Paris and Edwin Fischer in Switzerland. His international career was launched when he took the grand prix at the Marguerite Long-Jacques Thibaud Competition in Paris. He subsequently moved to the USA where he became a professor at the University of Kansas. Sequeira has made a number of recordings, including the complete concertos of Rachmaninoff, and tours regularly, returning annually to Portugal, where he founded the Vianna da Motta International Piano Competition in 1957. His pupils include his stepson Artur Pizarro.

JEREMY SIEPMANN

Costa, Vitorino José da. *See* COSTA (i), (8).

Costa e Faria, Luiz Calixto da. *See* COSTA (i), (5).

Costa e Silva, Francisco da. *See* COSTA (i), (7).

Costa e Silva, José da. *See* COSTA (i), (16).

Costallat. French firm of music publishers. It began in Paris in 1880 when Costallat (*d* 1901) went into partnership with William Enoch. Enoch Frères & Costallat were the sole agents in France for the German music publishers Litolff. In 1895 Costallat set up on his own in the rue de la Chaussée-d'Antin, and in 1898 he acquired the publishing house of Richault. When Costallat died his son-in-law Lucien de Lacour (*d* 1950) took over the business. It published many of the works of Berlioz and Alkan, and became the sole agent in France for Breitkopf & Härtel. Music is still published under the Costallat imprint, including the series Collection Archives de la Musique Instrumentale and some important wind music, but the main catalogue has been taken over by the firm of Billaudot. The Costallat firm founded the Erato record company, which later became independent.

ALAN POPE

Costantini, Alessandro (*b* Staffolo, nr Ancona, in or before 1581; *d* Rome, 21 Oct 1657). Italian organist and composer, brother of Fabio Costantini, uncle of Vincenzo Albrici. He studied with G.B. Nanino in Rome and remained there for many years: after a brief period as organist at S Maria in Trastevere (from January to September 1602), he substituted for Pasquini at S Pietro in 1608, and at the same period was responsible for festal music at S Giacomo degli Sciavoni. He became *maestro di cappella* of S Giovanni dei Fiorentini (1604–16), the Collegio Germanico (1620–21) and the Seminario Romano (1622–7); he was paid as organist at S Luigi dei Francesi in March 1621. He was described as 'Cavalier' in his brother's anthology of 1622. Between 1621 and 1628 he was organist at S Maria Maggiore, though he was granted leave of absence, probably to serve the Este household, in 1622. In 1629 he was organist and from 1630 to 1632 *maestro di cappella* of the Santa Casa, Loreto. He was assistant organist to Frescobaldi at S Pietro, Rome, from 1634 to 1637 and succeeded him as principal organist in 1643, the year in which he finally left the service of S Maria Maggiore, having been there for a second term since March 1635; he held this post until his death. In 1651 he was elected 'guardiano' of the organists in the Congregazione dei Musici di Roma. His compositions are mainly in the concertato style and show a distinct preference for duets and dialogues. His motets of 1616 demonstrate a competent handling of the few-voice style which flourished in Rome from the turn of the century.

WORKS

SACRED

Motecta ... liber primus, 1–3vv, bc (Rome, 1616); 1 ed. in Musica divina, i/2 (Regensburg, 1855)
13 motets, 1614^{3}, 1615^{1}, 1616^{1}, 1618^{3}, 1620^{1}, 1621^{1}, 1621^{3}, 1639^{2}; 1 ed. in Canticum vetus, xi (Mainz, 1936); 1 ed. in Musica divina, i/2 (Regensburg, 1855)
3 pieces each in F. Costantini: Salmi, Magnificat et motetti, op.6 (Orvieto, 1621), and Salmi, himni et Magnificat, op.11 (Venice, 1630)

SECULAR

Componimenti musicali ... op.3 (Rome, 1626)
14 works, 1621^{14} (1 ed. in AMI, v (n.d.)), 1621^{15}, 1622^{10}, 1622^{11}

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COLIN TIMMS/GRAHAM DIXON

Costantini, Fabio (*b* Staffolo, nr Ancona, *c*1570–75; *d* ?Tivoli, in or after June 1644). Italian music editor, composer and singer, brother of Alessandro Costantini and uncle of Vincenzo Albrici. He served the Bishop of Aquila as a musician from boyhood and sang treble under Palestrina at S Pietro, Rome, where he remained as a tenor until 31 July 1610, having served as a singer at S Luigi dei Francesi in the middle of the decade. In 1610 and 1616 he directed festal music at S Giacomo degli Incurabili. He was *maestro di cappella* of Orvieto Cathedral from 1610 to 1614 and may have been in Naples when his op.2 was published there in 1615. By then he was in the service of Cardinal Aldobrandini, on whose recommendation he was made *maestro di cappella* of S Maria in Trastevere, a post he held from October 1615 to some time before May 1618. He seems briefly to have held a similar post at S Maria Maggiore, Tivoli, in 1616. From 1618 to 1622 he was again *maestro di cappella* at Orvieto, where he published his books of secular music; he dedicated the second to Cardinal Crescentio, Bishop of Orvieto, in whose rooms he had already performed some of the pieces. Between 1622 and 1625 he again appears to have been at Tivoli, and during

the period 1625–6 he was *maestro di cappella* of the Santa Casa, Loreto. His letter of 26 September 1629 to Carlo Barberini shows that he became *maestro* of Ferrara Cathedral in 1628; according to his op.11 title-page he held a similar post at the Compagnia del SS Rosario, Ancona, in 1630. The dedication of op.12 reveals that he had been at Ancona before (?1626–8) and that by 1634 he was serving Cardinal Pallotta at Ferrara. After a two-month return to S Maria in Trastevere (February and March), he was elected *maestro* of Rieti Cathedral in March 1635, but served for only four months, if at all. In his op.13 (1639) he is described as a citizen of Orvieto and as a 'conservatore' of the town; he had held the post of *maestro* at the cathedral once again from 1636. He was *maestro di cappella* at Tivoli from November 1642 to June 1644, but provided music at Rieti for the feast of the Assumption in 1643.

Costantini's anthologies were an important medium for the dissemination of early 17th-century Roman music. The sacred books were of two main types: polyphonic (and some concertato) psalms and related vespers music (six books, 1614–39), and concertato motets (four books, 1616–34, one lost); all are provided with continuo. As a composer he preferred the concertato style: he wrote nearly all of the pieces in his op.13 and at least 13 secular pieces for one to four voices. His secular music includes a number of strophic variations (a typically Roman form by this time), and his motets are also typically Roman, combining a *prima pratica* sense of line with bold ornamentation in the individual voices. The index of his 1621 anthology describes Palestrina as 'Padre della Musica', acknowledging Costantini's own stylistic roots.

EDITIONS

works in brackets are by Costantini

Selectae cantiones, 8vv, bc (Rome, 1614[3]) [2 motets]; rev. as Sacrae cantiones (Antwerp, 1621[1])
Raccolta de' salmi, 8vv, op.2 (Naples, 1615[1]) [1 ps]
Selectae cantiones ... liber primus, 2–4vv, op.3 (Rome, 1616[1]) [2 motets]; 1 ed. in Musica divina, i/2 (Regensburg, 1855)
Scelta di motetti ... libro secondo, 2–5vv, op.4 (Rome, 1618[3]) [4 motets]; 1 ed. in Musica divina, I/2 (Regensburg, 1855)
Scelta de salmi, Magnificat, Antifone ... et Litaniae della Madonna, 8vv, bc, op.2 [*recte* op.5] (Orvieto, 1620[1]) [1 antiphon and 1 psalm]
Salmi, Magnificat et motetti, 6vv [bc], op.6 (Orvieto, 1621) [1 psalm and 1 motet]; see Wessely-Kropik
Ghirlandetta amorosa, arie, madrigali, e sonetti ... libro primo, 1–4vv, op.7 (Orvieto, 1621[14]) [8 works]; probably identical with *Le condotte amorose* (Orvieto, 1621), cited in Fétis
L'aurata Cintia armonica, arie madrigali, dialogi, e villanelle ... libro secondo, 1–4vv, op.8 (Orvieto, 1622[10]) [5 works]
Motetti . . . libro terzo, ?op.9/10, lost
Salmi, hinni et Magnificat concertati, 8vv, bc, op.11 (Venice, 1630) [5 psalms, 1 hymn and 1 Magnificat]; see Münster
Motetti ... libro quarto, 1–5vv, op.12 (Venice, 1634[1]) [23 motets]
Salmi, Magnificat e motetti ... libro sesto de salmi, 8vv, bc, op.13 (Orvieto, 1639[2]) [2 psalms and 2 motets]

WORKS

Litany, 8vv, 1626[3]
Miscellanea di composizioni diverse (canzoni, madrigals, canons, dances), *I-Nc*

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COLIN TIMMS/GRAHAM DIXON

Costanzi, Giovanni Battista [Giovannino del Violoncello, Giovannino da Roma] (*b* Rome, 3 Sept 1704; *d* Rome, 5 March 1778). Italian composer and cellist. He was probably a pupil of G.L. Lulier. He entered the employ of Cardinal Pietro Ottoboni in Rome in 1721, serving first as *aiuto da camera* and then in 1737 as *capo d'istromenti* in succession to Corelli. After the brilliant success of his opera *Carlo Magno* in 1729, he was appointed, through Cardinal Ottoboni's patronage, to a number of the most important posts of *maestro di cappella* in Rome: at S Luigi dei Francesi in 1729, at S Lorenzo in Damaso (the cardinal's titular church) in 1731, at S Marco and S Maria in Vallicella (in succession to G.O. Pitoni) in 1743, and at S Pietro (Cappella Giulia) in 1755. His growing reputation as an instrumentalist and composer brought him a succession of honours, among them the presidency of the Congregazione di S Cecilia in Rome in 1740, 1754 and 1769. Boccherini reportedly studied under him in 1757.

Costanzi was among the most prolific composers of the 18th century but only a part of his output has survived. To judge from what remains, secular dramatic works predominated until about 1740, but later he concentrated on religious music. His historical significance, however, lies in his instrumental compositions. In form, his works for cello closely follow the succession of movements found in the *sonata da chiesa*, but they also occasionally borrow certain types of movement from the *sonata da camera*. Passages in his compositions requiring brilliant execution suggest that he was a virtuoso cellist. According to Grétry he was one of the best-loved church composers in Rome.

WORKS

ORATORIOS AND SACRED CANATAS

Per la festività del S Natale (P. Metastasio), Rome, 1727
S Pietro vescovo d'Alessandria, Rome, Chiesa Nuovo, 3 April 1746, *D-Bsb* (as S Pietro Alessandrino)
Gioas re di Giuda (Metastasio), Rome, 1748
La morte d'Abel (Metastasio), Rome, 1758
S Elena al Calvario (Metastasio), Macerata, 1758
Oratorio, 6vv, *I-Rvat*
Cantata per il SS Natale, 24 Dec 1723, *GB-Lbl**
*c*20 other orats and cants., mostly perf. Rome, 1722–58, music lost

OTHER SACRED

21 masses, 1730–68, *D-WD*, *I-Rvat*; 7 Ky, Gl, *D-WD*; 3 Mag, *I-Rvat*; TeD, 8vv, bc, *F-Pn*; Miserere, 4vv, *I-Rvat*; Salve regina, 4vv, bc, *Nc*; 2 Dixit Dominus, 1 for 8vv, *GB-Lbl*, 1 for 8vv, bc, *I-Rvat**; 2 Lamentations, *A-Wn*, *F-Pn*; Iube Domine, *GB-Lbl**; Passion, *I-Rvat*; other liturgical works, hymns, motets, *A-Wn*, *D-MÜs*, *GB-Lbl*, *I-Nc*, *Rvat*

OPERAS AND SECULAR CANTATAS

all performed in Rome; music lost unless source given

L'amor generoso, Capranica, 7 Jan 1727, arias *US-NH*
Rosmene, Pace, 8 Jan 1729, arias *GB-Cfm*, *I-Rc*
Carlo Magno (P. Ottoboni), Cancelleria, 1729, *F-Pn*; lib *I-Rvat*

L'Eupatra, Valle, 3 Jan 1730, arias *Rc*
Il trionfo della Pace, Residenza del Duca di Saint'Aignon, 25 Aug 1739
Il Vesuvio, Residenza del Cardinale Trojano Acquaviva d'Aragona, 24 Nov 1741
L'asilo della Virtù, 20 Jan 1744
La speranza della terra, 24 Nov 1744
L'Iride, 24 Nov 1745
Enea in Cuma, 21 Jan 1746
Intermezzi in musica (G. Palladio), Rome, carn. 1746
Amor prigioniero, Palazzo Colonna, 18 June 1752
Arias for Sarro's La Partenope, Tordinona, 13 Feb 1734, 1 aria *Rc*; act 2 of La Flora, 14 Feb 1734
Cant., 3vv, vns, tpts, hns, obs, Cardinal Acquaviva d'Aragona, 1743, *GB-Lbl*; *c*5 other cants.

INSTRUMENTAL

Vc Conc., *D-WD*; 5 sinfonie, vc, orch, *WD*; 2 sonatas, vc, bc, *Bsb*, *WD*; Sonata, 2 vc, *S-Uu*

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HANS JOACHIM MARX

Costanzo, Fabrizio (*b* probably Naples; *fl* 1627). Italian composer and ?guitarist. His only known work *Fior novello: libro primo di concerti di diverse sonate, cinfonie, e correnti* (Bologna, 1627; 6 ed. in Hudson), was the first of several guitar tablatures printed in Bologna. The book contains pieces in the *battute* style for four guitars of three different sizes: a bass guitar, two medium guitars tuned a major 2nd and a major 3rd above the bass, and a small guitar tuned a perfect 5th above the bass. The pieces are transposed accordingly so that the four guitars can play in ensemble.

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GARY R. BOYE

Costa Rica, Republic of (Sp. República de Costa Rica). Country in central America. It is bordered by Nicaragua to the north, by Panama to the south-east, by the Caribbean Sea to the east and by the Pacific Ocean to the south and west.

I. Art Music. II. Traditional Music.

I. Art music

'Costa Rican music is a white man's music, and of all Latin American countries is the least influenced by either the Indian or the Negro culture' (Slonimsky, 1945). The recorded history of music in Costa Rica begins in 1845, when the Dirección General de Bandas was organized by the Guatemalan musician José Martínez; Martínez was succeeded on his death in 1852 by Manuel María Gutiérrez (1829–87), composer of the national anthem (1852), who was succeeded by Rafael Chávez Torres (1839–1907). These last two composers wrote marches, mazurkas, waltzes and similar pieces for band. Chávez Torres was followed by the Belgian Jean Loots (1872–1929), who organized the first, short-lived symphony orchestra (1926–7). In 1965 German Alvarado (*b* 1928), a later Director General de Bandas, founded a symphony orchestra in Heredia. Bands, one in each province, traditionally give weekly concerts in parks, and also participate in some church and government functions.

Music in public schools was reorganized in 1888 by the Spaniard José Campabadal (1849–1905). Musical education at higher levels was available at the Escuela Nacional de Música (1890–94) and the Escuela de Música S Cecilia (1894–1956). The Conservatorio Nacional de Música was founded in 1942 under the direction of Guillermo Aguilar Machado (1905–65), a Brussels-trained pianist; in 1944 it became part of the Universidad de Costa Rica, in 1972 it was renamed Escuela de Artes Musicales, and in 1976 a new building was opened for it on the university campus. The Conservatorio Castella, founded in 1953 by Arnoldo Herrera (*b* 1916), provides education for artistically talented children, and has given a start to many professional musicians. Other centres of musical training include the Universidad Nacional de Heredia, the private Universidada Autónoma de Centroamérica and the Costa Rica National SO, which has had a youth programme and youth orchestra since 1971.

The Orquesta Sinfónica Nacional (Costa Rica National SO) was founded in 1940, with state support, by Hugo Mariani (1899–1965), an Italian violinist and conductor. Before then Costa Rican composers wrote for the bands; subsequently there was the opportunity to write symphonies, concertos etc. The operatic tradition is of longer standing. The Teatro Mora in San José, built in 1850, housed visiting companies, who sometimes used local singers and musicians, thus laying the ground for the Teatro Nacional (1897), one of the oldest in Latin America, financed by coffee growers through a voluntary tax.

Outside the band world, the first important composers were Alejandro Monestel and Julio Fonseca (1885–1950), the two founder teachers of composition at the Conservatorio Nacional, both of whom, like Aguilar Machado, had trained at the Brussels Conservatory. Monestel was active as an organist and composer in New York for many years between his stints at the Escuela de S Cecilia and the Conservatorio Nacional. He wrote in a somewhat Wagnerian style, his works including 14 masses, a cycle of five cantatas on the life of Christ, orchestral, chamber, organ and piano music. Fonseca covered the same genres (five masses, two cantatas) but showed rather some impressionist influence. He also wrote two of the earliest important stage works in Costa Rica: the operetta *Money is Not All* and *Caperucita encarnada* (1916), a children's play with music.

In the next generation, Julio Mata (1899–1969) had a diverse career as Director General de Bandas, teacher and composer of concert music, school songs and theatre pieces (the operetta *Rosas de Norgaria*, 1937; the zarzuela *Toyupán*, 1938). The works of his contemporary Alcides Prado (1900–80) include the zarzuela *Milagro de Amor* (1955) and the opera *María* (1976). Among the following generation are Ricardo Ulloa (*b* 1928), Rocío Sanz (1933–93), Bernal Flores (*b* 1937) and Benjamín Gutiérrez

(*b* 1937). Rocío Sanz studied in the USA, Mexico (where she later settled) and the USSR. Gutiérrez's works, in a contemporary neo-Romantic style, include three operas (*Marianela*, 1957; *El regalo de los reyes*, 1961; *El pájaro del crepúsculo*, 1982) and several concertos. Flores, who composes in an atonal style based on the Hanson system of harmonic analysis, has written one opera (*The Land of Heart's Desire*, 1964, after Yeats) as well as orchestral music. The compositions of Jorge Luis Acevedo (*b* 1943), an ethnomusicologist, are based on his research in Costa Rica. Younger composers, wielding a range of contemporary techniques, include Mario Alfagüell (*b* 1948), Luis Diego Herra (*b* 1952) and William Porras (*b* 1956).

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II. Traditional music

Costa Rican traditional music consists mainly of Hispanic-derived traditions, though Afro-Caribbean and indigenous traditions are also present. Only 2% of Costa Rica's current population of approximately four million are of African descent, and less than 1% are Amerindian. African influence can be traced in both the rhythmic structures of many genres and in the rise of particular instruments. However, Iberian polyphony in parallel 3rds, Hispanic melodies and Western harmony predominate in most Costa Rican traditional music. The influence of indigenous music has rarely extended to other national groups or to art music composers.

1. Amerindian peoples: (i) Talamancan Indians (Bribri and Cabécar) (ii) Guatuso Indians (iii) Guaimí Indians (iv) Boruca and Térraba Indians. 2. Criollo and mestizo music. 3. Afro-Caribbean music. 4. Popular and urban music.

1. AMERINDIAN PEOPLES. Although Costa Rica was occupied by Mesoamerican and lower Central American cultures, only six groups remain belonging to the Chibchan language stock: the Bribri, the Cabécar, the Guatuso, the Guaimí, the Boruca and the Térraba. These groups display diverse levels of acculturation, but it is possible to study certain aspects of their traditional culture and music. Estimates of the current indigenous population vary from 20,000 to approximately 34,000 representing about 1% or less of the total Costa Rican population.

(i) Talamancan Indians (Bribri and Cabécar). There are approximately 9000 Cabécar and 12,000 Bribri living in the south-east. Because of their cultural similarities and since their territories are spread at both sides of the Talamanca mountains, both groups are often referred to as the Talamancan Indians. They exhibit a striking similarity in musical repertories and styles, although names and song texts may be in the group's own languages. Bribri terminology is used here.

Contemporary Talamancan music is strictly vocal, consisting of monophonic, hemitonic and syllabic singing, with oscillating and arc-shaped melodies. A distinction between *si̱ wa̱' a̱* ('in the air') and *ajkö̀ ki̱* ('on the mouth') genres can be made. All *si̱ wa̱' a̱* chants use ritual speech, differing greatly from everyday language, and are performed only by shamans. Three types of chant are known: those performed by the *awápa* (medicine shamans) for healing, hunting, witchcraft and house inaugurations, chants for funerary rites performed by the *stsökölpa* (funerary shamans) and the chants performed by the *úsêkölpa* (priests) for dealing with collective problems such as wars and natural disasters. All are syllabic, strophic and monophonic; only the funerary chants are accompanied with rattles. Most are tritonic and tetratonic, some pentatonic, usually with oscillating melodies. The tempo of the chants is generally very slow; in funerary dances it can be accelerated. Currently, only the *awápa* chants are practised.

There is a strong gender division for the performance of the *ajkë̀ ki̱* song genres. Women's songs are in Bribri or Cabécar; vernacular language in music may only be used by women. These songs include several types of *kanè̱ stse* (work songs) and *alála ajkö́nó̱ ie* (songs for children); in addition, women may occasionally compose new songs on free themes, generally romantic anecdotes. All are monophonic and without accompaniment. The melodies of women's songs are the richest of Talamancan music: scales are pentatonic, tetratonic and occasionally larger, while the pitch ranges are the widest found in Talamancan music. Although women have more access to music than men, they always sing for daily activities which are not intended as public occasions and are listened to only by children, other women working together, or casual and closely related listeners.

Men's songs include *dulë̀* songs for entertainment, and songs for *bùl* dances which correspond to two choreographic structures: one in a circle and the other in a row. Both men and women dance together singing nonsensical refrains in a responsorial style with a male leader. The *dulë̀* songs and the *bùl* dance songs, which are performed in broken Téribe, require some formal training and currently only a few men can sing them. The mostly tritonic melodies are very simple. Only the *dulë̀* songs, which have practically disappeared, had drum accompaniment. Men also used to sing work songs, from which derives the practice of shouting patterns of two high and low tones during heavy-duty collective work.

(ii) Guatuso Indians. There are approximately 1000 Guatuso in the north. According to A. Constenla Umaña (1993) they group the chanted and recited genres together as *mauláca maráma* which include *porá maráma* (curing and sorcery formulas), *majuáqui urújecá maráma* (spiritual strengthening formulas) and *poréteca maráma* (songs). The curing and sorcery formulas are chanted in a recitative-like style. The spiritual strengthening formulas

are mostly recited with the exception of a single chant; the ritual speech used in them is almost impossible to translate. The *poréteca maráma* comprise the most melodically diverse songs with ranges of three or four to six notes. Within these, *turrúcu lh'írreca maráma* (lovers' songs) are the most common and are used for dancing. These songs are the sole property of the individual composers; no one else can sing them without permission. They can be accompanied by a single-headed drum (up to 70cm tall) which is usually played by the singer to the beat of the dance steps. The interior of the traditional drums is hourglass-shaped; they are made by burning the interior of a cedar trunk from both sides. The wood type and the shape give these drums a very rich timbre. The choreography consists of a row of mixed female and male dancers holding hands and stepping forwards and backwards. A single dancer with or without a drum can also perform his or her song. The topics of these songs are anecdotal in nature, relating amorous adventures and misfortunes, often with explicit sexual content.

Only two exclusively instrumental practices are known among the Guatuso. A free aerophone consisting of a small board attached to a string was used in the past by mostly female diviners as an oracle to consult the goddess Lhafára. Several types of reed whistle are built and used on the occasion of a death, and played by children to inform the dead that they have died; the whistles are then discarded.

(iii) Guaimí Indians. Approximately 5000 Guaimí live in the south of the country. Their musical repertory includes entertainment songs, traditional dances, the *balsería* ritual game and, since the 1960s, songs of the *Mamachí* cult, which is based on Catholic tradition. Entertainment songs (usually pentatonic, with arc-shaped and descending melodic lines) are mostly performed by women. The song texts of traditional dances, in broken Bocotá, are sung with wide vibrato, a practice exclusive to this genre. Most of the melodies are based on only two notes and can be accompanied with rattles.

The *balsería* has been described as a game, but in its more general social function it is actually a ritual contest between dominant social groups. Important rich men challenge each other, each gathering a team; the whole community prepares for a big festivity in which a game consisting of throwing balsa poles to the feet of the opponent is played. Most music performances occur while people are on their way to the contest and during the activities preceding the game. Besides solo songs and duets performed mostly by males, several instruments are played: gourd ocarinas, flutes, whistles, cow horn, rattles and turtle-shells (Velásquez and Brandt, 1979, pp.36–7). The musical structure is very free and sometimes the instruments follow independent melodies. *Balsería* music is not a genre but rather combines several musical genres. It is practically extinct among the Costa Rican Guaimí and is a dying tradition among the Panamanian Guaimí.

The *Mamachí* ('Little Mother') cult was founded in Panama by María Adelia Atencio, who received a message from God and the Virgin Mary to save the Guaimí. There are solo performances by the religious leader and chants in a responsorial style between leader and chorus which recall the Catholic litanies. Some Guaimí songs also have responsorial texture between two voices. The *Mamachí* cult is a strong practice both in Costa Rica and Panama which requires more in-depth study.

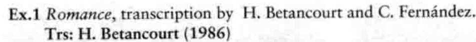
(iv) Boruca and Térraba Indians. The Boruca and the Térraba are located in contiguous territories in the south. There are approximately 5000 Boruca and 1200 Térraba. Their languages are fast becoming extinct. The Boruca practise two important annual festivities involving music: the *fiesta de los diablitos* and the *fiesta de los negritos*. Little survives of other musical activities. Only six Boruca songs (mostly cradle songs) and 12 Térraba songs (composed on personal anecdotes and other subjects) are known. Texts of several of these songs, as well as other indigenous song texts, are compiled and analysed in A. Constenla Umaña (1996).

The *fiesta de los diablitos* is usually from 28 December to 2 January but can last longer. As a dramatic representation, ritual game or festival, it recalls the battles between Indians (the devils) and Spaniards (symbolized by a bull) in which the Indians win. Although the whole community participate, only men play as *diablitos*. The *diablitos* run through the town for several days, 'stealing' ready-prepared food and corn beer from the houses. They constantly play reed whistles or plastic recorders and small double-head drums in a random manner. A bull horn or a conch-shell is played only by the *diablo mayor* (major devil). The festivity ends with the symbolic killing of the bull, a person inside a wooden frame covered with cloth and wearing a bull mask.
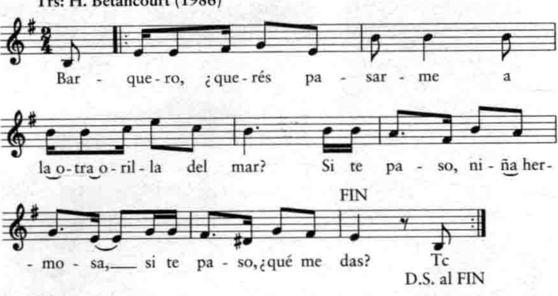
The *fiesta de los negritos* is performed from 6 to 8 December, coinciding with the Catholic feast of *La Virgen de la Purísma Concepción*. Some men dress in the skins of animals and dance around a man holding a wooden mule head, painting their faces with soot or black shoe polish. Plastic recorders (which have replaced traditional reed whistles in both festivals) are played at random. In both feasts there are performances with non-indigenous instruments such as accordions, guitars and violins accompanying popular dances. The Térraba also had a festivity involving music called the *fiesta de la vaquita* (Cow Feast) performed on 4 October for their patron saint, St Francis, which disappeared during the 1960s.

2. Criollo and mestizo music. Hispanic-derived oral traditions in Costa Rica are based mainly on *romances* (Spanish ballads; ex.1), *coplas* (quatrains), both recited and sung, and *retaílas* (long and fast recited narrations). *Coplas*, *décimas* (ten-line stanzas) and *sestillas* (six-line stanzas) are best preserved in children's songs, in songs from the province of Guanacaste and the Valle Central region and in religious music related to Catholic festivals. The practice of these Hispanic-derived traditions in daily life is fast disappearing, with the exceptions of religious music and children's songs. Some of the *romance* texts for children's songs maintain clear similarities with the Spanish originals, many dating from the Middle Ages. The melodies are strophic, rhythmically simple and diatonic. Some of these children's songs are round dances and choreographed plays. The music group Cantares has a long history of collecting and performing arrangements of Costa Rican *romances* and other musical traditions, collected mainly in the Valle Central area by themselves and by the well-known folklorist Emilia Prieto (1902–86). The composer and performer Lencho Salazar also deserves mention for his long-term commitment to the promotion of folk music from the Valle Central and other areas.

The Spanish guitar is found all over the country in several types of ensembles. The *mandolina* was traditionally used mostly in the south but is still used in *rondalla*



Ex.1 *Romance*, transcription by H. Betancourt and C. Fernández.
Trs: H. Betancourt (1986)



(*tuna*) ensembles and occasionally with guitar ensembles. Keyboard and button accordions are also used to accompany folksongs of Hispanic influence related to daily life, in *rondalla* ensembles and in Catholic religious songs.

The two best-known traditional music styles are the *parrandera* and the *pasillo*. Both show the hemiola rhythmic ambivalence, a Hispanic-African trait found throughout Latin America. Spaniards brought African slaves, but Afro-Caribbean musical influence in Costa Rica has also come from Cuba via Mexico, from countries such as Colombia and Venezuela and from Jamaican immigrants who went to the province of Limón in the 19th century.

Parrandera means music for *parrandas* (parties); it has sometimes been called *punto* and *son*, but is very different from the Cuban forms. The *parrandera* is very fast and joyful, and can be purely instrumental or a dance-song. The musical ensemble varies from marimba (xylophone with resonators), guitars and sometimes a bass drum with cymbals, to small brass wind bands called *cimarronas*. Apart from the fast hemiola rhythm, a *parrandera* can include a slow *danza*-style tempo in 2/4. This combination of *parrandera* with *danza* is sometimes called *contradanza* by trained musicians, but traditional musicians classify this mixture as a *parrandera*.

The *pasillo* is a waltz form, similar to the Colombian genre of the same name. In the central regions a slow, vocal and instrumental interpretation of *pasillo* is the most popular, and akin to the taste of the middle and upper classes, whereas a fast and usually strictly instrumental interpretation of *pasillo* is popular in Guanacaste. In general, folksongs from the central areas have a slow tempo and are mostly in 3/4 metre, accompanied by guitars alone. The *tambito* rhythm, in 6/8 and also with hemiola characteristics, is popular in guitar music from the Valle Central region.

The marimba is particularly associated with Guanacaste. There are both chromatic and diatonic marimbas in Costa Rica; formerly there were also *marimbas de arco* (marimba with a bowed wooden arc). The chromatic *marimba grande* (large marimba), from Guanacaste, with a total of 78 keys, has become a national symbol although diatonic marimbas are the most traditional. The *marimba en escuadra* is an ensemble consisting of one *marimba grande* and one *marimba tenor* with 57 keys. Other marimba ensembles often include guitars, brass wind instruments such as trumpets and saxophones, snare and bass drums and cymbals. The *quijongo*, a musical bow with gourd resonator of African origin, used to accompany dances, is another instrument from Guanacaste; it is no longer played in daily life but is being revived through folkloric promotion.

It is common in music from Guanacaste to recite old or improvised *coplas* (quatrains) in the middle of a song or dance after interjecting '¡bomba!' ('bomb') to ask for a musical break for the recitation; these quatrains are called *bombas*. After the recitation, dancers and spectators shout '¡uyuyui bajura!' The traditional music from Guanacaste and the well-known national hymns and songs derived from it are considered Costa Rica's folk music *par excellence* in both official and popular discourses.

Costa Rican folk dances are clearly inspired by criollo adaptations of Spanish and European rhythms, dances and costumes, some of them including shoe-tapping and choreographic steps similar to those of the fandango, jota of Aragon, *paso doble*, polka, mazurka, minuet and waltz. Other Hispanic-derived rhythms found throughout Costa Rica are the habanera, other types of tango rhythms and boleros. Mexican *mariachi* and guitar trio ensembles playing bolero music with romantic lyrics are a significant presence in Costa Rica's musical scene.

The *turno* (fair) is an important tradition which is still practised throughout the country and provides a context for performances of traditional music. A *turno* is a street fair to raise money for local schools, church or other community development associations. These fairs are held during one or several weekends and are highlighted by funfair-style activities, traditional clown parades called *mascaradas*, horse shows and competitions, fireworks and consumption of traditional food. *Cimarronas* (small wind bands with percussion) always perform on these occasions. *Cimarronas* are traditional music ensembles found throughout the country, usually consisting of trumpets, trombones, saxophones, clarinets, snare and bass drums and cymbals. Sometimes transverse flutes, oboes, violins and accordions are added, depending on availability. This band music is associated with working-class social events; however, people from all classes recognize and enjoy *cimarrona* music as traditional music. The strictly instrumental repertory includes polkas, mazurkas, Spanish jotas and *paso dobles*, marches, valses and the traditional *parrandera* from Guanacaste.

There are also brass bands with percussion sponsored by local government. These usually perform weekly *retretas* (evening concerts) and *recreos* (Sunday morning concerts). Their repertory includes traditional music similar to that of the *cimarronas* but with more military and symphonic music, national hymns, and even music from *zarzuelas* (Spanish operettas).

Popular religious music is fairly widespread with patron saint celebrations involving music throughout the year in almost every town. The Nativity cycle is the most important religious celebration since it brings together several strong Costa Rican traditions in which music performances have a central role. *Posadas* (visits to houses simulating the trip of Mary and Joseph) before Christmas Day and the Nativity prayers after Christmas until February 2 (Purification Day) are practised with deep devotion. The music ensemble consists primarily of voices with guitar accompaniment, sometimes with violins, accordions, tambourines, drums and cymbals. The singing can be monophonic or based on parallel 3rds, with chorus and responsorial textures. *Romances* can also be found in songs of the Nativity cycle. Protestant religious music has been gaining importance since the 1970s.

3. AFRO-CARIBBEAN MUSIC. African slaves were brought to Costa Rica in colonial times, but the current Costa

Rican black population, concentrated in the south-eastern province of Limón, is descended mostly from Jamaican immigrants who came in the 1870s to build the railway from the Valle Central area to the Caribbean Sea. This population is the largest Costa Rican minority group but accounts for only about 2% of the total population. The Limón population also includes criollo and Amerindian peoples, Chinese, South Asians and Italians, making Limón the most culturally diverse province of Costa Rica. With the Afro-Caribbean population came three particular cultural characteristics: African-derived folklore, Protestant religious practices and a creole language based on Jamaican English called Mecatelio, currently in decline. Jamaican English is also spoken.

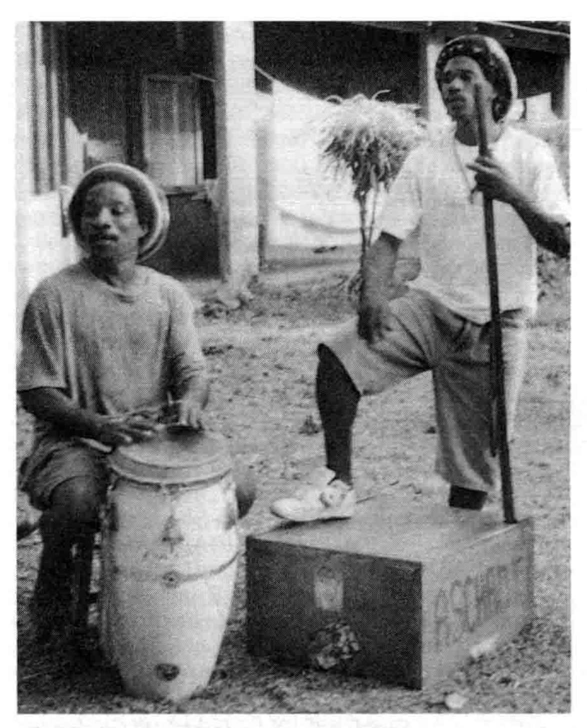
Protestant church hymns have always been important in the music of Limón, although Catholic church music is also strong. The Baha'i religion, which incorporates English and indigenous languages in its hymns, has also gained some importance. A syncretic religion combining African and Protestant beliefs, known as *pocomía*, was practised at the beginning of the 20th century and involved spirit possession through music.

The *cuadrilla*, a square dance of rural English origin, was formerly danced by Limón middle and upper classes, as well as minuets, waltzes and polkas. Recently the *cuadrilla* has been danced by folklore revival groups.

Carnival music and calypso remain the only traditions with some vitality, with both incorporating modern practices in order to survive. Formerly, calypso served as a means of improvised verbal competition between two singers. The lyrics can have humorous or sexual content, involve insults, political criticism, narrations of everyday life in the coast, and celebration of the Caribbean landscape. Traditionally, the singers accompanied themselves with a banjo which has mostly been replaced by the guitar. A different verbal and musical style of calypso for dancing is still practised. Because of the international diffusion of reggae music and the Rastafarian movement, the Limón calypso has regained importance and several young groups performing calypso have appeared not only in Limón but also in the capital and other parts of the country. For many years, the San José group Cantoamérica has promoted arrangements of calypsos from Limón with lyrics by traditional musicians.

The calypso ensemble can consist of banjo, guitar, güiro or maracas, bongos and conga-type drums as well as the typical one-string box bass from Limón called *quijongo limonense*, *bajo de caja* and *bajo limonense*, which is used not only for calypso but also for other music styles. It consists of a simple wooden box, open at the bottom or at one side. One end of a thick nylon string is attached to the centre of the upper side of the box and the other end to a long stick, which is placed by the player in a corner of the box (see illustration). It is easily portable and its strong, low sound competes well with electronic instruments. This instrument has been incorporated into other types of ensemble in other regions.

Carnival, known in the entire country as *carnaval de Limón*, is celebrated on 12 October. The celebration of carnival started in 1949, inspired by *carnaval de Colón* in Panama. The major event is a parade and competition of *comparsas*, groups of parading dancers and percussion ensembles. These ensembles consist of drums such as the *bombo* (bass drum), snare drums of several sizes, timbales and conga-type drums as well as idiophones such as the



Aschanti calypso band, Cahuita, Limón Province: Alfonso Eoulbourne (conga) and Enrique Kirkland (one-string box bass)

cowbell, güiro, cymbals, rattles, claves and *sheki-sheki* (two joined cans with beads inside). Brass instruments, banjo and guitars are sometimes added. Afro-Caribbean polyrhythmic and syncopated structures are present but are not systematic. Some *comparsas* include children as dancers called (*mascotas*: 'pets'); there are also *comparsas* exclusively of children. Several *turnos* are held throughout the province and the carnival can last from three to five days. Big street concerts are organized and dance clubs are open almost all day long for the numerous visiting Costa Ricans and tourists. Some *comparsas* from Limón also participate in the San José carnival, mostly a parade of floats held during the last days of the year.

4. Popular and urban music. During the first two-thirds of the 20th century, the Costa Rican popular music scene was influenced by bolero, tango, big band music and several Mexican genres as well as visits from Caribbean and South American bands. National bands and composers followed these trends. Current processes of acculturation are reflected in the musical consumption of international rock, rap, jazz and Caribbean genres such as salsa, *merengue*, *cumbia*, reggae, calypso, soca and *punta*. Romantic bolero music is now enjoyed by young people because of its internationally successful revival. Many local bands imitate and create variations based on all these music styles; there are also small ensembles of electroacoustic instrumental music that merge jazz with other rhythms, such as salsa, calypso and tango. Mexican *rancheras*, *corridos*, *norteñas*, *mariachi* music, Colombian *vallenatos* and *cumbias* are highly valued by mostly working-class people. *Mariachi* music is however appreciated by all for special parties and serenades. Spanish *paso dobles* are always included in the dance music of middle- and upper-class parties.

Several popular dance academies have appeared since 1990 and have proved very successful among the middle class; forms such as the cha cha cha, mambo and tango have reappeared in dance clubs. In addition, the middle class have begun to follow the working-class manner of dancing *cumbia* and *bolero pirateado*, the former very fast, with many turns and hops. The *bolero pirateado* is a combination of bolero and cha cha cha steps that is characterized by a very fast tempo and dancers turning quickly on their heels. The studying, teaching and performance of dance is promoted by the members of Centro de Enseñanza e Investigación del Baile Popular: Merecumbé which has schools of popular dance in several provinces. Folk music and dance revival groups of criollo and mestizo music have also appeared since the 1980s, and bands mix arrangements of folk music and song texts with popular dance rhythms such as *cumbia*, salsa and bolero.

The recording of local commercial bands increased substantially in the late 1980s, undertaken by many private studios and major transnational companies. National soundtrack production has also developed, for both local and international documentaries, films and commercials.

Live music performances by local and foreign bands occur on a regular basis in many dance clubs. Large street concerts with well-known international artists are held frequently, as Costa Rica is now recognized as an effective marketing place in Central America. Working-class people attend fairly large dance clubs called *salones de baile* where they dance mostly popular rhythms such as salsa, *cumbia*, *merengue* and *bolero pirateado*, although, because of the influence of popular dance academies, middle-class people also now attend. Young middle-class people prefer small dance clubs called *discotecas* at weekends where electronic music, mostly rock and techno, is played.

There are also local music bands of urban protest music inspired by the South American *nueva canción* and Caribbean *nueva trova* movements and bands of several types of jazz and other popular musics; but these genres are consumed only by young or educated people in selected locales.

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BERNAL FLORES ZELLER (I), LAURA CERVANTES GAMBOA(II)

Coste, Gabriel (*fl* 1538–43). French composer. According to Fétis, the 'G. Coste' who composed 16 chansons and two motets for the anthologies of Jacques Moderne was a Gaspard Coste, chorister at Avignon Cathedral in 1530; however, no record of the name has since been traced at Avignon and Fétis was evidently confusing this composer with Gasparo Costa, an organist active in Italy at the end of the century. Furthermore, the index of *Musicque de joye* (Lyons, 1550) lists a ricercare by 'Gabriel Costa' although the usual designation 'G. Coste' figures above the music. The name Coste was fairly common in 16th-century Lyons. His Lyonese connections are also suggested by the fact that he set two heterometric stanzas from Bonaventure des Périers' *Voyage à Notre-Dame de l'Isle*

(*Oeuvres*; Lyons, 1544, p.51) – a challenging task for a composer accustomed to the more regular metre of Clément Marot and his followers. Most of Coste's chansons follow the four-voice courtly model of Claudin de Sermisy; a majority of homophonic phrases alternate with occasional imitative entries. All but two begin with a variant of the 'narrative' rhythmic formula (ex.1).

Ex.1

– ◡ ◡ = 𝅗𝅥 ♩ ♩

Celle fillette, *Retirez vous* and *Sus donc fascheux* are in the lighter, syllabic and contrapuntal style made famous by Janequin.

WORKS

CHANSONS

all for 4 voices; ed. SCC, xxiv–xxviii (1992–3)

A mon avis (A. Héroët), 1541[7]; Celle fillette (J. Molinet), 1540[16]; Il n'est pas vray (M. de Saint-Gelais), 1543[14]; Je ne scay combien (C. Marot), 1540[13]; Jusques à la mort (Marot), 1538[17]; Le corps ravy (P. Du Guillet), 1541[8]; O de doulceur, 1540[16]

Pour faire plus tost mal (Marot), 1538[17], ed. in Cw, lxi (1956); Retirez vous petits vers, 1541[8]; Rigueur me tient, 1539[20]; Si du proces d'amour, 1538[16]; Si les oyseaulx, 1539[20]; Si souvenir pouvoit, 1538[16]; Sus donc fascheux, 1540[16]; Ung pauvre aymant, 1539[20]; Viens soulas (B. des Périers), 1540[17]

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FRANK DOBBINS

Coste, (Claude Antoine Jean George) Napoléon (*b* Amondans (Doubs), 27 June 1805; *d* Paris, 17 Feb 1883). French guitarist and composer. The son of an officer in the imperial army, Coste, according to tradition, at an early age learnt to play the guitar from his mother. In 1830 he moved to Paris, where his first guitar compositions were published that year. He became a pupil and friend of Fernando Sor – with whom he also appeared in concert – and seems to have been involved in the early-music revival instigated by Fétis. Coste suffered from the general decline in guitar interest in the 1830s and 40s, and although winning second prize in 1856 in a Brussels competition for guitar compositions organized by the Russian nobleman Nikolai Makaroff, for many years he maintained his work as a civil servant. He nevertheless persevered with teaching and composing throughout his life.

Coste composed primarily for guitar. He reissued several of Sor's compositions, including a revised edition (*c*1851) of his guitar method. Coste was also the first to make transcriptions for 'modern' guitar of music for baroque guitar written in tablature: several compositions by Robert de Visée (1686) are included both in the *c*1851 *Méthode* and in his later *Le livre d'or du guitariste* op.52. Coste's writing for guitar was influenced by Sor, but his style shows more Romantic characteristics both harmonically and in formal structure and in the use of descriptive titles and programmatic features. Coste wrote primarily for a guitar with an added seventh string, and is one of the most important guitar composers of the Romantic era.

WORKS

printed works published in Paris

Edition: *The Guitar Works of Napoléon Coste*, ed. S. Wynberg (Monaco, *c*1981–3) [facs. and Urtext; 9 vols.]

Gui: Variations et finale, op.2; 2 quadrilles de contredanses, op.3; Fantaisie, op.4; Souvenirs de Flandres, op.5; Fantaisie de concert, op.6; 16 walses favorites (J. Strauss), op.7; Divertissement sur Lucia di Lamermoor, op.9; Grand caprice, op.11, unpubd; Rondeau de concert, op.12; Caprice sur La Cachucha, op.13; Deuxième polonaise, op.14, unpubd; Le tournoi, fantaisie chevaleresque, op.15; Fantaisie sur deux motifs de la Norma, op.16; Souvenirs, sept morceaux épisodiques, opp.17–23; Grand solo, op.24, unpubd; Le passage des Alpes, trilogie, opp.27, 28, 40; Fantaisie symphonique, op.28[b], unpubd; Divertissement, op.28[c], unpubd; La chasse des sylphes, grand solo, op.29; Sérénade, op.30; Le départ, fantaisie dramatique, op.31; Mazurka, op.33; 25 études de genre, op.38; Andante et menuet, op.39; Feuilles d'automne, op.41; La ronde de mai, divertissement, op.42; Marche funèbre et rondeau, op.43; Souvenir du Jura, andante et polonaise, op.44; Divagation, fantaisie, op.45; Valse favorite, op.46; La source du Lyson, fantaisie, op.47; Quatre marches et six préludes, opp.48–49; Adagio et divertissements, op.50; Récréation du guitariste, op.51; Le livre d'or du guitariste, op.52; Six pièces originales, op.53; some works without op.no., *DK-Kk*

2 gui: Scherzo et pastorale, op.10; Duetto, unpubd; Grand duo, unpubd

Ob: Consolazione, romance sans paroles, ob, pf, op.25; Marche et scherzo, ob, gui, op.33[b]; Le montagnard, divertissement pastoral, ob, gui or pf, op.34; Fantaisie de concert, 2 ob, pf, op.35; Les regrets, cantilène, ob, pf, op.36; Cavatine, ob, pf, op.37; Concertino, ob, pf, unpubd; Sonate, ob, pf, unpubd

Vocal: Chant heroïque, 1v, pf; songs, 1v, gui; arr. of lieder by Schubert and Beethoven, 1v, gui

WRITINGS

ed.: F. Sor: *Méthode complète pour la guitare* (Paris, *c*1851) [rev., with addl music and suppl. instructions for the 7-string guitar]

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S. Wynberg: 'Zur Rettung Napoleon Costes', *Gitarre und Laute*, iii/5 (1981), 29–32

B. Jeffery: 'Napoleon Costes Jugend', *Gitarre und Laute*, iv/5 (1982), 253–6

B. Jeffery and E.Marchelie: 'Napoléon Coste', *Les Cahiers de la Guitare*, no.6 (1983), 9–13

E. Stenstadvold: 'Napoleon Costes Beitrag zu den "20 Etüden" von Fernando Sor', *Gitarre und Laute*, iv/3 (1984), 14–17

ERIK STENSTADVOLD

Costeley [Cotelay, Cautelay], **Guillaume** (*b* Fontanges-en-Auvergne, *c*1530; *d* Evreux, 28 Jan 1606). French composer. He was the chief composer of Parisian chansons of his generation, a charter member of Baïf's *académie* and, as composer to the court of Charles IX, a leader of his profession. Besides writing over 100 chansons he experimented with microtonal composition and participated in the development of *musique mesurée*. He was the first composer to attach the term *'air'* to a specific type of work: a strophic chanson in a comparatively homorhythmic texture. He is one of the few identified composers of 16th-century French keyboard music. Between 1554 and 1569 two dozen of his chansons appeared in ten anthologies issued by Du Chemin and Le Roy & Ballard. In 1570 the latter firm collected 100 of his chansons and three motets (all his known works except for three of the earlier chansons and his keyboard fantasy) into an unusually voluminous print: *Musique de Guillaume Costeley, organiste ordinaire et vallet de chambre du treschrestian et tresinvincible Roy de France. Charles IX.*

1. Life. The year of Costeley's birth is usually given as 1531 on the basis of the inscription 'in his 39th year' framing his portrait in the *Musique* of 1570 (see illustration); but since his prefatory letter bears the date 1 January 1570 it seems likely that he was born in 1530. The obviously phonetic spellings 'Cotelay' and 'Cautelay' appearing in some contemporary sources indicate the correct pronunciation of his name. Flimsy theories that his ancestry was Scottish (Choron and Fayolle, 1810) or Irish (Flood, 1921) were demolished by Cauchie, whose own theory, however – that Costeley was born at Pont-Audemer, Normandy – is no more firmly grounded. Cauchie refused to accept the coincidence that Costeley and another prominent composer, Anthoine de Bertrand, could have come from the same village; however, there is no compelling reason to set aside the unambiguous contemporary report (La Croix du Maine, 1584) describing him as a native of Fontanges-en-Auvergne.

Costeley had probably arrived in Paris by 1554, when two of his chansons, *Flambeau du ciel* and *Le clerc d'un advocat*, first appeared in print. Two of the poems he set hint at a possible connection with Arcadelt: *L'an et le mois*, a *response* to Arcadelt's *O le grand bien*; and *Nous voyons que les hommes*, previously set by Arcadelt. Costeley may also have been connected with Jean Maillard: both composed motets on the extremely rare non-liturgical text *Domine salvum fac regem desiderium cordis ejus*, and a comparison of their settings reveals structural parallels too strong to be dismissed as mere coincidence (the text may have served as a test subject for entry into royal service). Towards the end of 1557 Sandrin, *maestro di cappella* to Cardinal Ippolito d'Este,



Guillaume Costeley: engraving from 'Musique de Guillaume Costeley' (Paris, 1570)

stayed briefly in Paris. It seems to have been through him that Paris became aware of the microtonal theories of Nicola Vicentino (who was also in the cardinal's employ). Since this is precisely the time at which, according to Costeley himself, he wrote his only known microtonal composition *Seigneur Dieu ta pitié*, it may be assumed that he was in contact with Sandrin.

The microtonal piece may well have contributed to Costeley's later success in the king's service. The Italianate court, dominated by the Queen Mother, Catherine de' Medici, would have been receptive to the current fashions of Italian humanistic speculation. Adrian Le Roy, musician and publisher, catered for their tastes. By 1559 Le Roy & Ballard had printed *Venez dancer* by Costeley in one of their anthologies, and it must have been Le Roy, a professed hereditary retainer of the family of Catherine de Clermont, later the Countess de Retz, who introduced Costeley to the latter's brilliant intellectual circle and set him on the path towards the royal appointment that he held by 1560.

Costeley's duties evidently included, besides the composition of chansons for the singers of the royal chamber, the musical education of his ten-year-old sovereign; after a decade of service he issued his *Musique* with every sign of royal approval. His prefatory letter reveals him as a man of spirit with a keen interest in microtonal experiment. While his four prefatory sonnets are bread-and-butter verses at best, those contributed by Rémy Belleau, Antoine de Baïf and Jacques Gohory praise him as a fellow poet. (For the prefatory poems and the letter, as well as portraits, see MMRF, iii, xviii and xix, and SSC, viii, trans. in Godt, 34–40.)

Members of the Pléiade were familiar figures at the Countess de Retz's salons. Here Costeley must have met Ronsard, Belleau and Baïf, and become an adherent of the latter's literary doctrines. Baïf's two congratulatory sonnets in the *Musique* hail him as a musician, poet and philosopher cast in the mould of antiquity, raise the banner of the fledgling Académie de Poésie et de Musique and claim him as a charter member:

> May your songs, Costeley, serve as the graceful test
> Of those antique metres which, with you, I am encouraged
> To restore to use for the betterment of our age –
> If I am not forbidden by the power of heaven,
> If Thibaud [de] Courville of delightsome song,
> Who received the great lyre from Apollo, will take part,
> If the learned Claudin [Le Jeune], the glory of our age,
> And other like minds do not begrudge me their aid.

The Académie, to which the king probably belonged, received its royal charter in November 1570. By then Costeley's life had changed markedly. By June he had married Jehanne Blacquetot and settled as a man of substance in the Norman city of Evreux, where he bought a house by the mill-stream. The court now required his attendance only from January to March. He must have been fairly wealthy, because within a year of his arrival he gave a house as a wedding gift to one Phillippe Le Bel and his bride Marguerite Lhermite. The groom's name raises speculation about Costeley's musical connections, since one of Palestrina's teachers at S Maria Maggiore was the composer Firmin Lebel, a native of Noyon, approximately 100 km from Evreux. By 1581 Costeley had acquired the post of 'esleu' (tax assessor) for Evreux; sometime between 1577 and 1588 he retired from service at court. Following the death of his wife sometime before 1592, he married Françoise Dehais, widow of Jehan Le

Mareschal. In 1597 the title *Conseiller du Roy* appears after his name, and he also acquired the title of *sergeant de boys en la garde de Neufville, forest d'Orléans*.

Although he remained active in musical affairs in this semi-retirement, there is no trace of any music by him after the publication of the *Musique* in 1570. In the autumn of that year he played a leading part in the formation of a society sponsoring masses to be sung annually in honour of St Cecilia at Evreux; he became the society's first president and a prominent patron. In 1575, emulating medieval examples, the society instituted a music competition (*puy*) in the saint's honour. From 1575 to at least 1614 silver medallions were awarded for the best motets and chansons (it was stipulated that the chansons must not include any scandalous passages). Prizewinners included Lassus, Du Caurroy, Mauduit and La Hèle.

2. WORKS. Costeley's surviving works (with the possible exception of his keyboard fantasy) date only from the years 1554–69. In the first edition of the *Musique*, which he presumably supervised, he specified the accidentals he wanted with such care that more than 800 of them were deemed unnecessary in the reissue of 1579: they would have been sung anyway by performers observing the rules of *musica ficta*. Consequently his works present few melodic or harmonic ambiguities, and his predilection for unusual harmonic and melodic intervals is clearly expressed in his notation. His contrapuntal style is not 'learned'; rhythmic and tonal imitation are more common than strict imitation, offering clear evidence that he thought harmonically rather than contrapuntally. He often adapted the customary forms of the Parisian chanson with graceful originality. His word-painting can be startlingly vivid (as in the scatological chanson *Grosse garce noire et tendre* and *Pourquoy amour n'a il plus de flambeau*), but he employed it infrequently. His two large battle-pieces in several sections (*Hardis françoys* and *Approche toy*) are really paeans of victory and bear only superficial resemblence to the vivid programmatic techniques of Janequin's *La bataille*.

The opening chanson of the *Musique*, his *Allez mes premieres amours*, judging by the important position assigned to it in such a prestigious publication, may be a setting of Costeley's own poem, perhaps a compliment to his intended bride; it first appeared in 1567, which may have been the year of his first marriage. Costeley's beautiful setting of *Mignonne, allon voir si la roze* evades the poem's strophic regularity, investing the three six-line stanzas with the interlocking structure *ABC ABC DEF DEG ABC HHG-HHG*. *Grosse garce* uses strange harmonies and also demonstrates Costeley's taste for uncommon melodic and harmonic intervals, with its use of the diminished third (E♭–C♯) in a point of imitation. In other pieces Costeley occasionally employed augmented 2nds, 5ths and 6ths, and quite frequently the diminished 4th, which in *Un usurier enterra son avoir*, for example, appears in the opening imitative subject. The microtonal chanson (*Seigneur Dieu ta pitié*), the noëls (*Allon, gay, gay, gay bergeres* and *Sus, debout, gentilz pasteurs*), and the ambitious dialogues (*Arreste un peu* and *O Jupiter*) mingle with more conventional chansons like *La terre les eaux va buvant* – a fine piece, but no match for Lassus's setting. The works in the *Musique*, sub-titled 'Meslange de chansons en façon d'airs', presumably reflect the influence of Baïf's theories; however, only two *airs* (*Il n'est trespas plus glorieux* and *Heureux qui d'un soc laboureur*) hint at the metrical doctrine that ultimately characterized *musique mesurée*.

The only known keyboard work of this 'organiste ordinaire', a 12-bar *Fantasie sus orgue ou espinette* (possibly a fragment), would scarcely deserve notice were it not for the fact that almost no French keyboard music survives from Costeley's lifetime – and most of that is arranged from vocal originals. Yet tentative reconstructions of the fantasy, which is preserved in an incredibly garbled manuscript apparently written by a non-musician, reveal none of the idiosyncrasies of Costeley's style and shed little light on the missing repertory of the many French keyboard players of the period.

WORKS

Editions: *Guillaume Costeley: Musique*, ed. H. Expert, MMRF, iii, xviii, xix (Paris, 1896–1904/*R*) [E1]
La fleur des musiciens de Pierre de Ronsard, ed. H. Expert (Paris, 1923/*R*) [E2]
Quinze chansons françaises du XVIe siècle, ed. M. Cauchie (Paris, 1926) [C]
Anthologie de la chanson parisienne au XVIe siècle, ed. F. Lesure and others (Monaco, 1952) [F]
Guillaume Costeley: Selected Chansons, ed. J. Bernstein, SCC, viii (1989) [B]

All works except *Flambeau du ciel*, *Helas ma soeur m'amye*, *Frere Blaise avec sa bezace* and the organ fantasy were published in *Musique de Guillaume Costeley* (Paris, 1570).

CHANSONS

for 4 voices unless otherwise stated

A ce joly matinet, B; Allez mes premieres amours (?Costeley), E1, iii, 1; Allon, gay, gay, gay bergeres, E1, iii, 65; Allons au vert bocage, E1, xviii, 19; Amour, tu fais de nos coeurs, E1, iii, 71; Approche toy, jeune roy (Prise du Havre), E1, xix, 50; Arreste un peu, mon coeur (P. Desportes), 5vv, ed. in FCVR, iv (1928/*R*); Bien, bien, je vous pardonne, E1, xix, 8; Bouche qui n'as point de semblable, E1, xviii, 23

Catin veut espouser Martin (C. Marot), 5vv, B; Ce beau temps me fait resjouir, E1, iii, 112; Chassons ennuy et toute desplaisance, E1, iii, 27; De quoy me sert mignarde, B; Dessoubz le may pres la fleur esglantine, ed. in FCVR, iv (1928/*R*); Dieu Cupido, ce grand villain, E1, xviii, 37; D'ou vient que ce beau tems, E1, iii, 106; Du clair soleil vient la lumiere au monde, B

Elle craint l'esperon, E1, iii, 127; En ce beau mois, 5vv, F78; Esprit doux de bonne nature, E1, xviii, 13; Flambeau du ciel, ed. in Godt; Frere Blaise avec sa bezace (A and B missing), ed. in Godt; Fy du plaisir qui mille ennuis attire, E1, iii, 23; Grosse garce noire et tendre, B; Guillot, un jour estant deliberé, E1, iii, 46; Hardis françoys (Prise de Calais), E1, xix, 12; Helas ma soeur m'amye (A and B missing), ed. in Godt; Herbes et fleurs qu'on voit renaistre, E1, xviii, 27

J'aime mon Dieu et sa saincte parolle, E1, xix, 1; J'ayme trop mieux souffrir, E1, xviii, 31; Je n'ay plaisir sinon en ta presence, E1, xviii, 58; Je ne veux plus penser (Desportes), B; Je ne veux point à l'amour consentir, E1, xviii, 61; Je plains le tems de ma jeunesse folle, E1, iii, 62; Je sens sur mon ame plouvoir, E1, xviii, 41; Je t'ayme, ma belle, ta danse me plait, E1, xviii, 54; Je veux aymer ardantement (P. de Ronsard), E1, iii, 21; Je voy des glissantes eaux les ruisseaux, E1, xviii, 56

L'an et le mois le jour l'heure, E1, xviii, 34; Las! faut il qu'on m'estime legere, E1, iii, 40; Las! je n'eusse jamais pensé (Ronsard), E1, iii, 38; Las! je n'yray plus, je n'yray pas jouer, E1, xviii, 1; Las! las, las, helas, il n'est homme vivant, B; La terre les eaux va buvant (Ronsard), E1, iii, 23; L'autr'ier priay de danser, E1, xviii, 9; Le clerc d'un advocat trouva, B; Le jeu, le riz, le passetemps, E1, xix, 71; L'ennuy, le dueil, la peine et le martyre, E1, iii, 82; Le plus grand bien qu'on sache, E1, xviii, 48

Mais qui sert la richesse à l'homme, E1, iii, 4; Mercy n'aura qui ne prend à mercy, E1, xviii, 69; Mignonne, allon voir si la roze (Ronsard), E1, iii, 75; Muses, chantez le loz de la princesse, E1, iii, 55; Noblesse gist au coeur du vertueux, E1, iii, 116; O belle Galathée, E1, xix, 23; O combien est heureux, E1, xix, 47; O Jupiter, la paix, la guerre, 5vv, B; O mignonnes de Jupiter, E1, xix, 40

Par ton saint nom (J. Doublet), 5vv, B; Perrette, disoit Jehan, E1, iii, 42; Plus est servy et plus se plaincte (Fr. trans. of Cato's poem), 5vv, B; Pourquoy amour n'a il plus de flambeau, 6vv, B; Prise de Calais, see Hardis françoys; Prise du Havre, see Approche toy, jeune roy; Puis que ce beau mois, E1, iii, 85; Puis que la loy trespure et sainct, E1, xviii, 15; Quand le berger veid la bergere, E1, xviii, 43; Quand l'ennuy facheux vous prend, E1, xix, 45; Quand ma maitresse rid, E1, xviii, 52; Que de passions et douleurs, E1, iii, 124; Que vaut, Catin, ceste fuitte frivolle (Doublet), 5vv, C 48; Qui n'en riroit, E1, xix, 33; Qui voit alors que les ventz du printemps, E1, xviii, 64

Seigneur Dieu ta pitié, ed. in Levy; Si quelque ennuy sur moy s'assemble, E1, iii, 53; S'on pouvoit acquerir ta grace, E1, xix, 38; Sus, debout, gentilz pasteurs, E1, iii, 97; Sy c'est un grief tourment, E1, iii, 90; Sy de beauté vous estiez moins parfaitte, E1, iii, 10

Toutes les nuitz, je ne pense qu'en celle (Marot), E1, xix, 67; Un usurier enterra son avoir, E1, iii, 15; Un usurier surpris de maladie; Venez dancer au son de ma musette, B; Venus est par cent mille noms (Ronsard), E1, xviii, 66; Voyla Colin qui sa mignonne accolle, B

CHANSONS EN FAÇON D'AIRS

all for 4 voices

Adieu, monde, puis qu'en toy, B; Celuy qui dit les astres nous conduire, B; Chantons de Dieu les merveilles, B; Combien roullent ilz d'accidens, B; Comment l'Eternel obscurcy par son ire, B; D'un gosier machelaurier (Ronsard), E2, 38; Helas, que de mal j'endure, F 76; Heureux qui d'un soc laboureur

Il n'est trespas plus glorieux, B; Je ne puis croyre qu'on meure, B; Le celeste flambeau, B; Le souhait du juste, B; Le viaire serain de mon Roy, B; Ma douce fleur, ma Marguerite, B; Nous voyons que les hommes, B; O que je suis troublé!, B; Oyez, oyez, hommes françoys, B; Que de baisers de sa bouche, B; Qu'est-il plus gay, ou plus heureux, B; Voyci la saison plaisante, ed. in FCVR, iv (1928/*R*)

MOTETS

Audite coeli quae loquor, 5vv, ed. in Godt

Domine salvum fac regem desiderium cordis ejus, 4vv, ed. in Godt

Eructavit cor meum verbum bonum, 5vv, ed. in Godt

ORGAN

Fantasie sus orgue ou espinette, *F-Pn* fr.9152 (facs. in *MGG1*), ed. in Godt

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IRVING GODT

Costello, Elvis [MacManus, Declan] (*b* Paddington, London, 25 Aug 1954). English singer-songwriter. The son of a singer and bandleader, he grew up in Liverpool and signed to Stiff Records in 1977. Costello's initial association with punk rock made sense as far as his early songs emphasized formal concision and a return to basic rock band instrumentation in sharp contrast to the grandiose presentation and artistic conceits of late 1970s stadium rock. Nevertheless, close inspection of the songs from his first two albums, *My Aim is True* (1977) and *This Year's Model* (1978), which was recorded with his band, the Attractions, reveals a clear basis in the rock and soul music of the mid-1960s and early 70s. After *Armed Forces* (1979; including the hit single 'Oliver's Army') expanded his sound with a greater variety of texture and became his most successful album to date, Costello embarked on the stylistic eclecticism that has characterized his music up to the present time. Although albums such as *Imperial Bedroom* (F-Beat, 1982) and *King of America* (F-Beat, 1986) won critical kudos for increased complexity and increased simplicity respectively, and he had his biggest pop success with the rhythm and blues-styled hit, *Everyday I Write the Book* (F-Beat, 1983), public acceptance of his work has varied enormously. The most surprising turn yet occurred with the release of *The Juliet Letters* (WB, 1993), the result of a collaboration between Costello and the Brodsky Quartet: the five musicians shared the writing of lyrics and music for songs that took the form of (mostly love) letters, with music ranging from pop and rock to Shostakovich-inspired modernism. He has subsequently recorded in both rock, on *Brutal Youth* (WB, 1994), and classical idioms as the vocalist on the recording of John Harle's *Terror and Magnificence* (Argo, 1996).

One of the most eclectic and productive songwriters to emerge in the new wave idiom of the late 1970s, he has remained largely a cult figure despite flirtations with mass popularity. He has embraced styles as diverse as country, soul music, rhythm and blues, jazz ballads, Irish folk music, funk and modern classical music. Despite these fluctuations, a recognizable voice still emerges: lyrics with dense wordplay, inventive, frequently long-breathed melodies and a harmonic vocabulary distilled from 1960s rock are performed with a vocal delivery that is rhythmically precise and conveys an improvisatory spontaneity.

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DAVID BRACKETT

Costinescu, Gheorghe (*b* Bucharest, 12 Dec 1934). Romanian composer and conductor, active in the USA. After early piano lessons he studied composition with Jora at the Bucharest Academy (1954–61) then in Paris at the Ecole Normale de Musique, where he studied orchestration with Dutilleux. After working as a pianist at the Union of Romanian Composers (1960–68), Costinescu attended classes in Darmstadt in 1968 and studied with Stockhausen and Pousseur at the Rheinische Musikschule in Cologne. At Juilliard he studied with Berio (1969–71) then taught (1971–2); at Columbia University, New York, he pursued doctoral studies with Chou Wen-Chung (1971–6). Costinescu studied conducting with D.R. Davies (1969–71), Celibidache (1981) and Peress (1988–90); he directed the Bronx SO (1994–5). He became professor of music at Lehman College at CUNY in 1982.

Costinescu's style is a synthesis of modalism in the Romanian tradition with elements of post-serialism. His best-known work is the music theatre piece *The Musical*

Seminar (1971), winner of the ISCM National Composers Competition in 1986. In his *Treatise on Musical Phonology* (1968) he establishes a hierarchy of vocal sounds according to phonetic criteria, which he has applied in his compositions in his use of extended vocal techniques. Further information on Costinescu is given in V. Cosma: *Muzicieni români* (Bucharest, 1970).

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(*selective list*)

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Vocal: 2 cântece timpurii [2 Songs of Time], vv, pf, 1956, arr. vv, orch, 1994; Song to the Rivers of my Country, Mez, chorus, orch, 1960–61; Past are the Years . . . (madrigal, M. Eminescu), T, chorus, 1966, rev. 1969; Jubilus (Costinescu), S, tpt, percussive body sounds, 1981

Inst: Minu-scherzzi-et, pf, 1955; Sonata, vn, pf, 1956; Tema cu variatiuni no.2, pf, 1956; Scherzo, pf, 1957; Pf Sonata, 1958–9; Ciclu evolutiv de invenţiuni modale, 2vv, pf, 1964; Suita semplice, pf, 1966; Voice Within, vn, 1988; Pantomime, chbr orch, 1994

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OCTAVIAN COSMA

Cosway [née Hadfield], **Maria (Louisa Caterina Cecilia)** (*b* Florence, 1759/60; *d* Lodi, 5 Jan 1838). English musician and painter, mainly active in Italy. Her parents managed several inns in Florence for the English on the Grand Tour. She was elected to the Florentine Accademia del Disegno at the age of 18. In 1779 she moved to London where in 1781 she married the painter Richard Cosway (1742–1821). In the 1780s she hosted fashionable 'Great Concerts' at her London home, where the performers included the Linleys, Rubinelli, Tenducci, Marchesi, Francesco Bartolozzi, Johann Baptist Dantzi and Julie Krumpholtz. Cosway sang and played the harp and harpsichord; Peter Pindar wrote that 'in music her compositions are tender, elegant, and persuasive'. In 1790 Cosway returned to Italy where she founded the Collegio delle Dame Inglesi in Lodi. In 1834 she was made a baroness by Franz I, Emperor of Austria.

Her known works consist of *Songs and Duets* (London, *c*1786) and *Deux sonates pour le clavecin, avec un violin* (London, *c*1787). The songs, two for soprano solo and two soprano duets with harp and continuo, are set to Italian texts written by Cosway herself. The Fondazione Cosway, Lodi, holds many of Cosway's writings including music manuscripts believed to be autograph but which are unattributable.

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NANCY JOYCE COOPER, JAN WALTERS

Cosyn [Cosens, Cousins, Cowsins], **Benjamin** (*b c*1580; bur. London, 14 Sept 1653). English organist and composer. He was organist of St Laurence, Ludlow, from 1621 to 1622, of Dulwich College from 1622 to 1624, and of Charterhouse from 1626 to 1643. He was discharged from this last post in 1643, 'the organs being prohibited', but was awarded an annual pension on 15 August 1644. Cosyn's marriage to Margett Rowley is recorded on 16 December 1603 at St Julian, Shrewsbury, suggesting possible origins in Shropshire. From at least 1641 he lived in Aldersgate and was buried in St Botolph Aldersgate.

Cosyn's reputation rests primarily on his role as a collector and scribe of contemporary keyboard music in two important manuscripts. The earlier source, now referred to as the 'Cosyn Virginal Book' (*GB-Lbl* R.M.23.L.4) has an autograph index dated 1620. Here, Cosyn compiled not only the majority of his own works (preserved here uniquely) but also music by Tallis, Byrd, Bull and Orlando Gibbons, the latter represented by the greatest number of keyboard works contained in any one source. A separate collection of vocal music 'for the kings Royall chappell' is appended to the end of the manuscript and contains four-part services by Bevin, Byrd, Gibbons and Weelkes in addition to a *Venite* by Cosyn. The later source (*F-Pc* Rés.1185) has an autograph index dated 1652. In this manuscript, Cosyn inserted an early print of *Parthenia* before a manuscript collection of keyboard music mostly by Bull (which might be in Bull's hand), adding 35 pieces by contemporary composers and 15 of his own. In addition to these two sources, Cosyn's hand can also be found in manuscripts that belonged to the London musician and collector Thomas Myriell.

Cosyn's 1620 collection contains preludes, plainchant settings, grounds, pavans and galliards, and variations on popular tunes. Here the main influence is that of Bull although Cosyn also adapted what is probably ensemble music by Simon Ives, Thomas Lupo and Orlando Gibbons. Nearly all the strains of dances and songs include decorated repeats although Cosyn's figuration tends to lack imagination. At its best, his music for virginals, such as *What you will* and *My self*, succeeds in gracing the charm of the original tune with brilliant and challenging passage-work. Cosyn uses ornamentation prolifically but often without discrimination. In copying the works of others he freely adds single, double and triple strokes, providing valuable clues to contemporary performing practice, even if the precise interpretation of these marks remains unclear. His music in the 1652 source embraces the new fashions in dance music and provides striking evidence of a keyboard 'suite' of movements in the same key composed well before the restoration.

Seven pieces, apparently voluntaries for organ, which are signed 'B.C.' in *GB-Och* 113, can be ascribed to Cosyn although there are no other examples of pieces by him in this genre. The style of the strict contrapuntal writing is grave; well-wrought points of imitation sometimes give way to brief sequences of figuration reminiscent of Cosyn's style.

WORKS

SACRED

Venite to Gibbons's Short Service, 4vv, *GB-Lbl*
O praise God in his holiness, 5vv, *Och*
A cry, inc., 3vv, *Och*

KEYBOARD MUSIC

Edition: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn*, ed. O. Memed (London, 1993)

1 antiphon; 1 fantasia; 1 hymn; 2 preludes
1 pavan; 3 pavans and galliards; 10 galliards

11 variations, grounds and related pieces
18 dances and descriptive music
7 voluntaries (attrib. 'B.C.')
7 keyboard pieces, inc.

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JOHN CALDWELL/ORHAN MEMED

Cosyn [Cosen, Cosens, Cosin], **John** (bur. Camberwell, 5 Feb 1608/9). English composer and musician, probably father of Benjamin Cosyn. Thomas Whythorne included him in his list of famous musicians of his time, and he also appears in Anthony Wood's notes on composers (*GB-Ob* Wood D 19[4]). In 1569 he was living in St Martin Vintry in the City of London (see Usher). He was probably the musician referred to as 'one Cosen' in the household accounts of Sir Thomas Kytson of Hengrave Hall, Suffolk, between April and June 1575 as a teacher of the virginals. He can also probably be identified with the John Cosens, a musician of Peckham, Kent (now in London), mentioned on 12 June 1605 in the court minutes of Christ's Hospital (*GB-Lgc* 12,806, f.83*v*). He published *Musike of Six, and Five Partes: Made upon the Common Tunes used in Singing of the Psalmes* (London, 1585), dedicating it to Sir Francis Walsingham, principal secretary to Queen Elizabeth I; in the preface he explained how he had been encouraged by friends to publish these psalm settings 'for the private use and comfort of the godly'. The partbooks, which are incomplete in all their sources, include decorative initials and borders (the latter depicting musical scenes) and other printer's devices. The volume consists of 57 settings (not 60 as is usually stated) and is divided into two sections, each with its own title-page and table of contents. The first consists of 43 six-part homophonic settings, with all voices underlaid, the second of 14 five-part contrapuntal settings, in a style closely akin to that of the Scottish metrical psalm 'with reports' (points of imitation), with words provided only for the highest voice. They were easily the most extended settings of their kind so far published. A galliard in the Cosyn Virginal Book (f.7*v*ff) is attributed to 'Joh. Cosyn', but Benjamin Cosyn's name appears at the end of the piece. In view of the many wrongly attributed pieces in the book, John Cosyn's authorship is doubtful.

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SUSI JEANS/R

Cosyn Virginal Book [Ben Cosyn's Virginal Book] (*GB-Lbl* R.M.23.L.4). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Cotapos (Baeza), Acario (*b* Valdivia, 30 April 1889; *d* Santiago, 22 Nov 1969). Chilean composer. Self-taught in composition, he lived for a while in Buenos Aires and then settled in New York (1916–25), where he was an associate of Varèse, Alfredo Casella and Carl Engel. He was among the founders of the International Composers' Guild, under whose auspices his *Philippe l'arabe* was introduced in 1922. Thereafter he lived in France (1925–34) and Spain (1934–8), working on the ambitious *Voces de gesta*, a lyric tragedy based on Valle Inclán's poems. There is no evidence that the piece was completed, though parts were performed in Paris (1932) and Madrid (1935) and scenes performed in Chile in 1942 and 1944. Cotapos returned to Chile in 1938, and there he concentrated on finishing the opera *El pájaro burlón*. He made short trips to Buenos Aires and to Europe (1947–8, 1957–8), where he attended performances of his works in Paris, Strasbourg and Copenhagen. In 1960 he received the Chilean National Arts Prize. His music is highly coloured and imaginative, as dramatic and intense as it is formless and complex, and usually very dense in harmony and orchestration.

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(*selective list*)

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Orch: 3 sym. preludes, 1923; Imaginación de mi país, 1950
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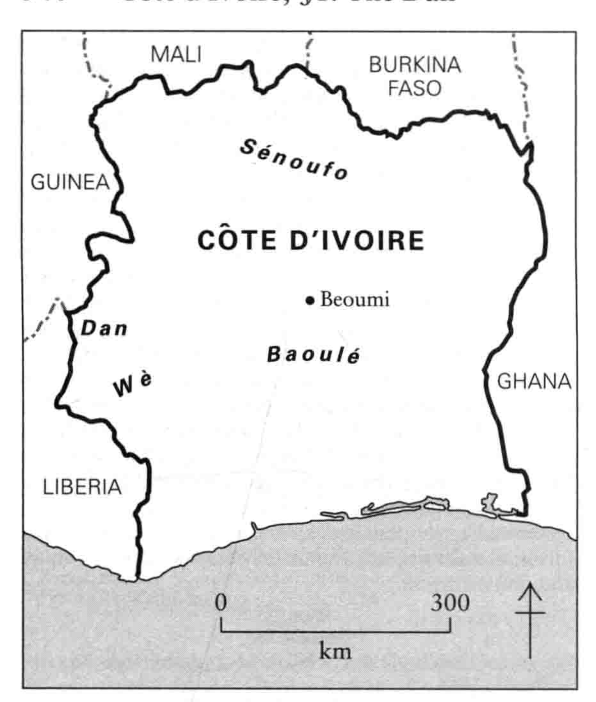
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JUAN A. ORREGO-SALAS

Côte d'Ivoire, République de la [Republic of the Ivory Coast]. Country in West Africa. The modern state, covering an area of 320,783 km² and with a population of 15·14 million (2000 estimate), comprises about 60 different peoples whose diversity of culture and language is reflected in their music. The music of the peoples belonging to the four large linguistic groups recognized in Côte d'Ivoire is discussed here: the Dan of the Mande group, the Wè (Guere or Gere) of the Kru group, the Baoulé (Baule) of the Akan group and the Sénoufo (Senufo) of the Volta group (fig.1). The Dan inhabit the edge of the savanna and the forest in the west of Côte d'Ivoire and in the hinterland of Liberia; in the north-west they border on Guinea. The Wè, who live entirely in the forest, are also established partly in Côte d'Ivoire and partly in Liberia. The Baoulé live in the V-shaped wedge of savanna that cuts into the centre of Côte d'Ivoire, but originally came from forest areas in present-day Ghana. The Sénoufo live in the savanna in the north of Côte d'Ivoire, and in Burkina Faso and Mali.



1. Map of Côte d'Ivoire showing the distribution of four major peoples

1. The Dan. 2. The Wè. 3. The Baoulé. 4. The Sénoufo.

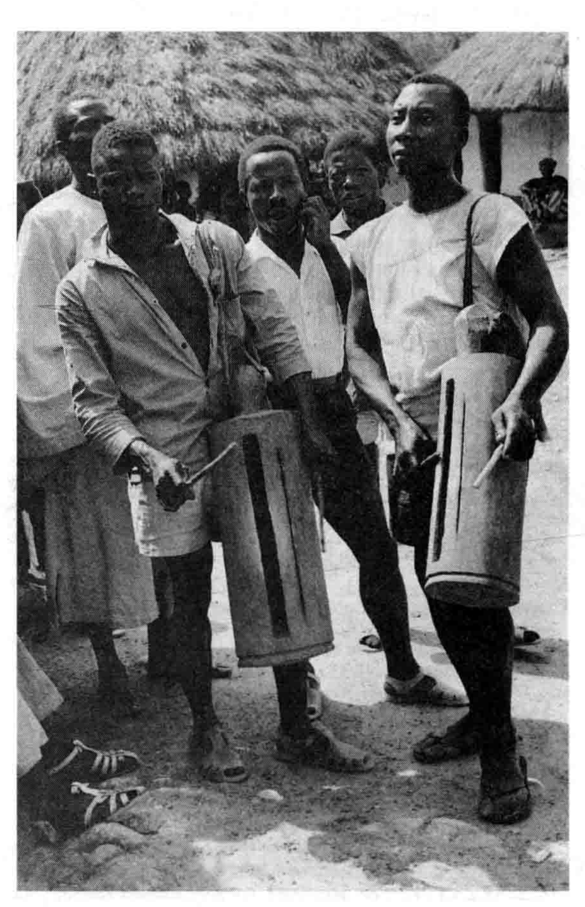
1. The Dan. The Dan do not have a single term for music in the Western sense, but have terms for three genres: *tã* (*tan*) designates dance-song, instrumental music and dance itself; *zlöö* refers to praise-song; and *gbo* ('weeping') designates funeral laments. These three genres are of varying importance. The *tã* shows the greatest variety of song types and instruments and is played most frequently, being used for many occasions, while the *gbo* genre is limited to a single type of song and to a single occasion.

For the Dan, music is not only a human concern: myths attribute the origins of musical instruments to animals or to bush spirits. The Dan believe that spirits are particularly fond of music and that they help musicians to play with vigour. Hunters believe that music gives them power over the guardian spirits of animals, and thus use music to assure themselves of good hunting. Masks, which are personifications of bush spirits, are often expressed through music. They are known as 'dressed' if a man wears a face mask and costume and sings in an unnatural voice, either very high-pitched or guttural. Masks known as 'naked' exist only through their voice: a man, though not in disguise, becomes a 'mask', with all the supernatural power that this implies, by borrowing the characteristic voice of a mask or playing the instrument that is dedicated to it. Music, apart from being a source of pleasure, can give strength, especially for tiring or dangerous activities such as work in the fields, the building of a house, wrestling, hunting or warfare.

Most musicians are attached to a person or to an association. A chief has an ensemble of drums and trumpets (fig.3), which plays at his public appearances and accompanies him on his travels. Other instrumentalists and singers may be attached to his court, and these may include professional musicians foreign to Dan culture such as Malinké musicians. Singers encouraged the warriors before their departure to war, and during the fighting itself, and glorified them on their return after a victory. In the south of the Dan region, singers are attached to great hunters and perform before and after a chase and on the death of the hunter. In the north, the hunters themselves are musicians and sing while accompanying themselves on the harp-lute (or bridge harp; *see* Kora, §2), which they borrowed from their northern neighbours, the Malinké (*see* Guinea). Singers and drummers for work associations give the workers the strength to fell trees, to clear a new field of bush, to till and to harvest rice.

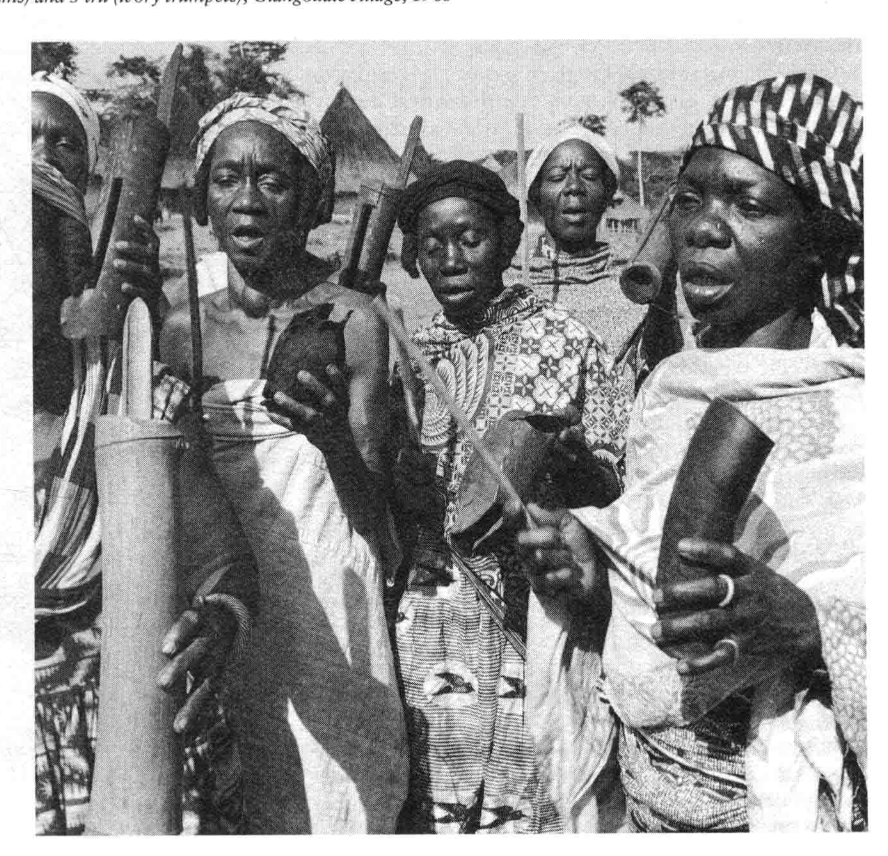
Secret societies have their own musicians who perform for the initiation of a new member or during certain public meetings of the society (fig.4). The musicians of recreational associations that bring together young men and girls perform at their dances. The wrestlers in the west of the Dan region have singers who urge them on before a fight.

While most of the Dan know how to sing in chorus, solo singing and instrumental playing are specialized activities. The musician is greatly admired, and his fame may be far-reaching. There used to be a number of professional musicians who were either attached to a person or association, or who travelled from village to village, but now there is only a limited number of professional drummers who are young members of a work association. Professional and non-professional

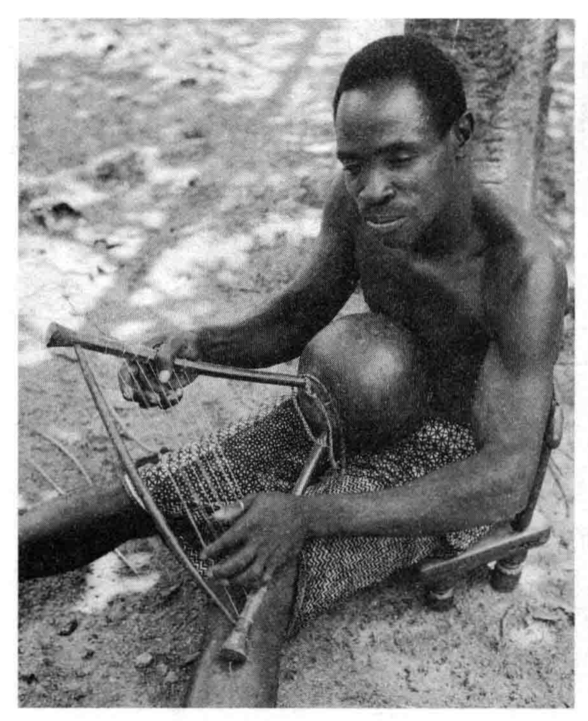


2. Gone (slit-drums) of the Dan, played for mask races, 1965

3. Dan chief's ensemble of 4 baa (drums) and 5 tru (ivory trumpets), Glangoualé village, 1965



4. Dan women's secret society (topka) singing and beating kono (bamboo slit-drums), tortoise shells and a cattle horn, Blomba village, 1965



5. Do (forked harp) of the Wè played by Gaston Goulia, Kpandy village, 1965

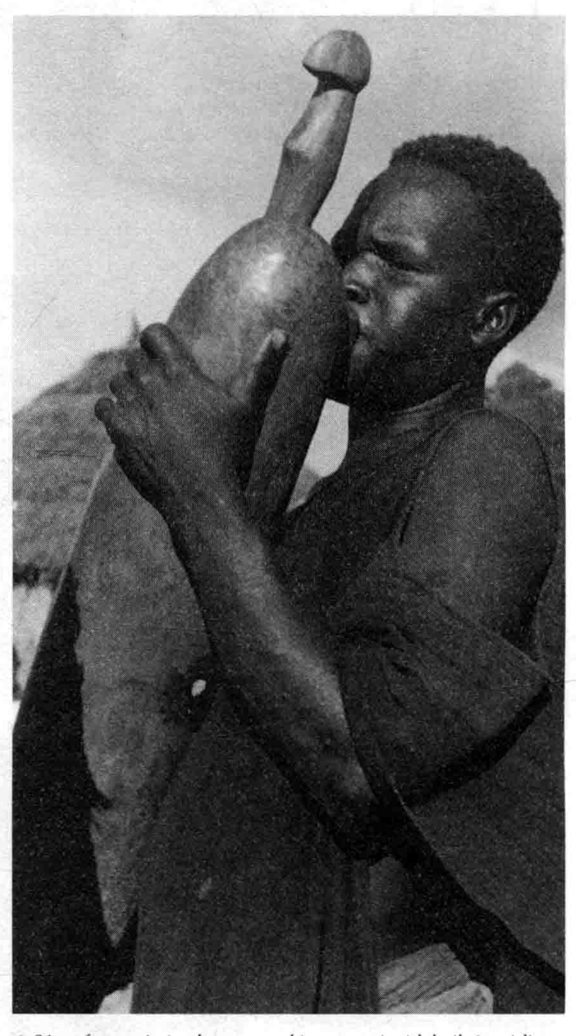
musicians are paid for their activities. Anyone, apart from chiefs, may become a musician, but it is most frequently the children of musicians who choose to become musicians themselves.

Of the important stages in the life-cycle, it is initiation at puberty that, above all, gives rise to musical display. At the end of a period of reclusion in the sacred forest, which in the past lasted for several months, circumcised boys and girls dance separately in the villages. The period in the forest is the occasion for education, including musical training.

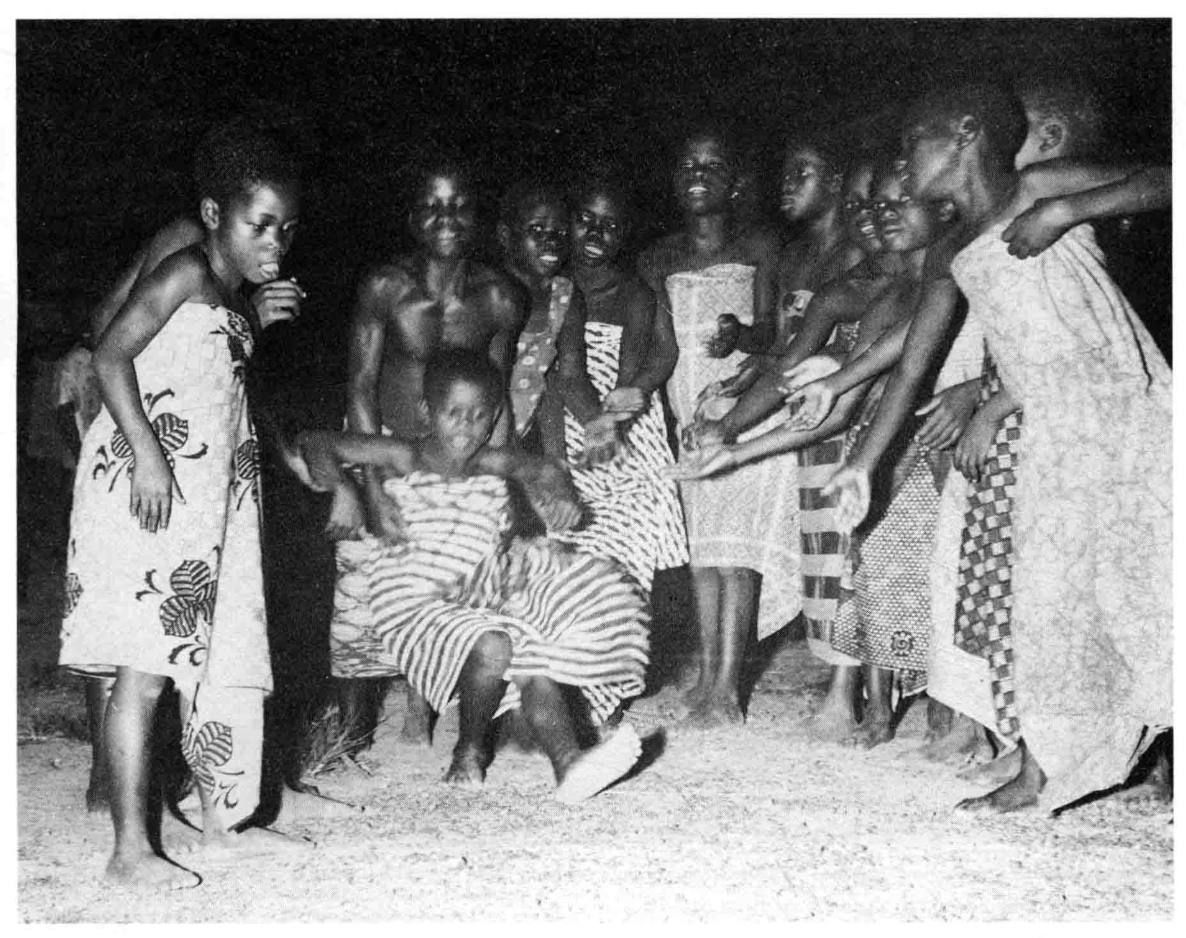
Apprenticeship in a musical instrument generally begins before the age of puberty. Deaths are not marked by great musical display, except at funerals of chiefs or musicians. With the exception of women's funeral laments, there is no specific repertory of funeral music, so music usually performed at other social occasions is played instead.

The Dan are familiar with about 30 musical instruments. The most frequently used idiophone is the gourd-rattle with external rattling objects. The Dan use only bells with an internal clapper. Of the two types of slit-drum used, the first has a single broad slit through which the instrument is hollowed and one or two narrow slits (see fig.2 above) and is always played in pairs. The second, hollowed through a hole at either end, has several slits, and is played solo. The skin drum generally played for dances is in the shape of a mortar and has a laced skin; virtuoso performers play sets of these drums of different sizes, striking them with their hands. Large cylindrical drums up to 2 metres high and with a skin fixed by means of pegs are used in the west of the Dan country. In order to strike the skin with two sticks, the drummer either stands on a platform or props the instrument at an angle on two stakes. Three chordophones are associated with hunting: the musical bow, the harp-lute (with gourd-resonator) and the ground-bow, the soundbox of which consists of a hole dug in the ground and covered with banana leaves. The most important aerophone is the side-blown trumpet made of ivory and played in hocket in sets of five to seven instruments accompanied by drums. Other instruments that are not classed by the Dan as musical instruments but as masks, since they express the voices of masks, are the mirliton, the bullroarer, the stone whistle, the whirling whistle, which imitates the twittering of birds, and the friction ground-drum the sound of which resembles the roaring of the panther.

Dan music is mainly pentatonic, although heptatonic songs do exist, especially among the solo *zlöö* (praise-songs). Most of the *tã* songs are polyphonic: the solo singer is usually partnered by a second voice a 4th lower, and a chorus often joins the two soloists in a responsorial form. In larger vocal groups two pairs of soloists, each pair singing in parallel 4ths, alternate with the chorus. The ideal of the dance-song is to maintain a continuous



6. Sénoufo tuma'a (anthropomorphic trumpet) with built-in mirliton, Fodonnitionkaha village, 1965



7. Baoulé girls' singing game, in which one girl after another rhythmically lets herself fall into the arms of her companions, Kanoukro village, 1965

flow of sound, so the chorus begins its response before the soloists have finished their phrase, and individuals often fill in the song further with meaningless syllables. The songs in this genre are sung in a restrained voice, unlike praise-songs, which the singer has to shout. The texts and melodies of dance-songs are relatively fixed, while in praise-songs the singer improvises the words and matches them to a melody, since there is a distinct correlation between the tones of the language and the melody of the song. In those songs in which improvisation plays an important part, the second singer follows a little behind the first, generally finding the text and the melodic formula at the end of the line.

2. The Wè. The Wè are the southern neighbours of the Dan; their language belongs to a different linguistic group, although the two societies are culturally very close. The functions of their music are similar and the instruments are of the same type. The Wè, however, use an instrument unknown to the Dan, the *do* or forked harp (fig.5), and they have an elaborate drum language, which is used, for instance, to summon people or to give out the praise-names of chiefs and great warriors. The greatest musical difference between these two peoples probably concerns tonal systems. In addition to the pentatonic scale, the Wè use chromatic intervals in both vocal and instrumental music. Intervals played on some Wè xylophones and a forked harp measure between 75 and 160 cents. Certain songs are purely pentatonic, others are characterized by a systematic use of chromaticism, and still others consist of pentatonic passages alternating with chromatic passages. 4ths and 3rds do occur in two-part polyphony, but Wè people seem to have a marked preference for an interval that is often close to a 2nd (200 cents) and often somewhat larger (230–60 cents), giving the polyphony its special colour.

3. The Baoulé. Unlike the Dan and the Wè, the Baoulé are politically organized in a single system with village chiefs, provincial chiefs and a supreme head, the king or queen. All the important chiefs have court musicians, especially drum ensembles. The drums to which the greatest prestige is attached are the paired ones known as *atungblan* (called *atumpan* by other Akan peoples). The *atungblan* are the principal talking drums played by the chief's master drummer. On certain days fixed by the chief, the drummer calls to the ancestors by means of rhythmic formulae and asks them to protect the community. The *atungblan*, like other less important talking drums, are also used to summon people to meetings. On the occasion of public appearances by the chief, they are used to drum proverbs. These proverbs may additionally be beaten with sticks on iron bells of different sizes.



8. Sénoufo ensemble of xylophone, drum and harp-lute accompanying work in the fields, Kolia village, 1965

Besides various drums and bells, the Baoulé use a large number of other instruments. In the Béoumi region in the north-west of the Baoulé country, about 50 types of instrument have been listed, and the inventory is probably not complete. The melodic instruments, such as the lamellophone, the xylophone (with keys laid over the stems of two banana plants), the forked harp and the harp-lute, are generally tuned to a heptatonic scale. The musicians, whether playing purely instrumental music or accompanying singing, usually play in parallel 3rds. This is one of the most prominent characteristics of instrumental and vocal polyphony among the Baoulé and is also prominent in the music of other Akan peoples, as well as those who speak languages belonging to the Lagoon group. As soon as two people sing together, whether men, women or children (fig.7), they sing in two parts in 3rds. In larger vocal ensembles, two soloists generally alternate with the chorus.

4. THE SÉNOUFO. The Sénoufo people include several subgroups that are distinguishable culturally and linguistically. These subgroups have many musical instruments in common, but distinguish themselves by particular social functions and instrumentaria used in ensemble performance. For instance, while the collective playing of three two-string bow harps has been recorded among the Kassembele subgroup, an ensemble of one harp, one xylophone and one drum encourages collective hoeing in the fields among the Tiembara subgroup of the Kouto area, and up to 20 single-string harps still accompany singing for different circumstances, including funerals among the Fodonon subgroup. Like other peoples of the Sudanese savanna, the Sénoufo recognize castes of craftsmen, among them blacksmiths, brassfounders, leather workers and wood-carvers. But unlike many other peoples of this region, and especially their western neighbours the Malinké, the Sénoufo do not have a caste of musicians.

The initiation society, the Poro, is of the greatest importance to Sénoufo musical life. All Sénoufo men must belong to the Poro, and in certain Sénoufo tribes the women have their own secret society. The various activities of the Poro are accompanied by music, in particular the coming-out of a group of initiates and the funeral of a member of the society. The musical instruments of the women's initiation society are, depending on the region, the handstruck four-footed drum, or the water-drum, formed from a half-calabash filled with water in which an upturned calabash floats, which is struck with a spoon-shaped half-gourd. The principal instruments of the men's Poro are double-headed barrel drums, single-headed long and narrow cylindrical drums, large anthropomorphic trumpets with built-in mirlitons (fig.6) and small mirlitons held in front of the mouth.

At funerals, male musicians equipped with these sacred instruments, and accompanied by other men playing iron scrapers and gourd-rattles with external rattling objects, move round the body wrapped in many shrouds. Other instrumental groups, such as ensembles of trumpets or

whistles belonging to chiefs, may play at funerals but must be silent when the instruments of the Poro are sounded. Ensembles composed of three or four xylophones with gourd-resonators and of three kettledrums play during the interment of the corpse. During the funeral of an important person, several ensembles may play simultaneously, but each independently of the others.

Other activities are accompanied by music, for example collective work in the fields. Once more, it is often the young initiates of the Poro who work together at hoeing, although the musical instruments used – drums, harp, trumpet or xylophone – are not among the sacred instruments of the Poro (fig.8).

Sénoufo music is characterized by the use of the pentatonic scale, complex instrumental polyphony (particularly in the music of the xylophone ensembles) and by monodic vocal music. The singing voice is frequently high-pitched and tense.

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HUGO ZEMP

Cotell, Richard. *See* CUTELL, RICHARD.

Cotelay, Guillaume. *See* COSTELEY, GUILLAUME.

Cotes, Ambrosio (*b* Villena, *c*1550; *d* Seville, 8/9 Sept 1603). Spanish composer. He studied music in Villena; by 1573 he was cleric at the church of Santiago there and *maestro de capilla* from 1576 at the latest. In 1581 he became *maestro de capilla* of the Capilla Real in Granada Cathedral. In 1596 he moved to the equivalent post at Valencia Cathedral and in 1600 he made his final move to Seville Cathedral. While at Valencia, Cotes expressed a wish to retire on grounds of chronic ill-health, offering part of his salary towards the cost of a replacement. At Seville he did manage to retire, on 25 February 1603, and his salary was reduced by half. In his *Auto del Hijo Pródigo*, the poet Lope de Vega named Cotes, along with Riscos and Lobo, as the three greatest composers in Spain.

WORKS

Edition: J.M. Soler García: *El polifonista villenense Ambrosio Cotes (1550–1603)* (Alicante, 1979) [incl. all works and bibliography]

Masses: Misa de plagis, *E-VAc*; Misa para las dominicas de adviento y cuaresma

Motets: Beatus Laurentius orabat dicens; Benedico te, pater; Domine Iesu Christe; Ibant apostoli gaudentes; Maria, mater gratiae; Mortuus est Philippus rex; Non in solo pane vivit homo; O lux, beata trinitas; Popule meus; Prudentes virgines; Sacerdos et pontifex; Semen cecidit in terram bonam; Senex puerum portabat; Si in digito Dei ejicio daemonia; Tulerunt lapides iudei; Veni, sponsa Christi; Vidi angelum; Visionem quam vidistis

Hymn: O lux et decus Hispaniae

Other works: Lamentations (Aleph: quomodo sedet sola; Heth: cogitavit Dominus); Parce mihi, Domine

Doubtful works: Angelis suis Deus mandavit de te; Ecce nunc tempus acceptabile; Filiae Ierusalem; O mulier, magna est fides tua; Recordare, Domine; Transeunte Domino; 4 inst pieces

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JOSÉ LÓPEZ-CALO

Cöthen [Köthen]. Town in Saxony-Anhalt, Germany. In the 10th century it was a Slav settlement known as Kothene, and in the 12th century it was granted a town charter and became an important trading centre. The moated castle built at that time (rebuilt after 1598) included a park, an orangery and a chapel, and was occupied by the princes until the line died out in the 19th century. The Gothic Jakobikirche, Lateinschule and humanist Gymnasium were the main centres of the town's culture, and there is evidence of house musicians, tower musicians and Stadtpfeifer at an early date. In 1602 the organist Balthasar Sturm was described as Konzertmeister, and in the 17th century performances were given by outstanding guest musicians. Mattheson (*Grundlage einer Ehren-Pforte*, 1740) recorded that a Valentin Haussmann (one of several musicians of that name) appeared before Friedrich III, Elector of Brandenburg, in 1688, and 'was heard in duets on the harpsichord; whereby he attained such fame that the Prince of Anhalt-Cöthen engaged him as director of music, and took his son . . . as court musician'. He also said that Haussmann alternated with his father on 'days of princely celebration or mourning [in Harzgerode, Bernburg etc.] now singing, now playing the harpsichord, now playing on another instrument'. Although the house of Anhalt-Cöthen was Calvinist it nevertheless encouraged both secular and sacred music, and was in close contact with contemporary musical developments.

In the 18th century theatrical performances were given, in the orangery when necessary, with the help of town and school musicians, while a permanent Hofkapelle also developed under Prince Leopold of Anhalt-Cöthen (1694–1729), who was a competent singer and instrumentalist and a composition pupil of J.D. Heinichen. In 1714 Leopold appointed A.R. Stricker as Kapellmeister. By 1716 he had 18 musicians in his service, and in 1717 appointed Bach to succeed Stricker, who had resigned. Bach remained until 1723, and was apparently held in high esteem by the prince, his salary being double his predecessor's; during this time he composed mainly chamber music and keyboard music, including the Brandenburg Concertos and the first part of *Das wohltemperirte Clavier*. The high standard of the Hofkapelle is indicated by the distinguished performers connected with it: C.F. Abel (for whom Bach probably wrote his viola da gamba sonatas), E.G. Baron, Gottfried Kirchhoff, J.H. Rolle and the soprano Anna Magdalena Wülken, whom Bach married in 1721. Instrument makers included Carl Schmidt, Zuberbier and Johann Müller, while Bach constructed his 'Lautenklavier' in Cöthen, probably in collaboration with Baron. Bach's works were apparently still performed after his departure for Leipzig; he returned to Cöthen to conduct his *Klagt, Kinder, klagt es aller Welt* (BWV244a) for Leopold's funeral in 1729. The Hofkapelle declined and was disbanded in 1754.

In the 19th century Cöthen was active in the establishment of the Bachverein movement and in the performance of Handel's oratorios. The Bach tradition is maintained by the Bach festival and the Bach competition for young pianists, both biennial. In the castle, where there is a monument and a museum to Bach, music of the period is performed in the Mirror Room and the restored chapel, where there is a small organ of 1754. In 1994 a Leopold-Fest celebrated the 300th anniversary of the prince's birth. The *Cöthener Bach-Hefte* reports on Bach research in the region. In the town are the evangelical Bach-Chor Cöthen, the Musikschule Johann Sebastian Bach and the Cantores chamber choir. In the Jacobikirche, where choral concerts are given, there is a fine organ of 1872 built by Friedrich Ladegast.

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G. KRAFT/PERCY M. YOUNG

Cotillion [cotillon; Fr.: 'under-petticoat']. Social dance of 18th-century French origin, popular in Europe and America throughout the 19th century. Its name was derived from the words of one of the earliest tunes to which it was danced ('Ma commère, quand je danse/Mon cotillon va-t-il bien?'); the anglicized name of the dance later became the most common form. It was danced in squares, like the quadrille and country dances, involving geometric patterns and figures, and the tempo was similar to that of the QUADRILLE, a dance often described as a 'cotillion' in the mid-19th century. It was structured in the two alternating parts of the 'change' (the same for all cotillions) and the 'figure' (unique to a particular cotillion). The cotillion of the mid-19th century, which often closed a ball, was more of a novelty item, in which the steps were determined by the leading couple and followed by others. The music was generally arranged from existing tunes in 2/4 or 6/8, drawing on jigs and reels in the 18th and early 19th centuries then, from around 1820 onwards, on opera tunes like those from Auber's *Fra Diavolo* and Bellini's *La sonnambula*.

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PAULINE NORTON

Cotomaccio, Carlo. *See* COTUMACCI, CARLO.

Cotrubas, Ileana (*b* Galaţi, 9 June 1939). Romanian soprano. She studied in Bucharest and made her début there in 1964 as Yniold. After further study in Vienna, she sang with the Frankfurt Opera (1968–71). She first sang at Salzburg in 1967 as the Second Boy (*Die Zauberflöte*), returning for Bastienne, Konstanze and Pamina. She made her Glyndebourne début in 1969 as Mélisande, later singing Calisto, Susanna and Titania. In Vienna she sang Zerlina, Sophie and Nedda. At Covent Garden, where she first appeared in 1971, her roles included Tatyana, Violetta, Adina, Norina, Amina and Antonia, and she sang Manon at the Paris Opéra in 1974. She sang Mimì at La Scala in 1975 as well as for her 1977



'The Cotillion Dance': engraving by James Caldwell after John Collet, 1771

début at the Metropolitan, where she subsequently sang Gilda, Micaëla and Ilia. Taking on heavier roles, she sang Elisabeth de Valois at Florence, Marguerite at Hamburg (1985), Amelia (*Simon Boccanegra*) at Naples, Magda (*La rondine*) in Chicago (1986), Alice Ford at Monte Carlo (1987) and Desdemona at Barcelona (1988). She retired in 1989. Her sweet-toned, agile voice and gentle personality conveyed vulnerability and pathos to great dramatic effect, as can be heard in her recordings of Mozart and Violetta with Carlos Kleiber and Gilda with Giulini.

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ALAN BLYTH

Cottage organ. A term applied to various types of REED ORGAN, especially those of the late 18th century intended for domestic use. They were often decorated with such ornamental accessories as lampstands and mirrors.

Cottage piano. A generic term for a small upright piano. *See* PIANINO.

Cotter, Hans. *See* KOTTER, HANS.

Cotterell [?Robert] (*b* ? *c*1465; *d* ? before 1537). English composer. A fragmentary bass part of his Mass *O quam glorifica* survives in *GB-Cu* H*5.39; a fragmentary bass part of his motet *O rex gloriose* is in *GB-Ob* Ashmole 1527. He may be identifiable with the Robert Cotterell who left Eton in 1483 and was then a scholar at King's College, Cambridge, until 1490. In 1503 he sang for Margaret Beaufort, mother of Henry VII, and by 1505 he was *Informator choristarum* at Fotheringhay, where he remained until the 1530s.

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FIONA KISBY

Cotto [Cottonius], **Johannes** [Cotton, John]. *See* JOHANNES COTTO.

Cotton, Billy [William] (*b* London, 6 May 1899; *d* Wembley, 25 March 1969). English bandleader, drummer and entrepreneur. His father was a bandmaster and he was a chorister at St Margaret's, Westminster, before joining the 2nd Battalion, City of London Regiment as a drummer boy. Cotton was later commissioned into the Royal Flying Corps. From 1922 he worked in dance bands in London and Brighton and co-led the San Prado Band at the 1924 Wembley British Empire Exhibition. He made his first broadcast the same year. He formed his own London Savannah band, playing first in Brighton and later in Southport (from 1925), and by acquiring music for US dances from liners docking in Liverpool, he helped introduce such music to Britain, including the *Black Bottom*. The band with which he played at the Astoria Hotel, London (1927), contained a nucleus of

musicians (most notably the pianist Clem Bernard) who stayed with him for many of his subsequent performances, at Ciro's club in London and Paris (1930), the Alhambra Club, Leicester Square (1931, when he adopted *Somebody stole my gal* as a signature tune), on tour (from the late 1930s) and for radio and television.

In 1928 he became musical director for dance halls of the General Theatre Corporation, and in 1931 forsook the drums to concentrate on conducting and directing. During the 1930s he pioneered Blue Star Flying Visits, in which his band appeared across Britain in Mecca dance halls, and in World War II he took charge of Air Training Corps Entertainment. In 1946 he began his Sunday morning radio 'Band Show', with his trademark opening cry of 'Wakey! Wakey!'. The broadcasts led to religious controversy in the press ('the choice between Billy Cotton and the Almighty'). The radio show ran consecutively for seven years, and later transferred first to Independent Television and later the BBC. He also appeared on Radio Luxembourg in the 'Kraft Show', an early example of a British band benefiting from commercial advertising sponsorship. Latterly Cotton was known chiefly as a showman and entertainer and continued to direct the 'Billy Cotton Band Show' on television until his death. His son Billy Cotton Jr produced his father's show in the early 1960s, and later became a BBC network controller.

Although Cotton's band was predominantly a dance and show band, he pioneered the introduction of Duke Ellington's music to Britain, recording versions of *Mood Indigo*, *Black and Tan Fantasy* (both 1933), and *Doin' the New Lowdown* (1936).

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ALYN SHIPTON

Cottone, Giovanni Pietro (*b* Brescia, 1540–50; *d* Turin, 23 July 1593). Italian composer and organist. He spent his working life in Turin. In 1572, when he published his first book of five-part madrigals, he was organist at the cathedral. By the time the second book appeared in 1581 he was a musician in the service of the Duke of Savoy. He also played the trombone in the town band. Like other composers he wrote some occasional madrigals, with texts naming specific personages and alluding to special occasions; he also strongly favoured pastoral texts. He used with skill and taste the madrigalian devices common in his day, especially rhythmic flexibility employed for symbolic and pictorial effect.

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Il secondo libro delle villanelle, 3vv (Turin, 1580)
Il secondo libro de [18] madrigali, 5vv (Turin, 1581)

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LILIAN P. PRUETT

Cottrau, Teodoro (*b* Naples, 7 Dec 1827; *d* Naples, 30 March 1879). Italian music publisher, lawyer, poet, writer and politician. He studied the piano with F. Festa, composition with Salvatore Pappalardo and also learnt some music from his father, Guglielmo Cottrau (*b* Paris, 9 Aug 1797; *d* Naples, 31 Oct 1847), a gifted amateur double bass player and director of the GIRARD firm. In 1846 Teodoro succeeded his father at Girard's and in 1848 became joint owner, carrying on independently from 1855. He republished with greater success his father's edition of Neapolitan songs, *Passatempi musicali*. Besides the anthology Cottrau's much admired publications include *L'ape musicale pianistica*, collections of romanze, neopolitan songs, piano pieces particularly by Neopolitan composers and vocal scores of operas including Verdi's *Simon Boccanegra* and Herold's *Le pré aux clercs*, for which he provided a translation and promoted the Italian première at the Teatro Filarmonico, Naples (1872). Between 1852 and 1868 the company published the *Gazzetta musicale di Napoli*, which Cottrau himself edited from 1856 to 1860.

Among Cottrau's compositions are a large number of Neapolitan songs, some appearing in the collection *Eco del Vesuvio*, and six miscellaneous pieces for the piano; his most successful songs include *Santa Lucia*, *Addio mia bella Napoli*, *Palummella zompa e vola* and *Sorrentina*. He was not always honest in his treatment of other Italian publishers; in April 1873 lawyers representing Ricordi and the Municipality of Rome brought a successful action against him in connection with the copyright of *La vestale* and *Lucia*.

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STEFANO AJANI/R

Cotumacci [Cotomaccio], **Carlo** (*b* Villa Santa Maria, Chieti, ?1709; *d* Naples, 29 July 1785). Italian composer and teacher. He was the brother of Michaele Cotumacci (*b* c1682), composer of a cantata for four voices and violins, *Progressi vittoriosi della Fede Cattolica ottenuti della predicazione di S Francesco di Sales* (*I-Nf*); Carlo's son, Matteo Cotumacci (1739–1804), was also a musician. Carlo Cotumacci, according to Burney, who visited him in 1770, was a pupil of Alessandro Scarlatti 'in the year 1719'. He began his career as an organist serving various Neapolitan churches, for which he also composed. His earliest known dated work is a *Missa di Requiem* for two voices and organ (20 October 1727). In 1737 he became a member of the Neapolitan Congregazione dei Musici and in 1749 organist of the Casa dell'Annunziata. On 1 December 1755, after the death of Francesco Durante, he and Joseph Doll joined Girolamo Abos as *maestri* of the conservatory S Onofrio a Capuana. According to the institution's *Libro maggiore* for 1755–7, the three teachers were treated as equals in rank and salary. It was not until 1774, when Giacomo Insanguine succeeded Doll with the rank of *secondo maestro* that Cotumacci was named *primo maestro*. He remained with the conservatory for the rest of his life. In his teaching he continued the tradition of Durante and wrote several sets of *partimenti* and other didactic keyboard pieces. His pupils included Giovanni Paisiello, Giuseppe Gazzaniga and Giovanni Furno. Like Durante, Cotumacci never

composed an opera; he concentrated on church music, but his works are undistinguished.

WORKS

SACRED VOCAL

Messa nel 6° tuono, 2 S/T, bc; Messa della Beata Virgine a canto firmo; Messa a canto firmo, S, bc; Ky, Gl in pastorale, 2 S, bc; Messa funebre, 5vv, insts: all *I-Mc*

Missa di Requiem, S, B, org, 20 Oct 1727; Requiem, 5–8vv, insts; Sequentia for Pentecost, 4vv, insts; Responsori for Holy Week, 4vv, bc; TeD, 4vv, insts, autograph; Cogitavit Dominus, lesson for Good Friday, S, insts: all *Nc*

Nunc dimittis, 4vv in canon, formerly *D-DS*, lost

KEYBOARD

Introduzioni e Sonata, ?org; [3] Trattentimenti fugati, org: all *I-Mc*

Libro d'intavolaturo, hpd, 1751; Sonata, hpd; 14 toccatas, hpd; 1 movt, org, in Sonate fugate per organo: all *Nc*

PEDAGOGICAL

[24] Disposizioni a 3 e 4 parti, ossiano Partimenti [plus 9 fugues], *I-Mc, Nc*

[42] Partimenti, hpd; Partimenti di Cotumacci; Principii e regole di partimenti con tutte le lezioni, autograph; Regole e principii di sonare e [75] lezioni di partimenti, 1751: all *Nc*

Selections from above in A. Choron, *Principes de composition* (Paris, 1808); repr. as 'Lezioni di basso numerato di Cotumacci' in Choron, *Méthodes d'harmonie et de composition par Albrechtsberger*, i–ii (Paris, 1830)

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BurneyFI; FellererP; FlorimoN; GiacomoC; LaMusicaD ('Clavicembalo'); *MGG1* (A. Mondolfi Bossarelli)

HANNS-BERTOLD DIETZ

Couac (Fr.: 'quack'). A sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Also called 'the goose' or 'canarder'. (See Spohr, *Selbstbiographie*, i (1860–61; Eng. trans., 1865, 2/1878), 167.)

GEORGE GROVE/R

Couchet. Flemish family of virginal and harpsichord makers, descendants of the RUCKERS family. The most important member was Joannes Couchet (*b* Antwerp, 2 Feb 1615; *d* Antwerp, 30 March 1655), a grandson of Hans Ruckers. In 1626 he apprenticed himself to his uncle Joannes Ruckers and worked with him until his death in 1642, when Couchet himself became a master harpsichord builder. He had seven children, of whom three became harpsichord makers: Petrus Joannes Couchet joined the Guild of St Luke as a master harpsichord builder in 1655 or 1656, and Joseph Joannes Couchet and Maria Abraham Couchet both became members of the guild in 1666 or 1667. (Joseph Joannes Couchet signed his instruments in this form, though his name appears in archival sources as Joannes Joseph).

The instruments Joannes Couchet built are essentially identical in construction, decoration and sound to those of the other members of the Ruckers family; there is, in fact, strong evidence that many of the later instruments signed by Joannes Ruckers were actually built and decorated by Joannes Couchet during his apprenticeship in Ruckers's workshop. Except for the initials, the rosettes used by Joannes Couchet resemble those used by Joannes Ruckers. In spite of these similarities, Joannes Couchet and his sons did broaden the tradition established by the Ruckers. Joannes Couchet built at least one double-manual harpsichord with an unusual extended upper-manual compass, and another with the unusual registration of two unisons instead of the normal one unison plus its octave. In a letter of 1648 Gaspard Duarte mentioned large single-manual harpsichords built by Couchet with two unisons and an octave, and a compass of *F′* to *d‴*, as well as small harpsichords (presumably *C/E* to *c‴*) with two unison strings. Joannes Couchet himself, in a letter to Constantijn Huygens, described a harpsichord he built for Huygens with a compass down to *F′* and two sets of strings at unison pitch. In the same letter he admitted to a personal preference for the sound of a single unison with an octave, and mentioned that he also made harpsichords a tone above normal pitch (corresponding to the Ruckers *5-voet* virginals). Instruments conforming to these types survive (see list below). A single-manual harpsichord by Joseph Joannes Couchet has a chromatic compass of C to *c‴* and three rows of jacks. Such inventions and innovations represent an important transition between the traditions established by the Ruckers and the practice of makers in the late 17th century and the 18th.

Only five instruments by Joannes Couchet are known to exist. A single-manual harpsichord in the Russell Collection, University of Edinburgh, originally of compass *C/E–c‴* but now *C–c‴* chromatic, is dated 1645. A double-manual harpsichord (1646) in the Brussels Instrument Museum originally had an extended upper-manual keyboard compass of *G′/B′–c‴* (instead of the traditional *C/E–c‴*), with a lower-manual compass of *C/E–f‴*; the keyboards have been aligned, and the instrument widened to give the present compass of *G′/B′–f‴*. The Vleeshuis Museum, Antwerp, has a large muselar virginal with its original compass of *C/E–c‴* and a fine contemporary painting of Antwerp inside the lid; it is dated 1650. A double-manual harpsichord in south-eastern France is dated 1652 and now has a compass of *G′/B′–e‴* with a split *B′/E♭* key; it was originally a single-manual instrument, unusual in having two unison choirs of strings with no octave. The Metropolitan Museum, New York, has an undated double-manual harpsichord (originally single) with a compass of *F′–c‴* (originally *F′G′A′–c‴*, pitched a tone higher than normal, like the Ruckers *5-voet* virginals). The Gemeentemuseum at The Hague has a double-manual harpsichord (1669) signed Petrus Joannes Couchet, but its construction differs from that of the Ruckers and Couchet tradition, and its authenticity is doubtful. A harpsichord in private possession in France, now a double which was given a *ravalement* by Taskin in 1778, was made from a single harpsichord either by Petrus Joannes or by Joseph Joannes (probably the latter) in 1671. A single-manual harpsichord (1679) of original compass *C–c‴* chromatic, on loan to the Smithsonian Institution, Washington, is signed by Joseph Joannes Couchet. Besides the unusual original compass, it has three rows of jacks (instead of the usual two), with two sets plucking the same set of 8′ strings. A double-manual harpsichord, now in the Boston Museum of Fine Arts, is dated 1680 and was 'mis a grand ravalement' by Taskin in 1781, giving it a compass of *F′–f‴*. Its original compass was probably *F′G′A′–d‴* and it may have had a disposition with two unisons and an octave, though the more usual single unison and octave are not to be excluded. A large instrument in the Nydahl Collection, Stockholm (unsigned and undated), is also probably a late work of Joseph Joannes Couchet. It was *ravalé* by Taskin and given two manuals and a compass of *F′–f‴*, but it was originally a single with the compass *F′–d‴e‴* with the usual octave and unison disposition, but pitched a tone above normal.

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G. GRANT O'BRIEN

Couesnon. French firm, mainly devoted to making brass instruments. In 1827 the pioneering factory of Auguste Guichard (*fl* 1827–45) was founded in Paris; it was merged with that of his brother-in-law, Pierre Louis Gautrot (*d* 1882), under the latter's name in 1845. From 1846 Gautrot was the chief organizer of a campaign against Adolphe SAX. In 1857 the firm acquired the flute-making business of J.-L. Tulou and built a second factory at Château-Thierry. Their name was changed to Gautrot aîné & Cie. in 1869 and to Gautrot aîné-Durand & Cie. in 1877. In 1881 they absorbed Triébert, the woodwind makers. In 1882 direction of the firm was taken over by Gautrot's son-in-law, Amédée Auguste Couesnon (*fl* 1882–1950), and the company was named Couesnon, Gautrot & Cie.; in 1888 this was shortened to Couesnon & Cie., and in 1931 to Couesnon S.A. Other companies absorbed during this period were: Lecomte; Massin & Thibouville; I. Lot; Feuillet; L. François, Maître & Cie. (Association Générale des Ouvriers); Léon Bernadel; and Gourier & Bernez.

The company was from 1911 to 1925 the largest of its kind in the world, its 1000 workers producing 60,000 woodwind, string and brass instruments annually in eight different factories; they were even pioneers in the making of records for Columbia (1930–36). From 1927 the firm declined, the low point being reached in 1967. The company was reorganized in 1968: the three remaining factories were combined into one at Château-Thierry, with 150 employees producing about 20,000 brass and percussion instruments annually. The firm, which ceased to exist *c*1995, was perhaps best known for the *barillet* or quick-change rotary valve, developed in the 1840s by Gautrot, and the 'saxie', a simplified soprano saxophone in D (1924). (For further information see *Waterhouse-LangwillI*, London, 1993.)

EDWARD H. TARR

Coulé (i) (Fr.). *See* SLIDE (1).

Coulé (ii) [coulament]. LEGATO. Though strictly a performance instruction it appears in tempo and mood designations in music by François Couperin and his contemporaries.

Coulé (iii). A type of appoggiatura. *See* ORNAMENTS, §7(ii) (b and c).

Coulement (Fr.). Term used by Hotteterre for an appoggiatura. *See* ORNAMENTS, §7.

Coulisse (Fr.). The slide of a trombone or slide trumpet. Also the tuning slide (*see* TUNING-SLIDE (i)) of any brass instrument (sometimes 'pompe'). Thus in the late 18th and early 19th centuries: 'cor à coulisse' (horn with tuning slide); also 'tons à coulisse' (slide crooks of an *Inventionshorn*), as opposed to 'tons à l'embouchure' (mouthpipe crooks). □

Coulthard, Jean (*b* Vancouver, 10 Feb 1908; *d* Vancouver, 9 March 2000). Canadian composer. Her earliest composition lessons were with her mother, an outstanding pianist and teacher, who enabled her to absorb the music of Debussy and Ravel at an early age. From 1928 to 1930 she studied in London at the RCM where her teachers included Vaughan Williams. She embarked on further studies during the 1930s and 40s with Copland, Milhaud, Schoenberg, Bartók and Bernard Wagenaar. In 1965 she returned to London to study orchestral scoring with Gordon Jacob. These diverse influences developed into a personal style characterized by the assertion of tonality through strong key centres, the use of colouristic harmonies, robust rhythms and cyclic formal structures. From 1947 to 1973 she taught composition at the University of British Columbia. Coulthard's works feature a wide variety of compositional materials and techniques, including bitonal and quartal harmonies, modal and octatonic scales, serialism, tone clusters and other extended sound devices. The String Quartet no.2 (1954, rev. 1969) and the octet *Twelve Essays on a Cantabile Theme* (1972) reveal her mastery of contrapuntal writing. *Music to St. Cecilia* (1968), *Autumn Symphony* (1984), *Introduction and Three Folksongs* (1986, nominated for a Juno award in 1991) and *Symphonic Image: Of the North* (1989) are the most frequently performed of her works. Her extensive output incorporates both a lyricism expressed within a contemporary musical language and a brooding introspection often associated with the geography of Western Canada, a region from which she is considered the first widely-recognized composer. In addition to recordings released in Radio Canada International's *Anthology of Canadian Music* (1982) her works have been recorded by the CBC, Canadian Music Centre and Société nouvelle d'enregistrement.

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(*selective list*)

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ELAINE KEILLOR

Council of Trent. Council convened by Pope Paul III in 1545 to clarify doctrinal beliefs and legislate for disciplinary and musical reforms within the Church as a result of the Protestant Reformation. *See* PLAINCHANT, §6(i) and ROMAN CATHOLIC CHURCH MUSIC, §II, 1.

Counradi, Johann Melchior. *See* CONRADI, JOHANN MELCHIOR.

Counter-exposition. In FUGUE, a term for a second EXPOSITION following the one with which the fugue opens. A counter-exposition is an important, though not mandatory, part of the FUGUE D'ÉCOLE, where it is prescribed to be two additional entries of the subject, one each in SUBJECT and ANSWER form and each by a voice that stated the opposite form in the exposition. Fugue in the 17th century, before the advent of tonal harmony, most often proceeds as a series of 'expositions' similar in nature to the opening one; the Germans still use the term *Durchführung* to describe each group of thematic entries in a fugue, although no comparable word exists in English. Many writers during the century recommended for the sake of variety and interest that in later groups of entries after the first the voice parts either exchange starting notes or enter in a different order, but the writers made no distinction between the second such group of entries and any later ones, and they coined no term to label the phenomenon. The expression 'counter-exposition' arose later under the influence of tonal harmony and seems designed to account for further entries of the subject in tonic and dominant before the first modulation to a related key occurs. In only a small number of fugues does the term prove useful. One to which it might be applied is Bach's 'Dorian' Fugue BWV538, where the four entries of alto (bar 43), soprano (57), tenor (71) and bass or pedal (81) can be said, by virtue of their entering in the same order as in the exposition but with exchanged starting notes, to constitute a counter-exposition; this section is then followed by the first modulating episode, which takes the piece to the relative major for the next thematic entry, on F, in the soprano (bar 101).

PAUL WALKER

Counter-fugue. A fugue in which the first answer in the exposition is the inversion of the subject. It commonly follows from this that the inverted subject features prominently in the fugue as a whole. Examples can be found throughout the history of fugal composition. During the Baroque era the Latin expression *fuga contraria* was often used in this context, as was *fuga per arsin et thesin*, an expression coined by Zarlino through misapplication of the Greek words for upbeat and downbeat. Johann Mattheson introduced the German equivalent of 'counter-fugue', namely *Gegenfuge*, in *Der vollkommene Capellmeister* (1739).

PAUL WALKER

Counterpoint (from Lat. *contrapunctus*, from *contra punctum*: 'against note'; Fr. *contrepoint*; Ger. *Kontrapunkt*; It. *contrappunto*). A term, first used in the 14th century, to describe the combination of simultaneously sounding musical lines according to a system of rules. It has also been used to designate a voice or even an entire composition (e.g. Vincenzo Galilei's *Contrapunti a due voci*, 1584, or the *contrapuncti* of J.S. Bach's *Art of Fugue*) devised according to the principles of counterpoint. (*See also* POLYPHONY, §I.)

1. DISCANT OF THE 13TH AND 14TH CENTURIES. The theory of counterpoint, which existed by about 1330, developed from the older theory of discant, but differs from it in ways that a comparison of the two makes clear. The technique of discant occurs in two distinct forms. Works dealing with 'interval succession theory' ('Klangschritt-Lehre') merely list possible single progressions of an added voice for all usual successive intervals of the cantus, considering only the consonances of unison, octave, 5th (and occasionally 4th); for example: 'If the cantus ascends by a 2nd and the opposed part begins at the octave, then the opposed part descends by a 3rd and forms [with the cantus] a 5th, or descends by a 7th and coincides with the cantus' (*CoussemakerS*, ii, 191). General guidelines on compositional technique are found only in the work of Franco and his followers, apart from

traditional instructions on contrary motion (see Eggebrecht and Zaminer, 1970; *CoussemakerS*, ii, 494; *AnnM*, v, 1957, 35). Franco was clearly concerned to emphasize the consonant or dissonant quality of sounds in the formulation of general statements on compositional technique, but did not go beyond individual aspects (CSM, xviii, 69–73):
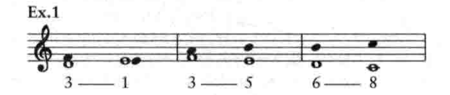
Every discant is ordered by consonances ... Every imperfect dissonance [major 2nd, major 6th, minor 7th] sounds well immediately before a consonance ... The discant begins at the unison, octave, 5th, 4th, or major or minor 3rd [i.e. on any of the 'consonances'], then proceeds in consonances and occasionally mixes them at suitable points with dissonances, so that when the tenor is ascending, the discant is descending and vice versa. It should be noted that tenor and discant occasionally ascend or descend simultaneously for the sake of the beauty of the piece ... and also that consonances are always used in all [rhythmic] modes at the beginning of the perfectio [mensural unit].

Anonymus 2 tried (*c*1300) to analyse the role of imperfect consonances in composition technique: 'Imperfect [consonances] are the major and minor 3rd, which are good in the progression from a 5th to a 5th or from a 5th to a unison and vice versa; and the major 6th, which is good before an octave' (*CoussemakerS*, i, 311).

2. Early note-against-note writing. Early counterpoint diverges clearly from the theories of Franco and Anonymus 2 by taking only two-part note-against-note composition into consideration, thus ignoring dissonances and, at first, note values; by changing the classification of the sounds, apparently little, but radically, by reclassifying the 4th (which was a 'medium' consonance and becomes a dissonance); and by making the difference in quality between perfect and imperfect consonances the basis of a regular system. Textbooks, typically, list consonances, perfect and imperfect, and they provide rules for their succession.

The subdivision of consonances always leads to the contrast between the unison, 5th and octave as 'perfect' and the 3rd and 6th as 'imperfect'. It is immaterial whether the consonances are given Greek names, as happened particularly in the early stages, or Latin names (in other words, whether 3rds, for example, were described separately as *semiditonus* and *ditonus* or jointly as *tertia*); it is also immaterial whether and to what extent intervals greater than the octave are mentioned and classified, and whether the perfect consonances were called *consonantiae* and the imperfect *dissonantiae* (as occasionally happened). But terminology and the number of named consonances do give information about the traditions and phases of theory.

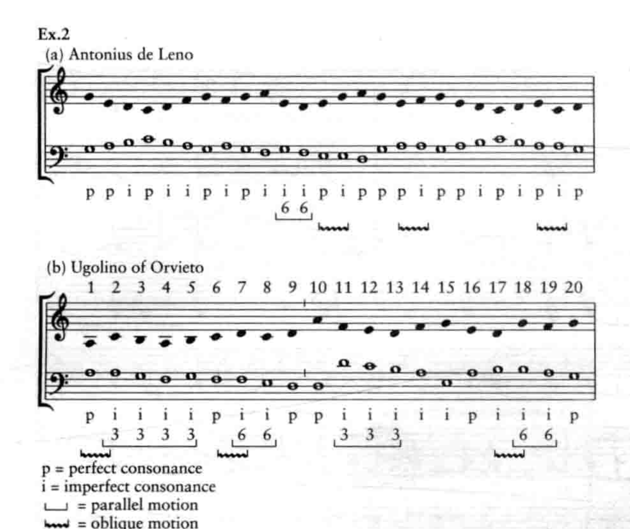
The difference in quality between the two groups of consonances is particularly shown in the directions referring to important sections in the composition or to parallel part-writing: the beginning and end should be perfect consonances and the penultimate note an imperfect consonance; parallel successions of identical intervals are strictly forbidden with perfect consonances but emphatically recommended with imperfect ones. This differentiation is based on the fact, remarked on by Anonymus 2, that three consonance sequences (3rd–unison, 3rd–5th and 6th–octave) have particular advantages: close melodic connections through conjunct motion, independent part-writing through contrary motion, and change in sound through the transition from imperfect to perfect consonance (which 14th-century writers called 'striving': *requirere*, *tendere*). According to the theory of Marchetto da Padova (*c*1318) – repeatedly taken up in the 15th and 16th centuries though without becoming the norm in theory or practice – one of the two parts was also supposed to move by a semitone, as in ex.1. This also determined



the basis of counterpoint even in contexts where 'ideal' sequences occur only occasionally. This happens when the theory offers, as recommendations (*mandata arbitraria*), progression to nearby notes, contrary motion, and alternation between imperfect and perfect consonances. For combinations that respect only one *mandatum arbitrarium*, the strict prohibition (*mandatum necessarium*) of parallel similar perfect consonances on the one hand, and the permitted succession of similar imperfect, dissimilar imperfect and dissimilar perfect consonances on the other, are both valid. The repetition of a note, causing oblique motion, is sometimes permitted only in the cantus, but may be used in either part (or even in both simultaneously, as a repeated note); it is not however the recommended 'next step'. On the basis of these directions, a given cantus yields a note-against-note composition, in which 15th-century theorists required two essential qualities: first, difference between the two parts, in the interests of which parallel progression in similar perfect consonances, usual in polyphony of the 9th century to the 13th, was now forbidden ('If one person sings the same as the other ... that does not fulfil the aim of contrapunctus; for its aim [*intentio*] is that what the one sings be different [*diversum*] from what the other sings' – Prosdocimus de Beldemandis, 1412; *CoussemakerS*, iii, 197); and second, indeterminate structure, ensured by the fact that there were always several permitted consonances to choose from, and thus many possible resolutions for the part added to a cantus ('Contrapunctus is the indeterminate setting [*positio*] of a single note in high or low position against a single note in any cantus. ... Contrapunctus is related simply [*simpliciter*] and without predetermination [*indeterminate*] to all settings [*positiones*] of high and low notes in the musical system' – Ugolino of Orvieto, *c*1430; CSM, vii/2, p.4).

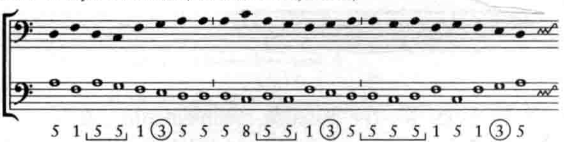
Music examples from counterpoint treatises may illustrate different features of the method of composition. In ex.2*a* contrary motion is dominant; parallel imperfect consonances are used sparingly; when one part moves by leap the other moves by step or has a repetition; (the added part, according to some treatises, should be restricted to the range of a hexachord). In ex.2*b*, parallels of up to four similar imperfect consonances are relatively frequent; they usually lead to the adjacent perfect consonance (as in intervals 6, 9 and 20) but can also lead to one or more imperfect consonances of another kind (14–15); simultaneous skips are not excluded (10–11, 15–16), but involve contrary motion and change of interval type.

By way of contrast in pre-contrapuntal note-against-note compositions, combinations of unison, 5th and octave, where parallels of similar intervals are not impossible, predominate over 3rds, which usually only serve as a bridge between unison and 5th (ex.3); the still



consonant 4th also sometimes appears, while the 6th is rare (see the examples in Sachs, 1974, pp.121–2).

Ex.3 *Alleluya. Altissimus* (*I-Fn* Palat. 472, f.15vb)



3. Treatises of the 14th and 15th centuries. From the time of the earliest surviving textbooks on counterpoint, the number of treatises on composition technique increased markedly and the term 'contrapunctus' quickly came into use. This was surely a matter of cause and effect; the explanation is probably to be found in the novelty of the technique designed for note-against-note composition. There are isolated references to a *contraponchamens* or *contrapointamens* in the brief discussion of musical genres and polyphonic practices in Peire de Corbiac's Provençal *Tesaur* (*c*1250), but there is no mention of the word 'contrapunctus' in music theoretical writings until its appearance in the new theory of composition about 1330, since all known authors from Johannes de Garlandia (*c*1240) to Jacques de Liège (*c*1260–after 1330) used the general term 'discantus' when discussing composition technique.

Among the earliest didactic contrapuntal works are probably the brief piece attributed to Johannes de Muris, *Quilibet affectans* (*CoussemakerS*, iii, 59–60*a*), which was widely read, and the compilation of Petrus frater dictus Palma ociosa, written *c*1336 (Wolf, 1913–14). Philippe de Vitry, too, seems to have taught counterpoint even if no versions of the treatises attributed to him (e.g. *CoussemakerS*, iii, 23–7) can be regarded as authentically his in their surviving form.

Most of the works on counterpoint up to the 15th century are anonymous, and it is not usually possible to fix their dates or places of origin accurately. Treatises that help establish a chronology for the development of the theory include Goscalch (1375; excerpt in Sachs, 1974), Antonius de Leno (*c*1400; *CoussemakerS*, iii, 307–28), Prosdocimus de Beldemandis (1412; *CoussemakerS*, iii, 193–9), Ugolino of Orvieto (*c*1430; CSM vii/2), Johannes Legrense (*c*1460; *CoussemakerS*, iv, 383–96), Johannes Tinctoris (1477; *CoussemakerS*, iv, 76–153), Guilielmus Monachus (*c*1480; CSM, xi) and Florentius de Faxolis (between 1484 and 1492; excerpt in Seay, 1963, p.85). The reliability of the sources increased with the appearance of printed works on counterpoint, by Ramos de Pareia (*Musica practica*, 1482), Nicolaus Burtius (*Musices opusculum*, 1487), Franchinus Gaffurius (*Practica musicae*, 1496) and others.

4. Contrapunctus diminutus. The treatise *Cum notum sit* (probably mid-14th century) contains a definition of counterpoint as 'nothing but a setting of note against note' ('non ... nisi punctum contra punctum ponere vel notam contra notam ponere vel facere') and the 'basis of discant' ('fundamentum discantus'; *CoussemakerS*, iii, 60). Discant, the 'newer' form in this case, denotes the manner of composition whose basis is contrapuntal note-against-note composition. The second part of the treatise ('De diminutione contrapuncti') elucidates the relation between the two types of composition: since the contrapunctus – the part added to the tenor, in breves of equal length – 'can be divided' into smaller notes in various ways, the work lists rhythmical possibilities of this kind and illustrates them with musical examples. The examples (22, according to the most reliable sources) all have the same tenor, and each follows a rhythmic formula; they are all based on the same note-against-note composition, whose degree of diminution increases systematically from example to example for each of the four basic mensurations, as in ex.4 (the beginning of the examples for *tempus perfectum cum prolatione maiori*; cited in Sachs, 1974, p.146). The work illustrates the technique, known from other treatises, of creating a diminished version of an added part, by 'filling out' the breve units or by the 'interpolation' of notes, but does not mention the dissonances (2nds, 4ths and 7ths) that thus occur. The lack of such comment probably does not mean that dissonance could be used freely but that its application still lay outside the contrapuntal system. References to the use of dissonance, however, occasionally occur in 14th- and early 15th-century counterpoint treatises.

Petrus frater dictus Palma ociosa said that dissonances could appear briefly, by step in ascent or descent to a consonance. According to Antonius de Leno, who allowed note against note, two notes against one and three notes against one, the middle of three short notes of equal length could be dissonant. Another work allows a third of a semibreve to be dissonant (*CoussemakerS*, iii, 27) in the so-called 'cantus fractibilis'. Goscalch, who apparently knew *Cum notum sit*, went further, and proposed to 'divide notes into parts, i.e. to sing several notes in the cantus instead of one'. At the same time he demanded observance of the rules of counterpoint and confirmed the prohibition of parallel perfect consonances for both immediately consecutive shorter note values, and for the contrapuntal framework. He considered that having only consonances was 'impossible or very difficult and irksome', and thus assumed the use of dissonance. He allowed dissonance even at the beginning and end of a figural unit, if it took up less than half the value of the figure (or, in the case of syncopation, even as much as half).

In spite of the evident closeness in material and method of note-against-note and figured composition, the two

Ex.4 *Cum notum sit*

TENOR
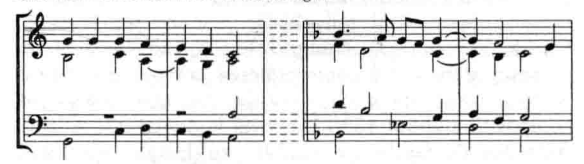
forms were largely separate in theory and terminology until Tinctoris's work published in 1477 (see §6 below): most of the treatises do not mention diminution or dissonance, and there was criticism of the extension of the meaning of the word 'contrapunctus' which already occasionally meant the setting of 'several notes against one' (see *CoussemakerS*, iii, 194; CSM, vii/2, 4).

5. THREE-PART COMPOSITION IN THE 15TH CENTURY. The first works on counterpoint that allow three-part composition were probably written not earlier than the 15th century; they are not genuine extensions of the theory (as was the case with *contrapunctus diminutus*) but simply explanations of how the rules of two-part note-against-note composition should be applied to an increased number of voices. Since the intervals between various pairs of parts have to be considered and coordinated in three-part composition, the theories deal with problems liable to occur when the norms of two-part composition are applied. Most importantly, the basic rule of allowing only consonances in note-against-note writing must be observed, but with two precautions.

First, since two added parts can be mutually dissonant although each must be consonant with the tenor, thus corresponding to the norms of two-part composition, the books warn against the 2nd created between two added parts respectively a 5th and a 6th above the tenor (*CoussemakerS*, iii, 93), the 9th resulting from 5ths simultaneously above and below a tenor, and similar combinations (see Sachs, 1974, p.127). Second, because two added parts, each consonant with the tenor, often form a 4th, which in two-part note-against-note composition has to be avoided as a dissonance, treatises indicate the possibility of using the 4th in three-part note-against-note composition as long as it remains hidden (Gaffurius, iii, 6) by not involving the bottom part (CSM, xxii/2, p.27).

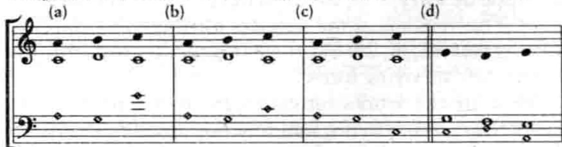
Some texts list the possible complementary notes for the contratenor as well as all the usual consonances of tenor and discant (*CoussemakerS*, iii, 93–5, 465–6). This clumsy method, which in the 16th century even stretched to a fourth voice, shows that general principles of composition had hardly been formulated. Warnings against unison and octave as 'equal' or 'equivalent' consonances between the added parts are rare (*CoussemakerS*, iii, 92), but show that even then there was a preference for 'complete' sounds.

Ex.5 Pierre de LaRue: *Missa de beata virgine*
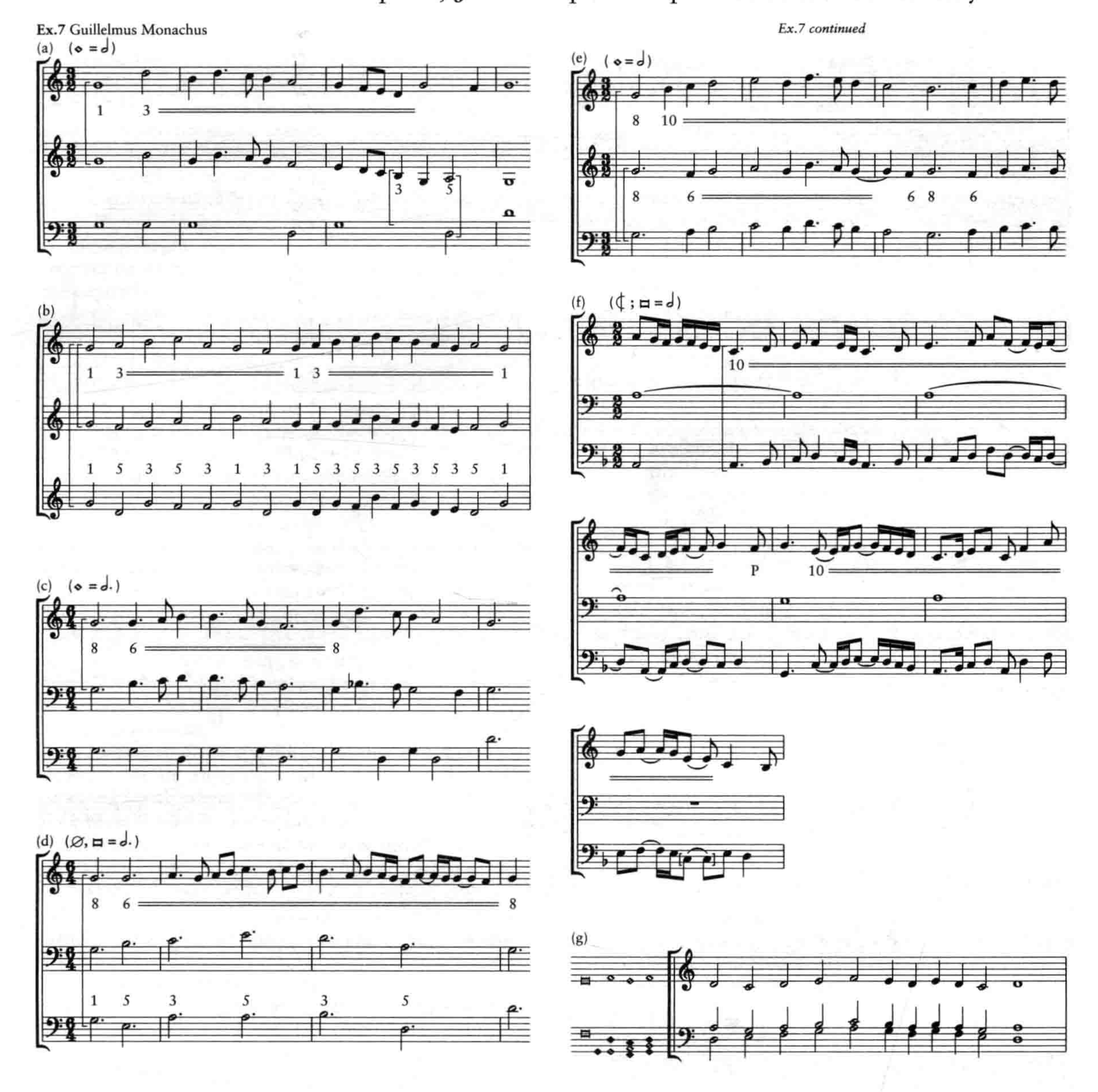


The rules for the sequence of consonances in two-part composition remained valid for an increased number of parts. Theory was, however, not consistent about the prohibition of parallel 5ths. The permitting of 4ths was based on their incidental creation (between added voices)

Ex.6 Johannes Cochlaeus: *Tetrachordum musices* (Nuremberg, 1511, f. F)



● = Discantus
o = Tenor
⬥ = Contratenor

and this covered parallel 4ths as well (although these are seldom mentioned, and only in the technique of
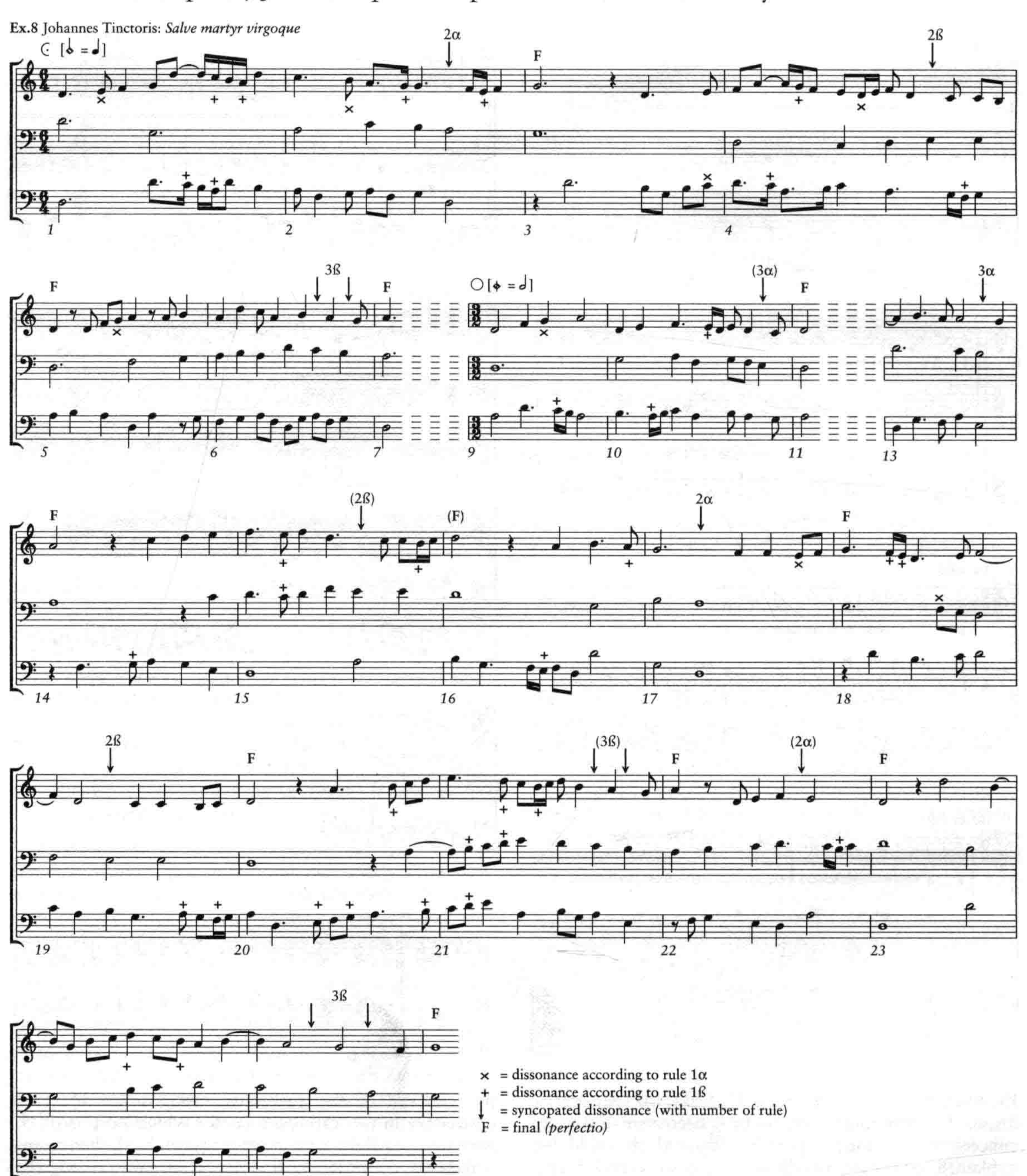


FAUXBOURDON; CSM, xxii/2, p.27; CSM, xi, 39; Gaffurius, iii, 5). From there it would have been a small step to concede the analogous parallel 5ths, which could be explained as caused by the inversion of added parts. Occasionally they were indeed permitted (*CoussemakerS*, iii, 466; CSM, xi, 42–3), and that may justify phrases such as the one in ex.5. But other texts forbid parallel 5ths (CSM, xxii/2, pp.147–8; Sachs, 1974, p.131); this latter position gained acceptance probably because a difference between 'primary' and 'secondary' composition, although theoretically useful for chord construction, was subordinate to the general compositional viewpoint where rules of progression were concerned.

Standards for the melodic structure of the individual parts varied in their strictness: discant and tenor should avoid leaps of 6ths and 7ths while the contratenor was allowed not only these but even sometimes a leap of a 9th. The special character of the contratenor is based on the concept of the successive composition of parts customary in the 15th century, for which Burtius (ii, 5) gave two possibilities: first cantus (*supranus*), then tenor, and lastly contratenor; first tenor (usually as a given cantus planus), then superius, and lastly contratenor.

The contratenor, which is thus added to a discant and tenor framework, was in the first instance a 'filler' ('pro replecione sonorum seu vocum'; Sachs, 1974, p.131). The added character of the contratenor is also to be seen in the typical endings (clausulas, conclusiones) that theorists had fixed for the parts since about 1500. The formulae for discant and tenor reach the final note (*ultima*) ascending or descending by step to produce the 6th–octave progression (ex.6*a–c*). The contratenor, on the other hand, normally a 5th below the tenor on the penultimate note, moves to one of the possible perfectly consonant final notes, forming an octave leap (ex.6*a*), 4th leap (ex.6*b*), or falling 5th (ex.6*c*) cadence. Only when the

Ex.8 Johannes Tinctoris: *Salve martyr virgoque*



tenor cadences by descending a semitone to *mi* does the contratenor, in order to avoid a diminished 5th, take the 3rd below the tenor on the penultimate interval and close on the 5th below (ex.6*d*). The antepenultimate interval, which contemporary examples also include, varies within certain limits.

A particular 15th-century three-part technique is found in those compositions where two parts constantly run in similar imperfect consonances between the first and last note, while a third, usually the contratenor, has complementary notes or also takes part in the parallel progression. Guilielmus Monachus described and provided examples of such patterns (see Sachs, 1974, pp.132ff): with parallel 3rds (ex.7*a*, *b*) and 6ths (ex.7*c*, *d*), where the contratenor either alternates between the unison and 5th (ex.7*a*, *c*), or between the lower 5th and lower 3rd (ex.7*b*, *d*); with parallel 10ths, between which there is a middle voice, either written in parallel 6ths or 5ths (ex.7*e*), or which progresses like a cantus firmus in fairly long note values (ex.7*f*); or with simultaneous parallel 3rds and 6ths (ex.7*g*). These patterns, which considerably simplify the construction of three-part texture, have advantages for textbook purposes and for practice in improvisation, but have little value for composition.

6. TINCTORIS. The most tightly knit, comprehensive and important 14th- or 15th-century treatise on counterpoint is Tinctoris's *Liber de arte contrapuncti* (1477). Counterpoint is here described as 'restrained and thought-out polyphonic composition created by setting one sound against another' ('moderatus ac rationabilis concentus per positionem unius vocis contra aliam effectus'; CSM, xxii, 2, p.14). It divides into *contrapunctus simplex* (note against note) and *diminutus* (several notes, of either equal or varying length, against one), and can be extemporized (*mente*) or written down (*scripto*). But Tinctoris called the improvised form 'straightforward' (*absolute*) counterpoint (or *super librum cantare*), and the written form *res facta* or *cantus compositus* (CSM, xxii/2, pp.105ff).

This terminology – unknown before Tinctoris and used afterwards only with reference to him – should not be taken to imply that the aim of the theory of counterpoint was improvisation. Tinctoris seems to have wanted to emphasize something else: that, particularly in composition for more than two voices, the result of an improvisation relating several parts contrapuntally to a given tenor (CSM, xxii/2, p.110) differs from carefully planned composition; the inevitable lack of strictness in improvisation is a concession, not the aim of counterpoint.

In the first part of his treatise Tinctoris gave a basic description of the consonances and their relations in *contrapunctus simplex*. The tenor and the added part both progress either by step, or in leaps of a 3rd, a perfect 4th and a perfect 5th. The second part is a survey of the dissonances and their systematic application in *contrapunctus diminutus*.

According to Tinctoris, the correct use of a dissonance depends on its rhythmic and melodic position. The yardstick for the rhythmic position of a dissonance is the note value determining the basic movement of a musical piece, which Tinctoris called *mensurae directio* (or 'nota, secundum quam ... cantus mensuratur'; CSM, xxii/2, pp.124–38); Adam of Fulda called this value, acting as a pulse or beat, *tactus* (1490; *GerbertS*, iii, 362), and 16th-century Italian theory called it *battuta*. In *prolatio maior* (ex.8, bars 1–7) it is the minim (transcribed as a crotchet), in *prolatio minor* (bars 9–11) the semibreve (transcribed as a minim), and in proportions the equivalent of those values. Tinctoris used the fact that both values are divisible by two in the respective mensurations to formulate three basic rules for the rhythmic values of dissonances (ex.9).

First, if the first part of a *mensurae directio* (α) or the beginning of the first and second parts (β) is consonant, a dissonance of equal and smaller value can follow. This rule covers unstressed dissonances, whose maximum length corresponds to the consonant part of a *mensurae directio*. Unstressed dissonances can occur anywhere in the composition, but stressed dissonances (i.e. those falling on the beginning of a *mensurae directio*, which appear only as prepared suspensions resolved by stepwise descent) are for Tinctoris always designed to prepare for an immediately following final sound (*perfectio* or *conclusio*). This is usually restricted to perfect consonances, unless it concludes an internal section and simultaneously opens a continuation (as in ex.8 where *F* appears in parentheses). Because syncopated dissonances are thus dependent on a cadence, Tinctoris's other rules are both related to properties of the penultimate note in a phrase of the tenor.

Second, where there is a penultimate note equal in value to two *mensurae directio*, consisting either (α) of a single note or (β) of two notes identical in pitch and length, the first part of the first *mensura* nearly always has a dissonance set against it. Third, if the penultimate is equal in value to one *mensurae directio*, then the first part (α) can be dissonant, or, when preceded by stepwise descending notes of equal value (β), the first part of each note can be dissonant (ex.9). Since Tinctoris formulated rules of dissonance according to the greatest permissible value in each case, it is not surprising to find that the rhythmically short formulae of *prolatio maior* also occur in *prolatio minor* (in parentheses in ex.8).

As regards melodic position, Tinctoris confirmed that each dissonance is preceded by an 'adjacent' (stepwise) consonance, and the following note will be a 2nd or 'very rarely' a 3rd away (ex.8, bar 4). When a dissonance is introduced and left by step, one should not return to the starting note unless the dissonance is 'so short that one can hardly hear it' (CSM, xxii/2, p.141); thus, in Tinctoris's examples the 'nota cambiata' usually appears as the *fusa*, while the passing notes are also minims and semiminims.

The leap of a 3rd from a dissonance is less rare in Tinctoris's examples, and in 15th-century music in general, than his book suggests, and it also occurs descending from a syncopated dissonance. Occasionally the leap of a 4th also occurs after a dissonance, but

Ex.9 Tinctoris's fundamental rules for dissonances

		in major prolation	in minor prolation
1	α	c d	c d
	ß	c d c d	c d c d
2	α		
	ß	d c c F	d c c F
3	α		
	ß	d c d c F	d c d c F

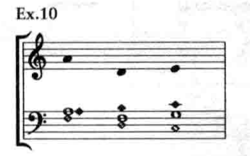
c = consonance, d = dissonance, F = final

usually it is a substitute for a cambiata (ex.8, bar 1: leap to the 3rd above instead of a return to the pitch of the preceding note, which appears in another part). The eight general rules of the third part of Tinctoris's treatise offer both traditional norms (but often modified for composition in more than two parts) and more general recommendations about the wider context of composition (its structure and *varietas*); they are neither as concrete nor as important as the dissonance rules, however, which for the first time make possible an understanding of the period's compositional techniques.

7. COMPOSITION IN FOUR OR MORE PARTS. The acceptance into theory of four-part note-against-note composition was another extension of contrapuntal apportionment: intervals between discant and tenor were filled out by the addition of two parts. The bottom part takes precedence, since it must avoid the formation of 4ths (while making them possible between other parts by supplying a 3rd or a 5th), and it is sometimes more precisely determined (e.g. the penultimate note is usually a 5th below the tenor). The lists and tables customary since Aaron (1523), who enumerated possible four-part note formations, usually follow the order discant–tenor, bass, alto; but they illustrate only the process of contrapuntal disposition of the individual chord. The old method of working out the parts in succession fell into disuse during the 16th century; as Aaron confirmed, the *moderni* considered 'all the voices simultaneously', thus improving consonance formation and part-writing, and avoiding unsatisfactory unisons, rests or leaps. The catalogue of chords strictly avoids secondary dissonances and 4ths in the bottom part, of course, and favours complete formations (in the sense of full triads).

As early as Cochlaeus (1479–1552) there are examples showing the typical concluding formulae of the parts (see ex.6), including the *quarta vox* (altus); they show the interchangeability of the formulae between the parts (ex.10). In general, four was the maximum number of

Ex.10



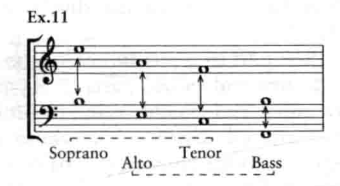
◆ = Discant clausula in the altus
o = Altus clausula in the tenor
◇ = Tenor clausula in the contratenor bassus

voices in 16th-century contrapuntal theory and four-part writing was the highest form of compositional technique illustrated by examples of figural music. Gaffurius mentioned the creation of a fifth part 'according to the rules of counterpoint' (iii, 11), and Tinctoris used it in an example (CSM, xxii/2, pp.107ff). Florentius de Faxolis contrasted the two-part counterpoint of the *veteres* with the composition of the *moderni* for three to six or more parts, which he described as 'composition, i.e. the contrapuntal method, extended to several voices' (Seay, 1963, p.87). Even though writers discussed instances of going beyond four-part composition, they did not deduce from them any new aspects of theory.

8. 16TH-CENTURY COUNTERPOINT. The development of contrapuntal theory in the 16th century consisted, first, of a drawing together of *contrapunctus simplex*, *contrapunctus diminutus* and composition for more than two voices, often still separate in the 15th century; second, an expansion of matters treated to include, particularly, the modes, techniques of imitation and inversion, and the relation between text and music; and third, improved, more precise rules for the use of dissonance. This development reached its peak in the third book and part of the fourth of Zarlino's *Le istitutioni harmoniche* (1558), the most comprehensive and influential 16th-century work on counterpoint. It contains the best and most refined analysis of the composition technique used in sacred music, particularly at the time of Willaert, Zarlino's teacher; and it surpasses Willaert's other pupil Nicola Vicentino's ingenious, somewhat earlier but in many respects very similar *L'antica musica ridotta alla moderna prattica* (1555), both in clarity and in detail. Almost all the many, usually printed, 16th-century works on counterpoint relate to the *prima prattica* style. The first two attempts to incorporate innovations from secular vocal music into the theory were thus all the more pioneering: Vicentino used chromatic madrigals as examples and recognized liberties (in progression, harmony and mode) justified by text meaning or the affect of the words; and Galilei discussed and defended freer uses of dissonance.

9. ZARLINO AND ASPECTS OF DISSONANCE TREATMENT. The 'arte del contrapunto' as the theory of polyphonic composition was for Zarlino the centre of *musica pratica* and at the same time the most comprehensive amalgam of themes in all music theory. Zarlino not only considered in detail all traditional aspects of counterpoint but also tried to define additional requirements and conditions of polyphonic composition. The *soggetto*, or thematic subject, is composition's point of departure, 'without which one can create nothing' (iii, 26), and which can consist of a given or newly created cantus firmus, cantus figuratus or even several imitative parts. The *soggetto* influences the choice of church mode, and that in turn affects the coordination of parts. The mode of the tenor, which determines the tonality of the composition, is usually shared by the soprano in four-part composition, while the bass and alto take it over with changed compass ('plagal' instead of 'authentic', or vice versa); and this corresponds to a difference of almost an octave between the ranges of the two pairs of parts (illustrated in ex.11 on the basis of

Ex.11



the combination of soprano, alto, tenor and bass clefs frequent in Zarlino).
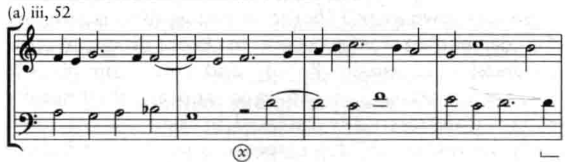
The restrictions on mode and compass affect imitative technique, harmonic structure and cadence formation. Zarlino divided up the possibilities for imitation according to whether the 'leading' (*guida*) and 'following' (*conseguente*) parts have equal or differing interval patterns. The former he called *fuga* (whose entries could be at the octave, 5th, 4th and unison), the latter *imitatione*. Both *fuga* and *imitatione* could follow the canon 'strictly' (as *legata*) or move 'freely' (as *sciolta*) in its continuation, and take up either some or all of the parts (iii, 54–5).

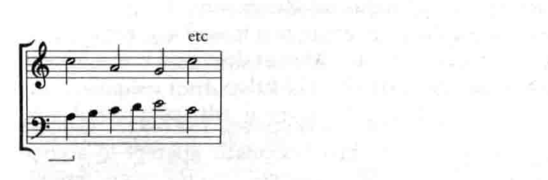
The principle of harmony was to create consonances by combining 3rd and 5th (or 6th), or their equivalents in other octaves, to make a *harmonia perfetta*, or, in modern terms, a triad. Zarlino considered the triad with a major 3rd more perfect than that with a minor 3rd, and declared that, while successions of 'many' triads with major 3rds were harmless, those with minor 3rds had a 'very melancholy' effect (iii, 31).

Each mode had its own final notes for the normal cadences (iv, 18ff). The breaking up of a composition by cadences which, like the 'full stops in a sentence', created resting-points and marked off the sense, was an important part of the layout (iii, 51). The cadences, which normally used syncopated dissonances, separated sections of the text from one another and made possible musical variety and change in the successive parts of a composition; they could, however, also be deliberately avoided ('fuggir le cadenze') in favour of a larger context if one part avoided by a leap or a rest the expected (perfect) consonance (as indicated in ex.12*a*).
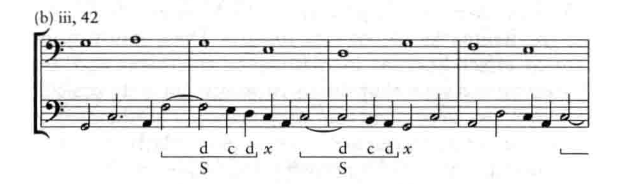
Ex.12 Gioseffo Zarlino: *Le istitutioni harmoniche*
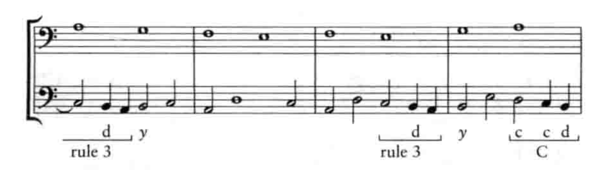
(a) iii, 52
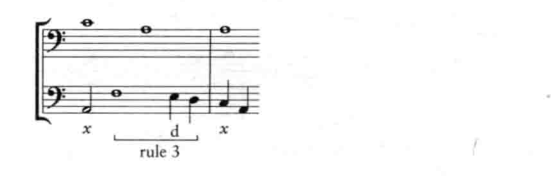




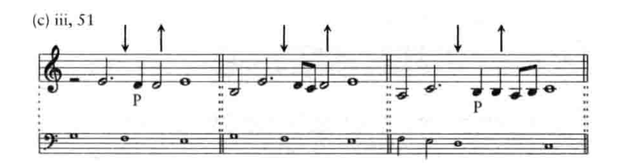
(b) iii, 42







(c) iii, 51



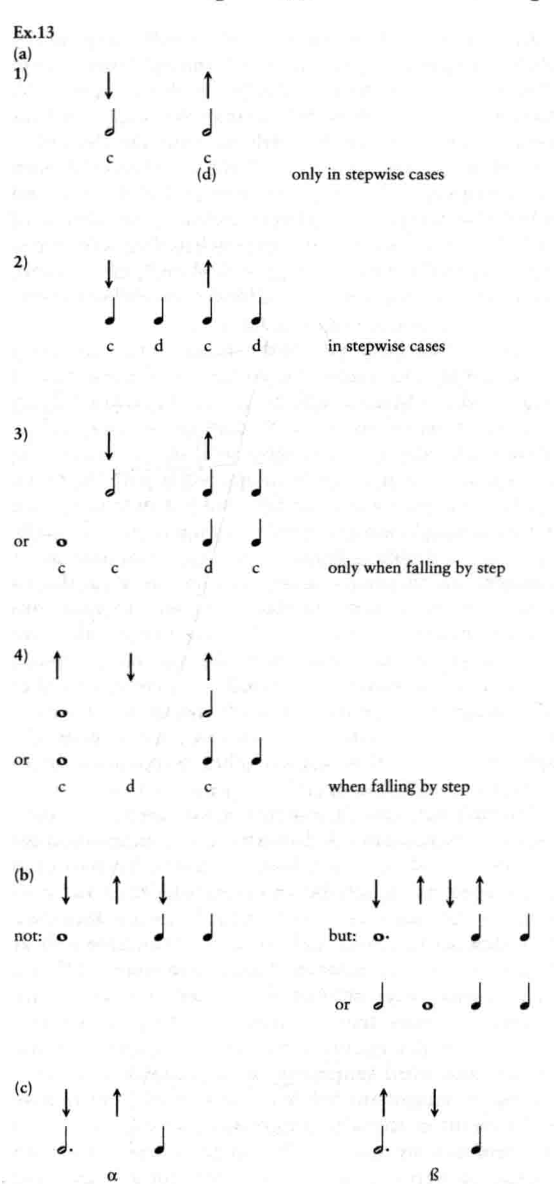
Zarlino's teaching was aimed at four-part composition, which contained 'all perfection of harmony'. This concept of perfection explains why Zarlino tried to describe the characters of the parts by comparison with the four elements: the bass, as the earth, was the deepest voice, often slow-moving, and 'carried' the harmony; the tenor was the equivalent of water (it 'surrounded' the bass and 'ruled' the composition as regards the combination of modes); the alto was the air, and mediated between tenor and soprano (fire), in whose glow it 'shone'; the soprano, as the highest, most stirring and most powerful voice, was like the life-giving fire of the sun (iii, 58).

Zarlino required that the music should suit the character of the words, and related this problem to the ordering of modes and to particular affects (iv, 32). For text underlay he made a set of rules which may be summarized as follows. The length of a syllable shall be reflected in the corresponding note value or values. Notes with their own syllable include, always, the first and last note of a piece or a section and the first note of every ligature, and usually every non-tied note of greater value than a semiminim or crotchet (exceptionally a semiminim, after a dotted minim), but never notes of smaller value than a semiminim, or the dot after a note. A change of syllable can normally occur only after notes of value larger than a semiminim, except that it may follow a semiminim after a dotted minim. Repetition of words is permitted in cantus figuratus (but not in cantus firmus), as long as the repetitions consist of meaningful phrases, not just individual words or syllables (iv, 33).

Zarlino's rules for dissonance mostly use the simplest 'forms' of exercise, in which two minims, four semiminims or a minim and two semiminims in the added part each sound against one semibreve of the *soggetto*, and also consider the suspension (see ex.13). First, since two minims occur on the downbeat (*battere*) and the upbeat (*levare*) of the semibreve *tactus* (*battuta*), and are correspondingly prominent, both shall be consonant; 'unstressed' notes may be dissonant only in stepwise ascending or descending sequences of minims. Second, the first and third semiminim in a group of four must likewise be consonant, while the second and fourth may be dissonant in stepwise progression. Third, the first of two semiminims may be dissonant where they both descend by step after a stressed minim (or a syncopated semibreve); Zarlino's example (ex.12*b*) indicates that this licence is based on the elementary character of the three-note melodic formula, which, depending on the following note, either fills a descending 4th (*x*) or embellishes a 2nd (*y*), for both consonant (*C*) and syncopated dissonant (*S*) uses are normal. Fourth, for normal suspensions, Zarlino required consonant preparation and stepwise descending resolution, which he illustrated by decorative figures with note repetition (which Jeppesen called 'Portament'; see ex.12*c* at *P*) and paired *fuse* (quavers). He also discussed special cases; in particular he permitted preparation by a 4th above the lower part (iii, 61; Jeppesen, 'quarta consonans') and under some circumstances the irregular resolutions of 2nd into unison and of 4th into the diminished 5th (iii, 42).

Zarlino's directions on the rhythmic structure of the composition and of individual parts are also instructive. The beginning must always be on the downbeat. If a part entered later, it should be after at least a minim pause (often with a syncopated semibreve). The rhythmic

Ex.13



movement should not be too fast at first so that it could gradually speed up; it was best for the acceleration to be achieved by transition to the next smaller note value. The introduction of semiminims after a semibreve should coincide with the *levare*, not the *battere* (iii, 45; ex.13*b*). In two-part composition with a *soggetto* in semibreves Zarlino made a strict distinction between two positions of the dotted minim and semiminim group: he used the 'stressed' position only at the beginning (ex.13*c*, *α*), while the 'unstressed' position is used both in the middle of the piece and, after a rest, at the beginning (*β*).

The many details on composition technique mentioned by Zarlino are essential for the examination of *prima pratica* works; but they are not quite complete. Two figures should be mentioned, each of which contains a characteristic freedom in the treatment of dissonance, which in modern terminology is with confusing ambiguity called 'cambiata'.
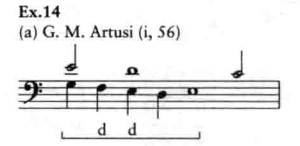
The first of these is a five-note group consisting of four semiminims descending by step, the second and third of which are dissonant, followed by a step upwards. This formula is usually part of a cadence and goes with the preparation for a suspension. What is probably the oldest description of this usage, by G.M. Artusi (*L'arte del contraponto*, i, 1586; see ex.14*a*), stresses its 'very good effect'. It is unlikely that Stephano Vanneo was referring to this when he prescribed the consonance of the first and last of four semiminims as the norm (*Recanetum de musica aurea*, 1533). Berardi called the irregularly dissonant third note a 'cambiata' (*Miscellanea musicale*, 1689), and Jeppesen termed it a 'relatively stressed passing dissonance'.

The second consists, mostly, of four notes: an unstressed semiminim dissonance leaping down to the lower 3rd; the upper 2nd precedes it and usually follows the leap in order to balance it out. It appeared in various textbook examples (often in Tinctoris; ex.14*b* is from Pontio, *Ragionamento di musica*, 1588), but there is no known description of the usage in 16th-century treatises. Popularity and freedom in dissonance treatment seem to be based on the good style of its melodic outline, as in the formula shown in ex.14*b*: the ascending form is rare, but the descending form occurs in both dissonant (the progression is usually 8–7–5) and consonant (6–5–3; ex.14*c*) contexts, and can even appear, rhythmically extended and metrically displaced, in a part that continues with the resolution of a suspension (ex.14*b*, at broken bracket). Fux (*Gradus ad Parnassum*, 1725), Jeppesen and others called the semiminim irregularly leaping from a dissonance 'cambiata'; Merritt described it as a 'changing note group'. (See also §13 below.)
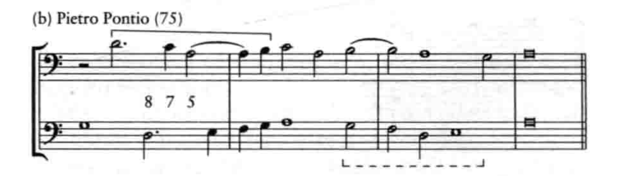
10. Galilei and his innovations, 1587–91. Galilei's treatises contain the first systematic attempt to accommodate the theory of counterpoint to the recent innovations in composition technique, attributed particularly to Cipriano de Rore and proclaimed by Monteverdi in 1605 as the hallmarks of *seconda pratica*. These innovations are in effect liberties in dissonance treatment and are based on the view that dissonances are not only passing formations, dependent on consonance, but themselves carry musical expression. Galilei particularly enriched composition theory by allowing the following means of

Ex.14
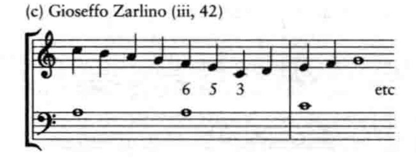
(a) G. M. Artusi (i, 56)



(b) Pietro Pontio (75)



(c) Gioseffo Zarlino (iii, 42)
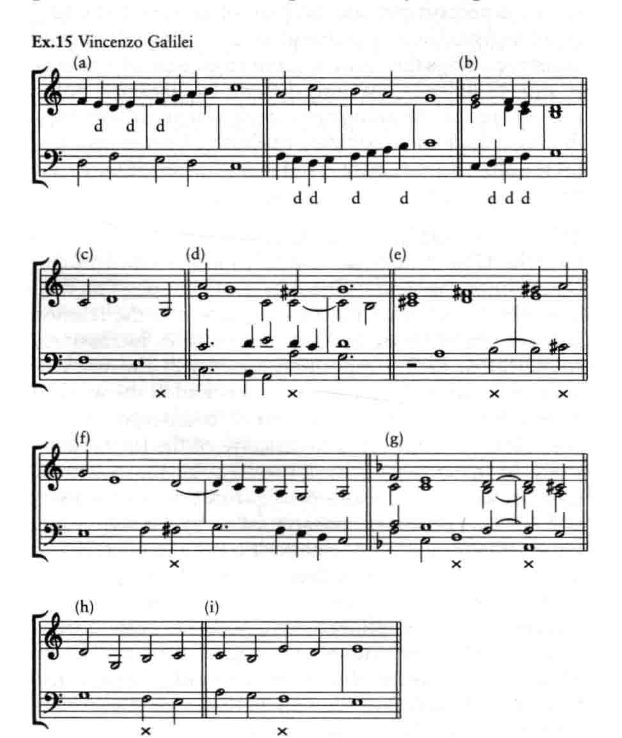


making dissonances more urgent, sharper and more surprising (see Palisca, 1956, and Rempp, 1980).

First, in a conjunct sequence of four semiminims, two (apart from the forms in exx.13*a* and ex.14*a*) can be dissonant in any position, and occasionally three can be consecutively dissonant (ex.15*a*, *b*). Second, suspensions, apart from the forms in exx.9 and ex.13*a*, can be resolved by leap to a consonance (ex.15*c*), by progression to a new dissonance (ex.15*d*), by ascent to a consonance (ex.15*e*) and, apart from the form in ex.14*b*, simultaneously with a chromatically progressing added part (ex.15*f*); they can occur several at once (ex.15*g*). Third, dissonances can also sometimes occur in the stressed position without syncopated preparation if a regular resolution follows (ex.15*h*, *i*).

11. 16TH-CENTURY DOUBLE COUNTERPOINT. Within the context of their imitative and canonic techniques, Vicentino and Zarlino also discussed the systematic transposition of parts in composition to other keys, which they called *contrapunto doppio* (Vicentino also used the term *compositione doppia*, iv, 34). They thus gave out for the first time a method (considerably older, no doubt) of producing especially 'artificial forms of counterpoint' (Zarlino, iii, 56). This technique requires an understanding of the harmonies and progressions that can occur in various forms of composition. The knowledge of the respective complementary intervals is fundamental: for harmonic intervals of the same kind in the basic (Zarlino: *principale*) and in the inverted version (*replica*) always complement each other to make the 'inversion interval'. In its simplest form, an octave exchange of the upper and the lower part, the intervals 3rd and 6th (imperfect consonances), 2nd and 7th (dissonances) and the unison and octave (both perfect) are paired complementary intervals. This kind of counterpoint is thus much the most productive and needs no special theory. The possibilities

Ex.15 Vincenzo Galilei
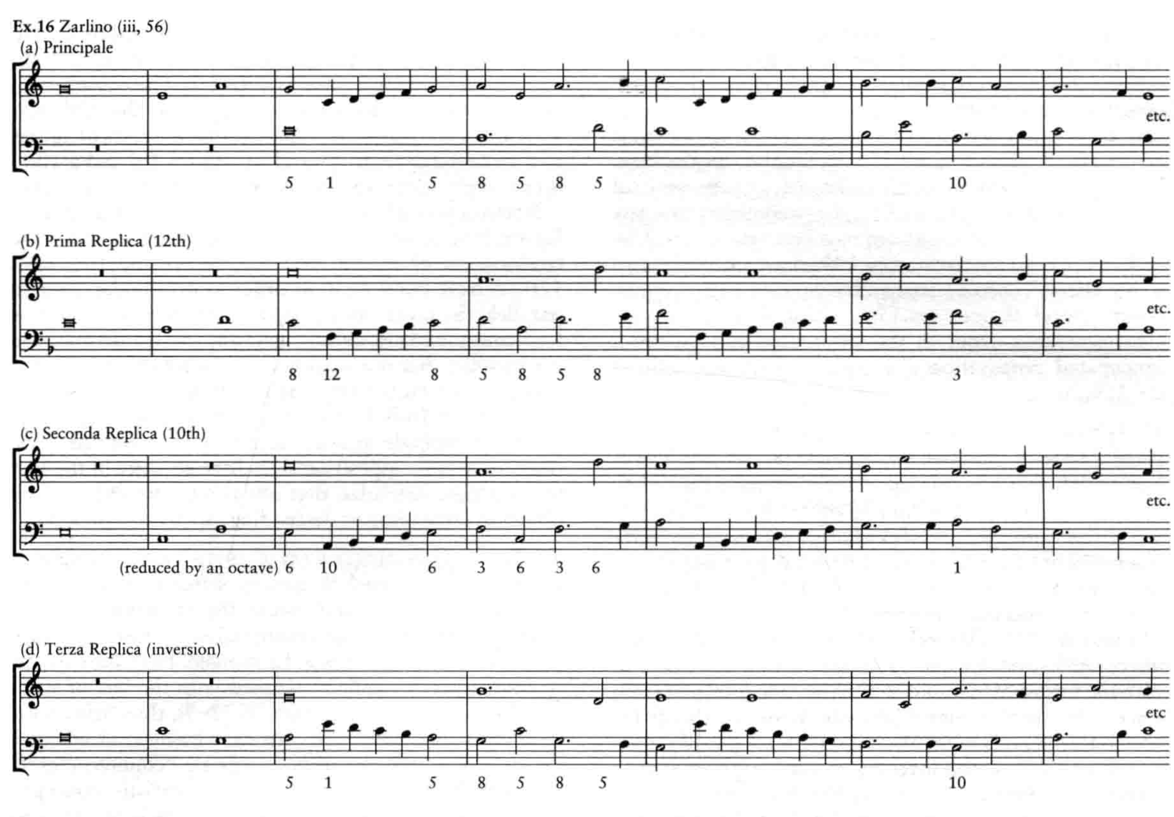


of transposition at the 12th and 10th are more limited but can also well be used; Zarlino especially used them, even within the same piece (see ex.16). The complementary intervals for double counterpoint at the 12th and 10th are easily derived by ensuring that the pairs of figures add up respectively to 13 and 11 (thus a 3rd and a 10th, for example, will form double counterpoint at the 12th).

It is thus possible to deduce the contrapuntal conditions for ex.16*a*, which may be inverted in either way: the consonances of unison, 3rd, 5th, octave and 10th (and 12th) remain consonant; in order to avoid unacceptable parallels the piece must progress in contrary motion or leap consonantly in oblique motion; passing dissonances are possible, but not suspensions. As a further form the authors also taught the transposition of both parts in inversion (ex.16*d*). In this case all the changes in interval of the *principale* remain intact in the *replica*. The restriction on composition technique consists in the fact that melodic formulae that are persuasive only in one direction (ascending or descending) are to be avoided.

12. THE TERM 'COUNTERPOINT' AFTER 1600. 'Counterpoint' has been used to convey different meanings in literature on music and music theory from the 17th century to the 20th. The enumeration of these meanings is essential if confusion is to be avoided. First, the concept of counterpoint has been equated with the 'art of strict composition' (J.P. Kirnberger, 1771–9), thus being used to describe regulated part-writing regardless of whether the style is polyphonic or homophonic ('counterpoint' is a technical category, 'polyphony' a stylistic concept). Second, more narrowly, counterpoint has been taken to refer to the technique of polyphonic, as distinct from homophonic, writing. Third, still more narrowly, the concept of counterpoint has been confined to the technique of vocal polyphony before 1600 (and in addition Bach's instrumental polyphony). Fourth, a number of 20th-century theorists have proposed a distinction between polyphony, the combining of equal voices, and counterpoint, a type of writing in which the voices are brought into relief against each other functionally and by virtue of their relative importance. Generally, however, 'polyphony' has been used to refer to matters of style or aesthetics, and 'counterpoint' to refer to matters of technique: polyphony is an end, counterpoint a means.

The assumption that the theory of counterpoint deals with the horizontal and that of harmony with the vertical dimension of music is as trivial as it is misleading. In the study of harmony, it is not just the structure of chords but also their progressions that must be dealt with; and similarly, in the theory of counterpoint it is a question not only of melodic part-writing but also of the chords formed by the parts. Second, the stylistic aims of counterpoint – which are directed to the simultaneous deployment of characteristic melodic parts – should be distinguished from the technical problems a composer must solve in order to realize these aims, above all in the regulation of simultaneities (joining consonances together, manipulating dissonances). It is the technical rules rather than the stylistic maxims that primarily constitute the subject for study. (A guide to contrapuntal or polyphonic style, such as that of Kurth, 1917, is not to be confused with a work of technical instruction.)

The historians' idea that an epoch of counterpoint can be identified as distinct from an epoch of harmony, with the year 1600 representing the dividing line between the



two, came about through lack of conceptual clarity. If harmony is understood as referring to a regulated joining together of simultaneities – and there is nothing to justify the restriction of the concept of harmony simply to tonal, chordal harmony – then music before 1600 also bears a harmonic imprint, even if of a different kind from that of later music. Kurth's assertion that early counterpoint was based on mere 'intervallic compatibility', and hence that the technique of joining together simultaneities fulfilled only the negative aim of avoiding perturbations in the linear exposition and thus of avoiding obtrusive sequences of consonances or conspicuous dissonances, is mistaken: it is contradicted by the fact that the progressions (in contrary motion) from the major 6th to the octave, from the major 3rd to the 5th, and from the minor 3rd to the unison, were reckoned to be especially clear and compelling, and were thus understood (comparably with the progression from the chord of the dominant 7th to the tonic triad in tonal harmony) as harmonic phenomena. Harmony before 1600 differs fundamentally from that of later times: earlier harmony proceeded from two-note intervals and not from three-and four-note chords (a three-note simultaneity was considered a secondary combination of intervals rather than a primary entity in itself); and tonality was shown less by chordal sequences than by melodic formulae.

Kurth's hypothesis that the linear polyphonic deployment of melodic parts was inhibited by tonal harmony is not wholly erroneous, but a distortion of the truth. Aesthetically it may be correct, in the case of narrowly restricted musical perception, to say that attention is directed either to the phenomenon of harmony and sonority or to that of melody and polyphony; and no doubt many composers have drawn the conclusion that in order for music to remain in the realm of the comprehensible either harmony or counterpoint must come to the fore. But strictly speaking the contrary is true: the fact that chord progressions constitute musical continuity and comprehensibility frees the part-writing from the necessity to take account of aspects that would be indispensable in composition consisting of interval sequences. Thus the harmonic and tonal basis of free style is not technically an impediment to linearity but a prerequisite for the unrestricted deployment of the melodic in music. Bach too – contrary to Kurth's interpretation of his simultaneities as mere resultants – conceived harmonic tonality as a support for melodic linearity.

13. Theory after 1700. Counterpoint theory, which until the 17th century was the only kind of instruction in composition, has had to share its dominant position with harmony theory since the 18th century; and the relation between the two disciplines has become increasingly complicated. Free composition appears in the work of many theorists as 'practical harmony' and in the work of others, by contrast, as 'licentious' counterpoint; it is possible on the one hand to conceive of the (theoretical) study of harmony – the awareness of the harmonic significance of notes – as a prerequisite for strict writing, and on the other to conceive of strict writing – the foundation on which free composition as a set of permitted departures is built – as a prerequisite for the (practical) study of harmony.
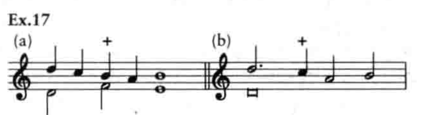
As a didactic discipline, counterpoint has been justified both speculatively and pragmatically. Fux and Padre Martini were convinced that the norms of strict counterpoint were founded in the very nature of music, which, though it might be transformed by changing styles and

fashions, was not to be destroyed (free style was understood as a permitted departure from strict style rather than as a suspension of it). In contrast, since the later 18th century the rules of counterpoint have been seen as historically specific, hence alterable, norms (and the nature of music has been sought in the rudiments of harmony); they were taken over either in order to avoid a break in the continuity of the development of the style of sacred music (Albrechtsberger) or in a revivalist spirit (Bellermann). Since the break with tradition that occurred around 1910, the custom of continuing to teach counterpoint in the Fuxian manner is generally justified by arguing that it is pedagogically necessary to discipline musical thought by means of exercises in 'dead material'. (No other style can be codified to the same extent as can the technique of Palestrina.)

The distinction between strict and free style, which contrapuntal theory since the 17th century has taken as its starting-point, can be explained by constructing (in Max Weber's sense) antithetic 'ideal types': complexes of characteristics which cohere closely and clearly, but also contrast with the characteristics of the other type. Strict style is the older type, passed down from the 16th century, and typical for church music (in Catholic regions); it is based on cantus firmus, is modal in character, and proceeds from two-part writing; the cohesion of its sounds comes from interval progressions; parallel perfect consonances are stringently prohibited and rigorous rules are formulated to govern dissonances and false relations; the didactic method is the system of five 'species'. Free style is the later type, originating in the 17th century and constantly evolving, and typical for chamber or theatre music; it is based on 'superposed two-part writing' (Hindemith, 1937) between melody and bass, is tonal and harmonic in character and proceeds from four-part writing, from the chord as the primary datum; the cohesion of its sounds comes from chord progressions; there are looser regulations forbidding parallel perfect consonances and governing dissonances and false relations; didactically, rhythmically differentiated counterpoint is developed from note-against-note writing by means of figuration.

Although the ideal types of strict and free style are scarcely encountered in their actual form in the history of music theory – most theorists have tried to find some compromise because, while respecting the tradition of strict writing, they have not wanted to neglect the apparent requirements of the day – the antithetical presentation is necessary: it serves as a point of reference among the confusion of doctrinal opinions, and even constitutes a criterion for the assessment of contrapuntal theories, since logical flaws almost always result from deviations from ideal types. When, for instance, Albrechtsberger postulated that one should conduct a harmonic and tonal analysis of a cantus firmus before building a counterpoint on it, it is, strictly speaking, not understandable why he should have started out from two-part writing, hence from an incomplete and therefore technically more difficult presentation of the harmony, instead of beginning with four-part writing as did J.S. Bach and Kirnberger. And when Dehn held that in strict three-part writing a dissonant suspension was a relationship not to another note, but to a chord (2/1883), he was led by the bias of 18th- and 19th-century listening habits to ignore fundamental principles of intervallic writing, and his mistake has technical consequences.

Strict style – *contrappunto osservato* – was codified by Fux in a form whose didactic merits sufficed to make his *Gradus ad Parnassum* (1725) a classic textbook for at least two centuries. If Fux consequently appears as the founder of a pedagogic tradition, the content of his book represents the inheritance of a tradition reaching back to Zarlino. The prohibition of hidden parallels, most simply formulated in the tenet that a perfect consonance must be reached by contrary motions, has been expressed in the form of four rules (contrary motion from one perfect consonance to another; unrestricted motion from a perfect consonance to an imperfect consonance; unrestricted motion from one imperfect consonance to another; and contrary motion from an imperfect consonance to a perfect consonance) since the time of Diruta (1609). However, the prohibition held good only for the outer parts, although theorists often laid down stricter regulations. The classification of the rhythmic relations between cantus firmus and counterpoint into five 'species' (note against note; two notes against one; four notes against one; syncopation in the second voice; *contrapunctus floridus*) can be found as early as 1610 in Banchieri's *Cartella musicale* (1610). This scheme, often criticized and ridiculed as pedantic, has been perpetuated with a pedagogically motivated tenacity; it is hardly reconcilable with the historical reality of Palestrina's style, which provides less an example of cantus firmus composition than a way of writing based on pervasive imitation between textually characterized, rhythmically differentiated parts. The relatively stressed passing dissonance lasting a semiminim (crotchet), permissible in certain cadential formulae in Palestrina's style, was referred to by Berardi (1689) as 'nota cambiata', since the consonance and dissonance change their usual places on the stressed and the unstressed beats (ex.17*a*). Fux, on the other hand,



used the concept of 'cambiata' ('Fux's appoggiatura') to refer to a dissonance that leaps down a 3rd, whose orthodox resolution, as Jeppesen has it (1925), is immediately retrieved with a rising 2nd (ex.17*b*).

The Fux tradition so much predominated in the teaching of strict style during the 18th and 19th centuries (it constituted the rudiments of the study of composition for Haydn, Mozart and Beethoven) that other systems can claim any raison d'être only by virtue of their departure from his system in certain essential features: at first with compromises between strict writing and free, then later (from the middle of the 19th century) with the tendency to historicize. Albrechtsberger (1790) emphasized that harmonic and tonal examination of the cantus firmus should be undertaken before counterpoint is written; Cherubini (1835) renounced the church modes; Sechter (1854) regarded writing for two or three parts as reductions of four-part writing, which was his starting-point.

If, in consequence, strict counterpoint moved nearer to free style in the late 18th century and the early 19th – through attempts to assimilate it into the changing practice of the ecclesiastical style, whose theory was moulded by

it – the exact opposite happened during the 19th century when the combination of historical awareness in contrapuntal theory (Bellermann, 1862) with revivalist endeavours in compositional practice (Haller, 1891) led to a tendency to see the rules of counterpoint in a narrower, stricter light. It was desired to re-establish, both in theory and in practice, the technique of Palestrina, the 'classical ecclesiastical style', exactly (to quote Ranke's historiographical dogma) 'as it actually had been'. Traditionalism, with its unconscious traffic between past and present, yielded to a historicism motivated partly by philology and partly by aesthetics. In the 20th century, after the decline of the Cecilian movement, strict style became petrified into musical mental exercises in a dead language – the Latin of musical instruction. The apparently indispensable didactic considerations cannot always be wholly reconciled with historical endeavours to give a precise description of Palestrina's style: even Jeppesen's textbook (1930), a paragon of pedagogic exposition by a historian, results from an (unacknowledged) compromise.

14. FREE STYLE: 'LICENTIOUS' AND 'HARMONIC' COUNTERPOINT. In spite of secondary changes, the theory of strict style is essentially that of a narrowly confined technique of composition, historically speaking, the style of Palestrina; however one interprets the system of rules – as a norm grounded in the very nature of music, as a body of dogma attaching to a historical style, or as rules of the game for didactic exercises – it is unequivocally certain to which fragment of musical reality it relates. The concept of free style, on the other hand, is a catchment area for extreme varieties of style that have primarily in common a negative characteristic, their departure from the norms of strict style. The usual procedure (in appendixes to textbooks on counterpoint or in the instructions for part-writing in practical textbooks on harmony) of describing free style solely in terms of its permitted deviation from strict style, instead of apprehending it from within, in the form of an 'ideal type', according to its own postulates, has arisen for a number of reasons; such description seems a deficiency, albeit an excusable one. It results, first, from the practice of isolating harmonic theory from the theory of counterpoint, from the splitting up of the rudiments of modern compositional technique into two disciplines; second, from the difficulty of extracting from a conglomerate of styles a single internally (and not simply in a negative sense) coherent system of rules; third, from the fact that even individual styles (such as Bach's counterpoint) cannot be so exhaustively, precisely and synoptically codified as can the technique of Palestrina; and finally, from the observation that the laws governing the evolution of counterpoint from the 17th century to the 20th have consisted in counterpoint's progressive emancipation from the norms of *prima pratica*. (Compare this with the 15th and 16th centuries, when the course of development was precisely the opposite: from a less rigorous to a stricter regulation of composition.)

The *stile moderno* of the 17th century, which included the monodic, the concertante and the madrigal styles (as did Monteverdi's term *seconda pratica*), was founded, on the one hand, as 'licentious' counterpoint, on the transgression of the norms of strict style – a transgression grounded in the tendency to emotional expression and pictorial or allegorical word-painting. On the other hand, as 'harmonic' counterpoint, it was distinguished from the *prima pratica* of the 16th century and from the ecclesiastical style that preserved that tradition by being rooted in tonal harmony. However, licentious counterpoint ought not to be equated simply with harmonic counterpoint: not every deviation from *contrappunto osservato* is motivated by tonal harmony. The best-known such deviations – the irregularities in Monteverdi's madrigals, abominated by Artusi, and seen by Fétis as the earliest document of modern tonality – arise from other causes. The downward leap of a dissonant suspension from a 7th to a 3rd (as in ex.18) is in Monteverdi an expressive figure
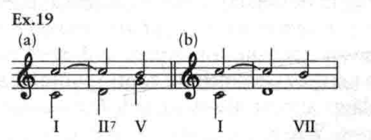
Ex.18



that owes its pathos to its striking departure from the rules of strict writing, but this licence cannot be interpreted in terms of tonal harmony (one cannot speak of 'movement within the chord'). Bernhard (*c*1657) explained this figure, which he considered among the tools of musical rhetoric, as a 'heterolepsis' (a 'recourse to another melodic part'): the upper voice changes its usual resolution, the 6th, for the 3rd, which really belongs to the middle voice.

After its uncertain beginnings in Monteverdi, the use of tonal harmony as a basis for counterpoint gradually increased from the late 17th century, though it did not become universal; theoretical signposts in this development include the writings of Masson (1694) and, particularly, Rameau (1722). The development was never complete: the belief that in harmonically tonal music every detail was determined by means of tonal harmony is an exaggeration resulting from over-systematic thinking. In harmonically tonal writing (and also in contrapuntal writing) harmonies, namely triads and chords of the 7th, constitute the primary, directly available entities from which the composer started out. From this basis in harmony there results the distinction between chordal dissonances, which belong to the harmony (the 7th in the chord of the 7th), and notes foreign to the harmony, which constitute an external adjunct to it. A chordal dissonance must be resolved, but need not be prepared; and for its own part, as a component of the harmony, it can function as the resolution of a note foreign to it. (In bar 4 of Mozart's 'Jupiter' Symphony even the octave is a note foreign to the harmony, a suspension leading to the 7th.) Naturally a 7th does not always count as a chordal dissonance, but only when its resolution coincides with a change of root (as in ex.19*a*) and thus when the dissonance

Ex.19



is a determining factor in the harmonic development as represented by the root progression (*see* BASSE FONDAMENTALE). Conversely, if the note to which a dissonance relates remains unmoved (as in ex.19*b*), then the 7th is to be understood as a note foreign to the harmony, i.e. a suspension.
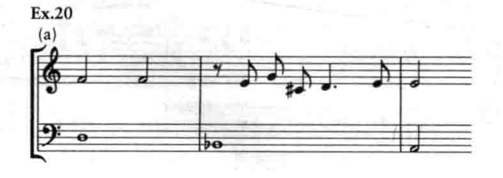
Since the later 17th century, composers' use of free counterpoint has been characterized by the fact that dissonant figures taken from licentious counterpoint – accented passing notes or downward-leaping suspensions – have been conceived in terms of the requirements of
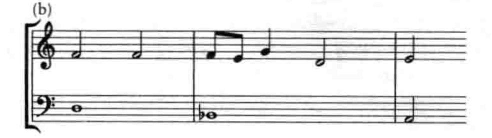
harmonic counterpoint, and hence related to triads and chords of the 7th instead of to individual notes. It is true that contrapuntal theory admitted harmonically founded phenomena only hesitantly. In Bernhard's attempt to sketch out a contrapuntal theory of *seconda pratica* (thus, to codify what is not really susceptible of codification), the dissonant figures of licentious counterpoint, the *stylus luxurians*, are described without regard to their harmonic preconditions or implications. Phenomena such as the accented passing note (*transitus inversus*), the upward- or downward-leaping appoggiatura (*superjectio* or *sub-sumptio*) and the resolution of a suspension by leap (*syncopatio catachrestica*) or by a step upwards (*mora*) are scarcely problematic; and their nature as exceptions to strict counterpoint, which is clear from the fact that they are referred back to the norm from which they deviate, is not open to dispute. However, in a quotation from a recitative (ex.20*a*), which Bernhard reduced to a bare skeleton (ex.20*b*) in order to elucidate its free style as a paraphrase of a piece of strict counterpoint, thus explaining it as an agglomeration of licences – an *ellipsis* (*e′* instead of *f′–e′*), a *quaesitio notae* (*c′♯–d′* instead of *d′*) and an *anticipatio* (*e′*) – there may be doubt as to whether it is not simply a matter of a broken diminished 7th chord. Hence one may question whether Bernhard was describing what he heard or whether his musical perception has been misrepresented in his theory for want of other than contrapuntal terminology.

In their descriptions of free style, Heinichen (1728) and Mattheson (1739), too, started out from the categories of licentious counterpoint: in clear contradiction of the listening habits of their time, and even their own perceptions, they explained as an *anticipatio transitus* the unprepared use of the 7th in the dominant 7th chord on a strong beat. The 7th, which in strict writing should appear only on a weak beat as a passing note, is interpreted as being anticipated on the strong beat. Kirnberger (1771–9), who took over the basic propositions of Rameau's theory of harmony, outlined a theory of 'free composition' sustained by an awareness of tonal harmonic implications. He adopted as his starting-point four-part writing rather than two-part; dissonances are classified either as 'essential' (dissonant chords) or 'fortuitous' (notes foreign to the harmony); and 'embellished or variegated' counterpoint proceeds from the figuration of a harmonic framework.
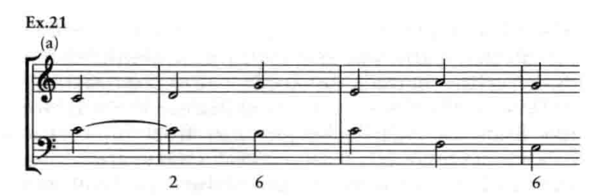
From a chorale with continuo accompaniment (ex.21*a*) – the seemingly two-part writing implies four-part writing by the continuo – Kirnberger evolved a motivic counterpoint (ex.21*b*). The upper part decorates dissonant chords melodically (chords of the 2nd, a 6-5 and a 7th) and
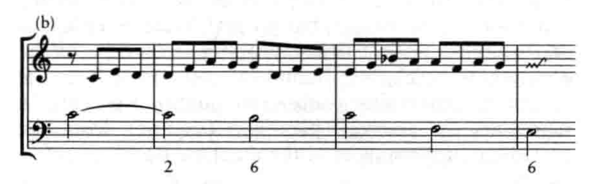
Ex.20





Ex.21





is to be understood not as an intervallic progression (as which it would be absurd) but as free movement within the chord, with anticipatory dissonances, hence notes foreign to the harmony, on every fourth quaver. The part-writing is justified by the chords that constitute the implicit or (in the continuo) explicit background to the composition.

15. Bach. Alongside the style of Palestrina, the instrumental polyphony of J.S. Bach constitutes one of the models that have determined contrapuntal theory. Whereas Palestrina's style allows barely any doubt over its rules, or at least its basic rules, the technique of Bach's counterpoint has not yet been adequately described and there is some controversy about the principles on which it is founded.

The habit of defining polyphony as a combination of equal melodic parts, the prestige of the fugue as a consummate expression of instrumental counterpoint, and a one-sided concentration on organ and keyboard music (as in Spitta's thesis of the primacy of organ style in Bach's output) all contributed to neglect of the fact that another type of polyphony, borne along by a continuo bass and with the melodic parts not of equal importance but graded, is not less characteristic of Bach's music than is the fugal type. To distort the title of a book by Halm (1913), it is possible to speak of 'two cultures of counterpoint' in Bach.

'Continuo polyphony' – or 'concertante counterpoint' – is founded on the principle of a functional differentiation between the parts: the counterpoint is hierarchical. In Bach's arias, where the writing is undeniably contrapuntal, the vocal part, the concertante instrument and the underpinning of the continuo make up a kind of three-part writing, differing from fugal writing principally in that the parts fulfil different functions throughout rather than fulfilling the same functions (e.g. subject, counter-subject or characteristic counterpoint, complementary counterpoint) in alternating groupings.

In continuo polyphony of the late Baroque period there is a coalescence of heterogeneous traditions, and it is precisely because of this variety that it displays an unsurpassed abundance of contrapuntal possibilities. These traditions included the idea of polyphonic writing originating with the *prima pratica*: a polyphony 'eloquent' in every one of its melodic parts; monodic style as the realization of a declamatory or cantabile, expressive or allegorical type of vocal melodic writing; the principle of concertante writing, with which the growth of idiomatic instrumental motif was closely associated; and, finally, the continuo as bearer of chord progressions, through
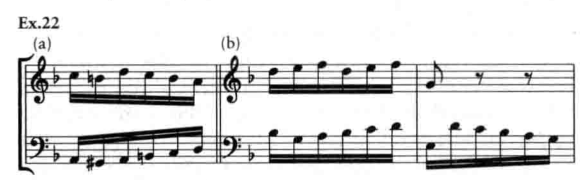
whose harmonic tonal definition a 'linear' deployment of the melodic parts was not impeded or restricted but rather, on the contrary, sustained (as already mentioned).

The idea of deducing a theory of Bachian counterpoint less from his fugal technique than from his typical concertante continuo polyphony ought not to appear too strange. For insofar as the period between 1600 and 1730, when technical developments culminated in Bach's compositional technique, has properly been described as the 'continuo period' (Riemann) and as the 'age of the concertante style' (Handschin), a historian will find it natural to affirm that concertante continuo polyphony represents the essential paradigm (resulting from the particular circumstances of the time) for Bach's counterpoint.

Since Kurth (1917) coined the term 'linear counterpoint' – a term whose subsequent use as a watchword he regarded as a misunderstanding – the controversy over whether Bach's counterpoint was primarily linearly or harmonically determined has continued to rage. In order to avoid an excessively obdurate opposition between conflicting dogmas, the technical aspect of the problem may be distinguished from the aesthetic. Technically (or 'logically') speaking, Bach's counterpoint is virtually always grounded in tonal harmony, and where the thematic aspect of his music comes into conflict with the harmonic, it is the thematic rather than the harmonic that is adjusted.

The dissonance sequence in bar 28 of the Invention in D minor (ex.22*a*) would be absurd if it were not heard as

Ex.22
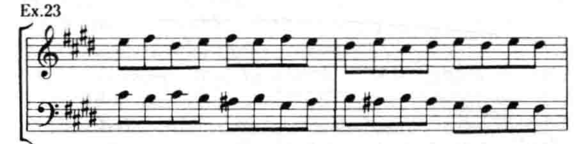


an embellishment of the chord of A minor: notes belonging to the chord in the bass coincide with accented passing notes in the upper part, and notes belonging to the chord in the upper part with unaccented passing notes in the bass. The converse is rare: the fact that in bars 11 and 12 of the same piece (ex.22*b*) a passage of counterpoint is in itself comprehensible as a progression of intervals while the chordal significance of bar 11 as a whole remains uncertain (oscillating between G minor with added 7th and B♭ major with a lower 3rd) represents an exceptional case. Consequently, Kurth's theory that the harmony is always a resultant rather than a starting-point or precondition – a theory intended as a suggestive hypothesis, and hence unable to bear interpretation as a dogma – becomes questionable or even erroneous as an assertion about Bach's contrapuntal technique. It can still remain reasonable as an aesthetic postulate, or as a requirement to be met by musical perception. It will then mean that listeners are expected to give their attention primarily to the 'movement feature' of the individual parts and understand simultaneities as means to support the music's 'linear dynamics'.

The fact that – technically, or logically, seen – many such movement features result from the necessity to resolve dissonances, and thus that the 'energetic' impetus originates in the music's harmony rather than in its linearity, need not however prevent one from perceiving aesthetically the dissonances as means of reinforcing movement features. These will thus be accorded aesthetic priority even though, in technical respects, they represent a resultant: what is logically primary will appear as aesthetically secondary, and vice versa. (The attempt totally to psychologize the theory of counterpoint, as an encroachment of a manner of aesthetic perception into the description of technical rudiments, would undermine the theory.)

If, then, Bach's counterpoint is grounded in tonal harmony, it is also motivically characterized. Neither 'lines' in Kurth's sense of the word (which are to be found in Ockeghem rather than in Bach) nor melodic designs that imitate the rhythms and pitches of speech, but rather motifs and figurations of instrumental origin represent the prime substance found in Bach's polyphony. (Fugue subjects and counter-subjects are complexes of motifs and figurations.)

In bars 9 and 10 of the bourrée from French Suite no.6 (ex.23), the simple root progression in 5ths and the
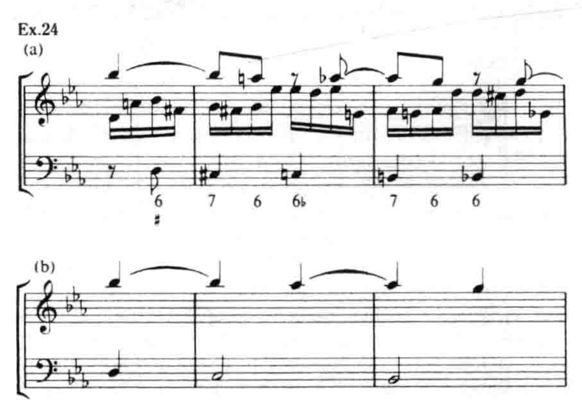
Ex.23



formulaic melodic figures overshadow the irregular dissonances: the contrapuntal details remain aesthetically unobtrusive, since logically, in the structure of the writing, they are subsidiary. The interval sequences that in the style of Palestrina were the very essence of counterpoint have now become merely a by-product of the tonal–harmonic and motivic characterization of the polyphony.

Contrapuntal phenomena that cannot be explained by reference to the usual categories may often result from the superimposition of melodic parts that move according to different rhythmic levels. In the second movement of the trio sonata from Bach's *Musical Offering*, bars 49–51, the outer voices form a chromatic chain of 6ths and 7ths in a crotchet rhythm (the bass being thematic). But the progression can be reduced to a diatonic model in minims (ex.24), a contrapuntal procedure that dates back to the 15th century. It is to this diatonic, reduced version that one must relate the inner part if the harmonies, which deviate from the norms of tonal harmony, are to become comprehensible: the notes *g′* in bar 50 and *f′* in bar 51, which appear to be dominant 7ths left unresolved, are in fact 5ths. The apparent chords of the dominant 7th are an incidental result of the rhythmic and chromatic modification of an original contrapuntal model.

Ex.24



The fact that defining Bach's counterpoint becomes a complicated business, since one has to speak both of concertante continuo polyphony and of hierarchically organized counterpoint, ought not be thought a deficiency. It is precisely to the multiplicity of historical conditions on which it is based that Bach's polyphony owes, first, its abundance of figural material (and that has always been a cause for admiration) and, second, its numerous determining factors, which could only fail to be appreciated when it was sought to deduce the counterpoint from a single principle, that of 'linearity'.

16. THE CLASSICAL AND ROMANTIC ERAS. The period between the later years of the 18th century and the beginning of the 20th is accounted one in which counterpoint sank to being a mere academic exercise, leaving barely recognizable traces in the practice of composers of piano and operatic music. Yet an immense landscape of musical works bearing a primarily homophonic imprint is relieved by isolated polyphonic works or groups of works which, in both spirit and technique, recall older styles. Archaistic counterpoint, looking back to the models of Palestrina or Bach, was by no means the only one; types can be cited that distinguish this period from earlier centuries (provided one does not cut off access to the phenomena that constitute the typical counterpoint of the 19th century by the use of a definition restricting the concept of genuine counterpoint to the older style).

The revival of Palestrina's style, a throwback for which the spirit of the Romantic movement was responsible, was sustained by the enthusiastic belief that only 16th-century vocal polyphony could be 'true church music': a maxim shared by Protestant writers (such as E.T.A. Hoffmann and Thibaut) and Catholic alike. Since it remained restricted to sacred music, this reverence for Palestrina could even be totally reconciled with the championing of musical 'progress' which the New German school believed it stood for: Liszt sympathized with the aims of the Cecilian movement, and that left its mark on his compositions. In the 19th century, of course, the most important aspect of Palestrina's style used to inculcate a devotional frame of mind was not so much the strict technique of composition as rather the 'seraphic tone' of a music whose tempo was dilated so that it could be made to convey the notion of hallowed strains felt to be emanating from some Great Beyond. Although Bellermann's work in laying down precise rules for composition in this style (1862) came about in connection with the church music revival, it also indicates that the objective task of historical reconstruction became divorced from Romantic enthusiasm.

While the revival of Palestrina's style appears primarily to have been a matter of resuscitation and performance of existing music, and only secondarily intruding into the realm of composition, the influence of Bach's counterpoint was of concern to composers: it was a matter of their professional equipment. The influence exerted by Bach on Chopin and Mendelssohn, Schumann and Brahms should not be sought solely in fugues and fughettas: it can also, and indeed particularly, be felt in their character-pieces. The problem that Romantic composers sought to solve by referring back to Bach consisted in the difficulty of writing in a 'strict style' – hence without falling into the technical heedlessness of the general run of operatic and keyboard music – while producing works that were poetic rather than prosaic (under which heading Schumann categorized not just light music but also the merely technical work of art). What they saw realized in exemplary fashion in the music of Bach was the idea of music at once contrapuntal and full of character, at once strict and eloquent: music in which the characteristic and the eloquent features of a contrapuntally differentiated texture were not forced on it from outside but were actually generated by it.

In the instrumental music of the Classical and Romantic eras the fugue represents a kind of counterpoint thought of as 'strict', although actually it was a special case of 'free style'. However, sonata and fugue – or rather, sonata form and fugal technique – were closely related: there was a tendency for the 'two cultures of music' to coalesce into a third. On the one hand, as demonstrated by Haydn's evolution from op.20 to op.33, fugue and fugato were prerequisites of thematic working out in the technique of Classical and Romantic development sections. On the other, as the tendency grew for thematic development to spread over entire movements, it became logical to characterize the development section by an intensification of motivic work to the point of fugal technique and thus mark it out as distinct from the exposition and the recapitulation. In Beethoven's late quartets, in Brahms and even in Liszt, fugal technique was in effect displayed as a consequence of thematic working.

The continuation of the second subject in the first movement of Schubert's String Quintet in C, a melody in canon, provides a perfect example of the realization of an idea that constantly recurs in the 19th century, in operatic ensembles as well as in subsidiary themes of Bruckner symphonies: the idea of a cantabile counterpoint, or of a contrapuntal cantabile style. The fact that to aestheticians this must have seemed a hybrid, since it flouted the convention whereby cantabile was associated with homophonic style and polyphony with an unbending thematic style, was seen by composers less as an inhibiting factor than as a challenge to transform this contradiction into an aesthetic proposition and thus a benefit. Indeed, it was characteristic of the 19th century that it tended to bring together apparently mutually exclusive opposites.

The thematic combinations in the prelude to Wagner's *Die Meistersinger* and in the final duet of *Siegfried* – the simultaneous, not wholly unforced, presentation of leitmotifs that had been independently coined – were felt by Schenker to be a betrayal of the concept of counterpoint; Richard Strauss on the contrary praised them as the only adequate form of counterpoint in an age of 'expressive' music (and took the idea to technical and aesthetic extremes in *Salome* and *Elektra*, as 'psychological counterpoint'). Here it is undoubtedly a matter of counterpoint as an expression of literary ideas: the motifs are not related as melodic lines but associated aesthetically as symbols of ideas and emotions, while being technically pieced together as encrustations around one and the same chord (not without fissures and flaws). The procedure may be thought technically questionable; but during a period typified by music drama and symphonic poems – genres bearing a strong literary stamp – it should not seem surprising if these literary tendencies infiltrated contrapuntal technique. Or, to put it another way, if one is going to condemn literary counterpoint, one's judgment must also include literary music as a whole.

Polyphony written around chords, and there less for its own sake than for the fact that it imparts a richer and more variegated effect to the orchestral sound, has come into disrepute as 'pseudo-polyphony'. This term, either explicitly or tacitly, contains the aesthetico–moral reproach that counterpoint, which ought to be an end, has here been relegated to the role of a means, a factor subservient to the quality of sound: instead of being rendered clear by means of instrumentation, the exact opposite happens and it is made to serve as a vehicle of sonority. (Instruments whose parts are characterized by expressivity make a better sonorous impact, even though the details of what they have to say are quite inaudible.) In this judgment is concealed a prejudice that the parameters of music fall into an unalterable hierarchical order: according to this, contrapuntal structure would as a matter of course be the primary factor and instrumentation merely secondary. In the evolution of composition during the mid-20th century this prejudice has been overthrown, so that in retrospect even a historical phenomenon such as the 'degradation' of counterpoint to a means towards richness of sonority appears in a very different aesthetic light.

Textbooks, which for didactic reasons are inclined to simplify matters by setting up clear antitheses, suggest that counterpoint functions as an 'opposite' to harmony, thus promoting the view that an evolution of harmony embracing varied chordal structures and methods of linking chords must necessarily entail a suppression of polyphony. But in the music of Brahms and Wagner the opposite is patently the case. The harmonic richness characteristic of Brahms forms a corollary to a kind of melodically conceived bass writing (instead of being confined to a small number of supporting notes); and the relationship of such a bass to the melodic line becomes a contrapuntal framework for the compositional technique. In Wagner's harmony it is the individual characterization of chords by means of dissonances and chromatic variants that creates consequences in the contrapuntal writing: on the one hand the dissonant, complicated chords impel their own part-writing; on the other, since the root progression in the bass is often weak and not capable of sustaining its load, chords must be linked by motivic part-writing. Hence the part-writing must tend towards polyphony if the juxtaposition of chords is to have the effect of a compelling progression.

17. 20TH CENTURY. The emphasis on counterpoint in music after 1910 can be seen as a corollary of the diminishing importance of tonal harmony. Chordal coherence lost its fundamental importance, and did so regardless of whether tonality was dissolved (Schoenberg, Berg, Webern) or metamorphosed (Stravinsky, Bartók, Hindemith). The various types of expanded tonality (whose principal feature is not, however, expansion) appear as hierarchically ordered systems analogous to traditional tonality; but it is less chords than individual notes round which they spin a web of relationships, so that it is more natural for the tonal structures to be characterized by melodic and polyphonic than by homophonic style.

Among the techniques that dissolved tonal harmony, bi- or polytonality is notable for its tendency to promote a contrapuntal style. Although it appears to proceed from the superimposition of chords of different keys (as in Strauss's *Elektra*), it is possible to consider the contrapuntal manifestation (as in Milhaud) as the truly representative one. Polytonal (or polymodal) counterpoint is a paradox of compositional technique in that the tonal atomization of the style as a whole requires a particularly clear tonal characterization of the individual parts; otherwise polytonality – whose aesthetic import consists in the pointedness of its effect – will turn into the grey on grey of tonal indistinguishability.

The problems of 12-note counterpoint inevitably raise the problems of 12-note technique as a whole; here it is necessary to restrict the discussion to comments on some misunderstandings or details that have been taken out of context. First, the 'emancipation of the dissonance', the liberation of dissonances from the necessity of resolution, merely means that the specific difference between consonances and dissonances, which gave rise to the dependence of dissonances on consonances, has been abolished, and not that chords no longer possess varying degrees of consonance and dissonance with which the composer can work (Krenek, 1940). In 12-note counterpoint, too, there is a 'harmonic gradient' (Hindemith, 1937). Second, Schoenberg's procedure of formulating a 12-note row in such a way that the first half of the original form together with the first half of the inversion transposed down a 5th form a 12-note complex (what Babbitt called 'combinatoriality') represents a way out of the dilemma: for the principle of dodecaphony, the non-repetition of notes before a row has been stated in its entirety, is contravened as soon as incidental note repetitions are produced by the simultaneous use of different forms of the row. Where the row itself is a primarily melodic principle, combinatoriality presents itself as a sustaining principle of a kind of 'strict writing' in 12-note counterpoint. Third, dodecaphonic counterpoint in Schoenberg (though not in Webern) is to be understood as thematic or motivic counterpoint. Schoenberg did not construct 12-note rows in an abstract way, but as thematic shapes (though naturally they would be modified for constructional purposes); and the assertion that by virtue of dodecaphonic technique – as distinct from free atonality, which tended either towards dependence on a text or towards an aphoristic style – it would once more be possible to compose large-scale forms in instrumental music simply means that dodecaphonic technique permitted the formulation of themes capable of sustaining a large-scale musical structure.

The term 'linear counterpoint' (Kurth, 1917) should not be mistaken as a synonym for a heedless sort of polyphony paying no attention to vertical simultaneities. Its distinctive feature is rather the concept of melody, which served as the starting-point for the adherents of the 'new objectivity' when they set up linear counterpoint as an anti-type to the Romantic harmony they despised: the notion of a kind of melodic writing not reliant on chords and chordal progressions, but evolved from the alliances and oppositions of leaps and steps, ascents and descents, long and short values, indeed a kind of structure of pitch and rhythm representing a 'state of energy' (Kurth) and striving towards an equilibrium which, however, it can only achieve at the very last, so that the melodic movement will not come to a standstill before the final cadence. Counterpoint, however, is in this style nothing more than multiple melody, and is subject to the same criteria of energy as is a single melody: the parts support, enhance

or contradict each other; they cross or complement each other.

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KURT-JÜRGN SACHS (1–11), CARL DAHLHAUS(12–17)

Countersubject. In a fugue, a second theme that figures prominently but is subordinate in importance to the SUBJECT. A countersubject proper is presented in the exposition in orderly fashion, that is, each voice immediately follows its opening statement of the subject by stating the countersubject in counterpoint with the next statement of the subject in the next voice to enter. In order for the combination of subject and countersubject always to produce good counterpoint, the two must be composed in INVERTIBLE COUNTERPOINT so that they work properly together no matter which is above the other. After the exposition is finished, there is no standard procedure for handling the countersubject and it may be dealt with as the composer wishes (for further detail *see* FUGUE, §1). Most musicians agree that the presence or absence of a countersubject is not a defining feature of fugue, although its presence is requisite in the FUGUE D'ÉCOLE. The idea of a standard countersubject can be traced to an interest in combining fugue with invertible counterpoint on the part of a circle of German musicians working in Hamburg and Lübeck in the 1660s and 70s that included Matthias Weckmann, Reincken and Buxtehude. (P. Walker: 'Zur Geschichte des Kontrasubjekts und zu seinem Gebrauch in den frühesten Klavier- und Orgelfugen Johann Sebastian Bachs', *Das Frühwerk Johann Sebastian Bachs: Rostock 1990*, 48–69)

PAUL WALKER

Countertenor. A male high voice, originally and still most commonly of alto range, though the title is increasingly employed generically to describe any adult male voice higher than tenor. Historically, it derived in England from the CONTRATENOR line in late medieval and Renaissance polyphony, via *contratenor altus* ('high contratenor'), which – used interchangeably – became 'countertenor' and 'altus', then alto (as in Italian nomenclature) and, later still, even 'male' alto (*see* ALTO (I), ALTUS and CONTRALTO; *see also* HAUTE-CONTRE).

1. The term. 2. The voice. 3. The revival.

1. THE TERM. From the late 13th century onwards, manuscript and later printed sources of French, Netherlandish and (eventually) English music almost invariably used the original Latin form 'contratenor' for this vocal line which, into and throughout the Renaissance, rose gradually in range and tessitura. In England, the anglicized form 'countertenor', or 'counter-tenor', seems to have become common spoken usage by the early 16th century (*Oxford English Dictionary*), though the part (and by implication broadly the vocal range) was also called 'contra', or 'counter'. The vocal range required also suited many 'meane' parts. Morley, in *A Plaine and Easie Introduction* (1597, pt 3), frequently employed the term 'countertenor' (though regularly cut to 'Counter') to denote a line of instrumental or vocal polyphony which lies slightly above the tenor and is usually written in a clef a 3rd away from that part. In these and still later examples, the original 'contratenor' character persists to some extent, in that the part occasionally crosses, 'counters' or repeatedly 'encounters' the tenor. When there were two countertenor parts, mostly of about equal range, they tended to cross each other frequently; this persisted well into the 18th century. Boyce's *Cathedral Music* (1760–73) continued to print the ancient term 'contratenor' against the countertenor/alto line(s), e.g. *contratenor cantoris primus*.

Repertory, sacred and secular, was written for male high-voice soloists, who usually employed FALSETTO (a colloquial, erroneous and misleading term for second-mode phonation or pure head register), exclusively or in part. In different countries and periods they became titled, variously, 'countertenor', 'Alto', 'altist', 'falsettist', 'Contralto', or 'Haute-contre'.

2. THE VOICE. Contrary to popular understanding, the male high voice employing 'falsetto' was never an exclusively English phenomenon. It has been cultivated variously, worldwide, and played an important part in the earliest and middle development of Western music, especially in the Low Countries, Germany, Spain, Italy, France and England. It has however been argued that this second-mode use came to Britain only in the late 17th century, roughly parallel with the extended visit of the first ecclesiastical castrato, and about 20 years before the arrival of the operatic castratos, *c*1707. During the height of the CASTRATO period in mainland Europe, second-mode users, while flourishing in choirs, suffered near extinction as secular soloists, especially as some seem to have counterfeited for castratos. In England, visiting stage and oratorio castratos were deputized for by indigenous countertenors and women. Handel, for example, sometimes exploited this and made his final choice to suit the circumstances.

By the 19th century, although the second-mode specialist had faded as a soloist in mainland Europe, the mode itself survived as an option in the male voice, as in, for example, the 'contralto tenors' of the Capella Sistina. In England, the second-mode tradition continued to thrive in cathedral and church music, academia and the numerous glee clubs although, as the female contralto began to predominate everywhere else, the countertenor/alto gradually lost ground to her in the oratorio chorus. Already, he featured ever more rarely as an oratorio and concert soloist, having come increasingly to be known only as alto, later 'male alto' (the prefix came to be affixed when women started to sing alto parts in public performance in which vocal titles were used).

The triumphant re-emergence of the solo countertenor came primarily from England. The artistry of Alfred Deller (1912–79) was largely responsible, from the mid-1940s, for the renaissance of the title 'countertenor' and the presence of the voice in a secular, solo capacity on the mainstream concert platform and the stage. Deller was followed closely by John Whitworth and, in America, Russell Oberlin. It has not been fully acknowledged, however, that the countertenor survived both in title and employment in early British and American recordings (*c*1904 – late-1930s) of popular ballads and ephemeral material.

Like all voice-types, the countertenor's vocal style, timbre and character have adjusted to suit changes in musical fashion. This caused confusion and controversy during the late 20th century when the perceived 'correct' vocal type was sought for music of a particular genre or period. Although some writers have tried to avoid all titles except the generic though ambiguous 'falsettist', traditional opinion argues that the countertenor is simply the historical (male) alto who employs, almost exclusively, highly developed second-mode phonation, the pure head register. A more specific definition is that the countertenor must always have a tenor or light-baritonal first-mode with a second-mode extension. Another view is that alto and countertenor voices are distinct, and distinguishable, in that (it is claimed) the alto is merely a falsetto from a bass or baritone's fundamental register, while the true countertenor has a 'natural' tenor first-mode – i.e. not 'falsetto' – with an abnormally light, high range and able to maintain an unusually high tessitura like, it is argued, the French *haute-contre* (there is also, however, much disagreement in this regard about the historical *haute-contre*).

Radiographic evidence has been presented (Ardran and Wulstan, 1967) to support the view that both 'countertenors' and 'altos' are 'falsettists', in the sense that both produce their voices by the same physiological means, although Deller added that this was 'an over-simplication . . . no amount of work will produce a clarion sound from what Nature has (inscrutably) designated a bugle'. Both opinions were broadly endorsed by Giles (1982), who further argued that there are several exploitative, different subdivisions of second-mode phonation which produce contrasting timbres; this was supported by conclusions based on xeroradiographic-electrolaryngographic analysis (Welch, Sergeant and MacCurtain, 1989).

Other than the philological aspects of the title 'countertenor', the reason for the quasi-high-tenor tonal quality available to him, so often cited as a vital ingredient, is probably that, in both the countertenor's second-mode and the lyric tenor's upper first-mode phonation, the vocal folds are stretched longer, are thinned and are more elastic. The difference is that in the countertenor's second-mode state, the arytenoid cartilages are closed, resulting in a shorter total length of fold, resulting in a higher pitch.

Nevertheless, current confusion regarding the countertenor voice probably occurs because, before the early 19th century, it was acceptable for male singers of all vocal denominations to employ some second-mode phonation when they wished, and because, in practice, the male voice seems to have been regarded as something of a 'composite' vocal instrument with specialist domains, rather than being pressed into stereotypical categories, as in the view during the mid-19th century and since.

Using these later methods of classification, the countertenor seems to be divisible into three or four groups: High and Ultra-high and two categories of Low (with minor subdivisions): these titles indicate preferences or tendencies in vocal production rather than distinct ranges. Many British high countertenors, reluctant to use first-mode at all, employ exclusively the expertly extended, developed second-mode. But second-mode's antiphrasis, 'falsetto' (a misleading misnomer), is a perfectly natural vocal state, available in undeveloped form in almost every male, and can itself produce two main sub-modes or varieties, upper-second-mode and middle-second-mode/pharyngeal. Most high countertenors normally use both sub-modes; if they wish, they can opt to employ upper-first-mode too, which is usually light baritone- or tenor-toned.

The adult discantus singer of the Ars Nova and Renaissance was, it seems, a rare variety of high countertenor, employing much high range upper-second-mode, as did the Spanish falsettist. Originally largely displaced by the castrato soprano, this species, now sometimes titled 'sopranist', reappeared with distinction in formal music in the 1980s and 90s. Invariably, he needs to use his tenor- or light-baritonal first-mode for lower-pitched notes.

The first category of low countertenor works essentially in middle-second-model/pharyngeal, perhaps adding a little upper-second-mode for special effect, and he often joins his upper-first-mode to middle-second-mode (either tenor-toned or light-baritonal). The second type is the rarely-found tenor-altino, who usually possesses an uncannily light first-mode but frequently sounds as if he uses at the top of his compass much the same mechanism (i.e. second-mode) as other countertenors.

Some commentators argue that *haute-contre* (high-contra) singers originally employed second-mode phonation and were therefore simply French countertenors; and that originally their ranks probably included all three countertenor types. Nevertheless, by the early 19th century, when the *haute-contre* was becoming virtually extinct, they seem to have evolved into singers very like modern, high, lyric tenors. Contemporary accounts however indicate that they used an over-extended *voix-mixte* too high in the range for comfort (theirs or the audience's). In revival, however, *haute-contres* have mostly reverted to using earlier vocal techniques.

The countertenor should therefore be considered a survivor from an earlier, more versatile, male vocal method. The range available through the use of such a technique would appear to have enabled most singers who today are called 'countertenor' to have sung most parts in early polyphony, according to individual vocal

timbre, range and inclination. Historically, to qualify for the title 'countertenor' (when that title finally evolved), a singer would seem to have required unrestricted use of second-mode phonation, with the optional employment of first-mode, in a ratio appropriate to the music being performed; this is still the case.

3. THE REVIVAL. The renaissance of the countertenor voice in the mid-20th century was closely associated with the specially gifted singer Alfred Deller (1912–79), who was an alto in the choir of Canterbury Cathedral, and later that of St Paul's Cathedral. When he began his career as a soloist, he worked closely with the composer Michael Tippett; they agreed that a return to the term 'countertenor' would be appropriate largely because the repertory they were immediately concerned with was drawn from Purcell (himself described as a countertenor) and his contemporaries. In revivals of such works as *The Fairy Queen*, the new generation of countertenors led by Deller played a prominent part. They have continued to take an important role in the early music movement and have increasingly shown an ability to cope with the male contralto and mezzo-soprano roles in the operas of Handel and other Baroque composers, as well as the oratorio roles originally written for the male high voice (such as David in *Saul* and Micah in *Samson*); staged revivals and recordings sometimes prefer women singers in these roles but many have favoured countertenors (for example in *Giulio Cesare*, *Orlando* and *Ariodante*) who have developed the volume and penetrative quality of tone necessary to project the roles in the theatre. This movement began in Britain, with such artists as John Whitworth, Paul Esswood, James Bowman and, later, Michael Chance; there have also been several distinguished American singers, among them Russell Oberlin, Drew Minter, David Daniels and Derek Lee Ragin, the Belgian René Jacobs, and in the 1980s and 90s several Germans, notably Jochen Kowalski and Andreas Scholl.

Modern composers of opera have also shown interest in this newly available voice. Britten wrote the role of Oberon in *A Midsummer Night's Dream* (1960) for Deller; this remains the countertenor's most attractive part and has been sung by Oberlin and, in many further productions, by Bowman. Other modern operas using the voice include Britten's *Death in Venice* and Glass's *Akhnaten*. An imaginative feature of Reimann's *Lear* is the casting of Edgar as a countertenor, particularly effective in the howling of 'poor Tom'. There has also been a movement to extend the countertenor's sphere so as to include such roles as Gluck's Orpheus, Pharnaces in Mozart's *Mitridate*, Orlofsky in *Die Fledermaus* and the Tsar's son in *Boris Godunov*; this has led to a generation of singers who claim for the voice dramatic qualities that dissociate it from the main British tradition emanating from Deller.

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PETER GILES (1, 2), J.B. STEANE (3)

Country dance. An English dance widely popular in the 17th century. It spread to the Continent, particularly France, where it became known as the CONTREDANSE.

See ENGLAND, §II, 4.

Country music. A popular music style. It has its origins in not only country dance tunes and archaic ballads of Anglo-Saxon and Celtic origins, but also 19th-century popular songs, black-American blues and gospel songs, and the sacred numbers that stemmed from the successive waves of religious revivals that began in the 18th century. Over a span of 75 years country music has evolved from a folk-derived art form, performed mostly by rural amateurs, into a complex multi-million dollar industry. The earliest country musicians played for country dances, or sang on street corners to earn a living (fig.1). In contrast, the contemporary stars of country have virtually worldwide name recognition and receive large sums for concert appearances.

1. Early developments: the 1920s and 30s. 2. Western swing, honky tonk and bluegrass. 3. The Nashville sound. 4. New Country.

1. EARLY DEVELOPMENTS: THE 1920S AND 30S. The development of commercial country music began in 1922 and the following year, when the Victor and Okeh companies recorded respectively the fiddlers Eck Robertson of Texas and John Carson of Georgia. Carson had a rough instrumental and vocal style but enjoyed considerable popularity among the working class in Atlanta and he, particularly, stimulated a search for other rural musicians of quality. Led by Ralph Peer, who worked first for Okeh and then for Victor, and Frank Walker of Columbia rural artists, based in Virginia, North Carolina, Georgia, and Tennessee, began to make recordings for what were labelled 'old-time tunes' or 'old familiar tunes'. String band music dominated the early years with groups such as Gid Tanner's Skillet Lickers, Charlie Poole's North Carolina Ramblers, and Ernest Stoneman's Dixie Mountaineers, along with Carson's band, in the pre-eminent position. Riley Puckett was a popular vocalist in his own right and the singer and banjoist Uncle Dave Macon of central Tennessee popularized a minstrel-derived style. Numerous amateur and semi-professional performers visited either the permanent recording studios in northern cities or makeshift studios in the South. Some recorded only once while others returned for repeated sessions, as what might be termed a star system had not yet developed. In addition to these folk-derived recording artists, musicians with a more or less professional background, such as Texas-born Marion Slaughter (most commonly known on record as Vernon Dalhart), began



1. 'The Sources of Country Music', including players of the Appalachian dulcimer, fiddle, banjo and guitar: mural by Thomas Hart Benton, completed 1975 (Country Music Hall of Fame and Museum, Nashville)

recording country-oriented material and had the first large-scale success with a two-sided Victor disc, *The Prisoner's Song* and *Wreck of the Old '97*. Others who followed in the Dalhart style included the vocalist and songwriter Carson Robison and Frank Luther.

In 1927 Ralph Peer of the Victor firm conducted recording sessions in Bristol, Tennessee, for both established performers like Ernest Stoneman and newer acts, of whom two soon rose to prominence. The Carter Family of Scott County, Virginia, consisting of A.P. Carter, his wife Sara and sister-in-law Maybelle, made more than 250 recordings over 14 years and have exercised a continuing influence in the music, partly through their children and grandchildren. The other Bristol discovery, Jimmie Rodgers, a Mississippi-born former railroad brakeman, sang in a style largely derived from black-American blues performers augmented by his distinctive blue yodels. Rodgers died prematurely in May 1933 from the effects of tuberculosis, leaving a legacy of some 110 songs and a number of other significant protégés who began their careers by emulating his style. This latter list includes Cliff and Bill Carlisle, Gene Autry, Jimmie Davis, Hank Snow and Ernest Tubb.

Alongside recordings the genre also spread through the medium of live radio broadcasts. The two most significant early stations, WLS Chicago and WSM Nashville, both developed Saturday night live audience programmes that became mainstays of network radio. 'The National Barn Dance' in Chicago produced the first person to achieve major stardom via radio in Bradley Kincaid, and then western cowboy-styled singers, first with Autry and later Rex Allen, who both went on to experience notable careers in motion pictures. They also developed the first husband and wife duo to become stars in the North Carolina-born Lulu Belle and Scotty (Wiseman). 'The Grand Ole Opry' in NASHVILLE utilized the services of several Tennessee string bands typified by the Possum Hunters, Uncle Dave Macon, the Delmore Brothers and, from 1938 onward, Roy Acuff who would be the leading country artist in the 1940s. Although 'The National Barn Dance' died out in the 1960s, 'The Grand Ole Opry' continues to thrive, and it became the major factor in the development of Nashville as the principal centre of the country music industry in the immediate years after 1945.

Two musical subtypes of country that developed in the 1920s included cowboy or western and Cajun, which developed in the French speaking portions of southern Louisiana. Victor recorded the first COWBOY SONGS in August 1925 by Carl T. Sprague; *When the Work's all Done this Fall* became the hit of the session and Sprague returned three more times to the studio. Other early purveyors of cowboy songs included Jules Allen, Harry McClintock, and the Cartwright Brothers. By the 1930s, however, either movie cowboys such as Autry, Tex Ritter, and Roy Rogers or smooth vocal trios such as the Prairie Ramblers or the Sons of the Pioneers came to dominate the field. Female performers made inroads here too typified by yodelling cowgirl Patsy Montana and the duo of Milly and Dolly Good (the 'Girls of the Golden West'). CAJUN MUSIC had only a small audience in the 1920s but its earlier sounds, dominated by accordion and fiddle, had a special quality that eventually influenced the country mainstream. Pioneers in this music included Joe Falcon, Leo Soileau, Dennis McGee and, from the mid-30s, the Hackberry Ramblers.

The Great Depression hit country record sales hard as incomes plummeted, for it was the agrarian and working classes who bought the records. Many artists ceased recording and some companies went into bankruptcy, receiverships and reorganizations. By the mid-1930s a

modest recovery began, one new firm Decca entered the market in 1934, and sales began to increase. In the Southeast, duet acts with two guitars, typified by the Delmore Brothers, or mandolin and guitar, by the Monroe Brothers and Blue Sky Boys, did well. A somewhat updated version of the older string band persisted, most successfully developed by the North Carolina group Mainer's Mountaineers.

2. WESTERN SWING, HONKY TONK AND BLUEGRASS. In Texas and westward a country version of the big band sound evolved into what would eventually become known as WESTERN SWING, a style that featured multiple fiddles, electrified instruments, smooth pop sounding vocals, and sometimes horns. After briefly working together Bob Wills's Texas Playboys and Milton Brown's Musical Brothers pioneered the style, although Brown's early death in 1936 limited his fame. The Wills and Brown parent group, the flour company-sponsored Light Crust Doughboys, also adapted this sound, as did Bill Boyd's Cowboy Ramblers. Numerous other Texas swing bands flourished in the late 1930s, including the Tune Wranglers, Jimmie Revard's Oklahoma Playboys, and those led by Cliff Bruner and Adolph Hofner. By the 1940s western swing began to flourish on the West Coast, and Wills migrated there leaving his younger brother in Tulsa to form a new group, Johnny Lee Wills and his Boys. Spade Cooley also developed a fine California-based band and actually gave the name 'western swing' to the music. While the popularity of the music faded by the early 1950s (except for Hank Thompson and his Brazos Valley Boys), its influence remained and eventually enjoyed a revival of sorts in more recent years.

In part the popularity of western swing reflected the increasing importance of the juke box trade in determining the record market: jukebox distributors became major purchasers of records. The saloons and cafés that dotted the rural South and Midwest as well as working-class sections of cities had tens of thousands of customers who listened to country songs while relaxing there. Texas swing music had considerable impact on the jukebox trade and so did the style that in a sense developed for it, which came to be known as HONKY TONK music.

Honky-tonk music, so called from the nickname for the taverns where its listeners gathered, usually consisted of a strong vocal with instrumentations generally provided by an electric steel guitar and a fiddle, with some rhythm support. Song topics increasingly dealt with unfaithful love, broken hearts and rowdy lifestyles to a greater degree than earlier. Early practitioners of the type included Louisianans Jimmie Davis, as he moved away from Rodgers stylings, and Buddy Jones, a Shreveport policeman who performed the more rowdy material while Davis moved more in the direction of middle-class respectability as his political career advanced. The first real honky-tonk widespread hit, however, was Ernest Tubb's *Walking the Floor Over You* in 1941, which the so-called Texas Troubadour followed with numerous others over the next several years. Honky-tonk stylings had become dominant by the end of World War II, when a new wave of major recording artists burst upon the national scene led by Hank Williams (fig.2), whose hundred or so original songs included many that became standards. Other major figures in this style included Hank Snow, Hawkshaw Hawkins, Lefty Frizzell and Eddy Arnold. The latter eventually moved toward a more middle-of-the-road style, alienating some hard country fans, but on the whole enjoying more long-range success than any other artist in country music history.



2. Hank Williams

World War II helped increase the audience for country music as the young soldiers and other rural dwellers took it with them to military camps and the urban defence plants. The war and its aftermath also spread the country music horizons to northern American cities, Europe and East Asia.

Beginning in April 1948, another major radio barn dance 'The Louisiana Hayride' began broadcasting from KWKH in Shreveport. It soon developed a number of country stars including Hank Williams, Faron Young, Webb Pierce, Red Sovine, Johnny and Jack, Kitty Wells and Johnny Horton. With the exception of Horton, these artists moved on to Nashville and the Opry once they had accumulated a few successful recordings. For a time the Hayride became known as 'the Cradle of the Stars' and even Elvis Presley appeared on it as a regular for a year in the mid-1950s. Somewhat later, a prime time ABC network television programme 'The Ozark Jubilee' from KWTO Springfield, Missouri enticed Opry star Red Foley to become its principal star. The show flourished from January 1955 until September 1960 and helped advance the careers of several younger performers including Wanda Jackson, Brenda Lee (fig.3), Bobby Lord, Norma Jean, Marvin Rainwater, LeRoy VanDyke and Porter Wagoner.

While the honky-tonk style dominated country music through the mid-1950s, countertrends remained in evidence. Opry star Bill Monroe, formerly of the Monroe Brothers, developed a newer up-tempo form of the older string band sound featuring instrumental leads of mandolin, fiddle and, most notably, the three-finger picked five-string banjo initially played by Earl Scruggs; others soon emulated the style of Monroe and his Blue Grass Boys. Scruggs and Monroe's lead vocalist Lester Flatt



3. Brenda Lee

formed their Foggy Mountain Boys and, in the mountain regions of western Virginia, the Stanley Brothers had their Clinch Mountain Boys. Don Reno and Red Smiley led another fine group as did Jim and Jesse McReynolds, Mac Wiseman, Jimmy Martin, Carl Story, and the Osborne Brothers. Although bluegrass numbers seldom appeared on national charts BLUEGRASS MUSIC managed to flourish anyway, especially in the Appalachian region and in cities with large contingents of Appalachian migrants.

Another musical strain clung to the more traditional country sounds that had been brought through the World War II era by Roy Acuff. While sometimes adding electrical instruments, their vocal styles and heavy reliance on sentimental and sacred songs reminded listeners of pre honky-tonk country. Early practitioners of this style included the Bailes Brothers and the husband and wife duo of Lynn Davis and Molly O'Day, the latter of whom emerged as a strong solo vocalist. Songwriter Odell McLeod (known as Mac Odell), Esco Hankins, Grandpa Jones, Jimmie Skinner, and another husband and wife team, Wilma Lee and Stoney Cooper, also exemplified this style. The best, however, were probably the Louvin Brothers who not only had some of the best harmony in the history of country music but also contributed a large number of original compositions to the bluegrass and traditional country genre.

3. THE NASHVILLE SOUND. The emergence of Elvis Presley and his other rockabilly emulators in the mid-1950s (Jerry Lee Lewis, Carl Perkins, Johnny Cash (fig.4), Conway Twitty, Buddy Holly and the Everly Brothers) dealt mainstream and traditional country music a severe commercial blow as much of their youthful audience was lost to the new fads in sound. Hard country musicians often found a slackening demand for their services and a few even made a sometimes futile effort to perform rockabilly material. By the early 1960s country music had begun to recapture much of its old audience and also win new followers, largely through the development of the NASHVILLE SOUND, which consisted of a modification of the older country sound through taking off some of the hard edge by using such techniques as a string section or a choral backing to broaden the audience appeal. Chet Atkins, who had won acclaim as both a solo and session guitarist, along with various other record producers played a major role in the evolution of the Nashville sound.

The popularity of the Nashville sound brought vocalists who had already displayed some appeal to pop audiences (Johnny Cash, Conway Twitty and Marty Robbins) closer to their country roots. Ray Price, who had enjoyed success as a honky-tonk singer with songs like *Crazy Arms* and *Heartaches by the Number*, moved toward the Nashville Sound in the early 1960s with numbers like *Danny Boy* and *Night Life*. Perhaps the most successful purveyor of the new sound, Texas-born Jim Reeves, had strong crossover hits such as *Four Walls* and *He'll have to go*. Others who did well in this styling included the brother and sisters vocal trio The Browns, Ferlin Husky, Eddy Arnold, Hank Locklin, Jimmy Dean and the leading female singer of the early 1960s, Patsy Cline (fig.5), who like Reeves suffered a premature death in a 1963 plane crash. George Jones, another Texan, continued on as a highly successful honky-tonk performer with only slight modernization of his sound.

The 1960s also witnessed a growing number of prominent women in the industry. The earliest female solo performer, Roba Stanley, had recorded in 1924, but the first women to attain renown had been in the forefront of family or vocal groups, such as Sara and Maybelle Carter in the former instance and Patsy Montana with the Prarie Ramblers in the latter case. Women also received attention as part of duos, such as Lulu Belle Wiseman and Wilma Lee Cooper. Molly O'Day, the wife of duet partner Lynn Davis, emerged in the late 1940s as the more dynamic half of the team but her commercial career virtually ended with her 1950 religious conversion. On the West Coast, Rose Maddox likewise became the



4. Johnny Cash



5. Patsy Cline

most salient member of the Maddox Brothers and Rose, but did not really become a solo performer until after Kitty Wells attained stardom in the early 1950s. Since Wells had also emerged from a family group in a sense, Kitty being the wife of Johnny Wright of the Johnny and Jack brother-in-law duet, Patsy Cline could be considered the first to be successful with neither a performing family nor husband.

By the time Cline died the number of country girl singers had begun to increase substantially, including Jean Shepard, Skeeter Davis and Dottie West. Wanda Jackson shifted from hard country to rockabilly and then moved back into the country mainstream while her one-time teenage friend Norma Jean rose to fame on Porter Wagoner's syndicated television program. Melba Montgomery performed both hard country solo numbers and in duet with honky-tonk singer George Jones. Connie Smith emerged as the most likely female superstar in the mid-1960s, but was eventually surpassed by two mountain girls, Kentucky's Loretta Lynn and Tennessee's Dolly Parton, who joined Wagoner's TV show in 1967. Tammy Wynette and Barbara Mandrell did quite well for some years, but never quite had the long-lived appeal of Lynn and Parton.

The 1960s also saw the rise to prominence of a number of vocal groups. The trend started with the Statler Brothers in the middle of the decade, continuing in later years with the Oak Ridge Boys and Alabama. Family groups such as Larry Gatlin and the Gatlin Brothers, the Forrester Sisters and the Bellamy Brothers have also made their mark along with the duo of Brooks and Dunn. At the start of the decade the West Coast centre of musical activity had shifted from the greater Los Angeles area to the smaller interior city of Bakersfield: earlier artists such as Ferlin Husky and Tommy Collins had been based there. The moderate success of Wynn Stewart, augmented especially by tremendous popularity of Buck Owens and his Buckaroos, followed by that of Merle Haggard, later firmly established the city's importance. The partial move of Owens to Nashville to star alongside Roy Clark in the popular television variety-comedy programme 'Hee Haw' may have ended Bakersfield's chances of becoming a second Nashville, but the city's musical scene still made a significant impact.

The sound of country music through the 1970s seemed to move towards an accommodation with popular styles. New artists such as Ronnie Millsap and Eddie Rabbitt typified this trend among male singers, as did Donna Fargo and Anne Murray among female singers. Charlie Pride, a black American, attained stardom in what had hitherto been an exclusively white genre. Practitioners of the Nashville sound, like Bill Anderson and Porter Wagoner, seemed dated by the end of the decade: country traditionalists commented that the music appeared doomed to extinction, yet a countertrend soon set in.

As Bakersfield threatened Nashville's dominance in the mid-1960s, Austin, Texas, made an indentation on Nashville's dominance in the later 1970s. Willie Nelson and Waylon Jennings, native Texans who had enjoyed some success in Nashville but who also acquired reputations as rebels, led what was sometimes also termed the outlaw movement. Forsaking Nashville's 'rhinestone cowboy' image for hippy garb, Nelson revived country standards, such as *Blue Eyes Crying in the Rain*, *Remember me*, *If You've Got the Money*, sacred standards, like *The Uncloudy Day* and pop hits, typified by *Georgia On My Mind* and *Blue Skies*. He also had new song hits, such as *You're always on my mind*, *On the Road Again*, and *My heroes have always been cowboys*. Jennings's hits from this period included *Luckenbach Texas*, *I've always been crazy*, *Amanda*, and *Good Ol' Boys*. Together they turned out such classic hits as *Good Hearted Woman*, and *Mama, don't let your babies grow up to be cowboys*. Lesser figures associated with the outlaw movement included Tompall Glaser and David Allen Coe. Nashville managed to co-opt the Austin Sound and the outlaw movement after a few years, as did its rival musical centres. Although not part of the Austin scene, Hank Williams jr also tended to identify with the outlaw movement, remoulding his image after 1975 from earlier success as a Nashville sound version of his father.

4. New Country. The new country that emerged in the 1980s from the 'countrypolitan' prevailing winds in the 1970s contained strong elements of both the western swing and bluegrass styles of a prior generation. The band Asleep at the Wheel had pioneered a western swing revival that reached full fruition in the vocal efforts of performers like George Strait and Reba McEntire. Ricky Skaggs came from a bluegrass background and retained strong elements of it along with the smooth multiple fiddles reminiscent of Texas swing in a series of hits that ranged from old bluegrass numbers, like *Don't cheat in our hometown* and *Uncle Pen*, to honky-tonk classics, typified by *I don't care*, *Honey, won't you open that door* and *I'm tired*. Skaggs also had hits with new songs such as *Highway 40 Blues* and *Heartbroke*. In the mid-1980s Randy Travis, another neo-traditionalist, dominated the field for a time with such hits as *On the Other Hand* and *Forever and Ever, Amen*. Skaggs's boyhood friend Keith Whitley also had major hits before his death in 1989.

Somewhat independently, Dwight Yoakam also personified this sound from his far-western base, reminding Nashville of the Bakersfield influence. Among female performers Emmylou Harris displayed a continuing respect for country music's roots, while Patsy Loveless provided an equivalent of the neo-traditional approach among women. Another phenomenal but unlikely success came from the mother-daughter duo of the Judds (Naomi and Wynonna), whose harmony seemed both highly contemporary yet reminiscent of a bygone era. After Naomi withdrew from country music in 1991, Wynonna continued to perform and remained popular.

In the 1990s Georgian Alan Jackson probably best personified the continuing tradition of the honky-tonk vocalists with hits like *Chattahoochee* and *Who's cheating who*, seconded by performers like Joe Diffie, Clint Black and Travis Tritt. Popular duos included *It's your love*, by husband and wife Tim McGraw and Faith Hill, and *In Another's Eyes*, a Garth Brooks and Trisha Yearwood hit. Marty Stuart displays both rockabilly and bluegrass influences in his music and Vince Gill also shows bluegrass roots. West Virginian Kathy Mattea utilized a styling somewhat similar to folksingers of the 1960s. Others continued to exemplify the 'countrypolitan' approach such as Lee Greenwood and Tanya Tucker. It is arguable that the musical trends in the industry had begun to reflect a degree of diversity not witnessed since the 1950s.

The most prominent country stars of the 1990s appear to be those who exhibit crossover appeal. Garth Brooks, with 17 number one hits in America up to 1997, has emerged as a major figure, most notably with *Friends in Low Places*. Billy Ray Cyrus became an international phenomenon in 1992 with his hit *Achy Breaky Heart*. Lorrie Morgan's *What Part of No*, Trisha Yearwood's *She's in Love with the Boy*, Faith Hill's *It matters to me*, Shania Twain's *Love Gets Me Every Time*, Deana Carter's *Strawberry Wine*, and Lee Ann Rimes' *Blue* (in which she commendably imitates Patsy Cline) have all gained wide popularity. With new figures constantly appearing and record companies always promoting new talent, each new star is soon replaced with another after an all-too-brief period at the top, and sustaining a lengthy career on the pinnacle of success seems increasingly difficult.



6. Shania Twain

Country music through some 75 years of commercialism has witnessed both continuity and change: what sometimes seems like new innovations are often revivals of nearly forgotten traditions or borrowings from other musical types. Technological changes of the last decade include the rise in popularity of country music videos first seen on the Nashville Network and the increased appeal of CMT (Country Music Television). Potential TV charisma has come to rank with talent as a factor in determining potential for stardom. The more recent phenomenon of Shania Twain (fig.6) having a record that sold nine million copies without her touring may be the wave of the future. The early 1990s also saw the rise of Branson, Missouri, with its numerous theatres as a popular attraction particularly for established name acts whose recordings no longer dominate charts.

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IVAN M. TRIBE

Country rock. A style of popular music in which the sound and subject matter of country music are combined with a rock beat and instrumentation. It was foreshadowed in the 1950s and 60s by singers such as the Everly Brothers, Roy Orbison (*Only the Lonely*, Monument 1960) and Bobbie Gentry (*Ode to Billy Joe*, Capitol 1967). In the late 1960s a number of folk-rock performers, notably Bob Dylan (*John Wesley Harding*, Col 1968) and Joan Baez (*One Day at a Time*, Vanguard 1970), began to turn away from the protest songs of the urban folk music revival and incorporate references to the traditional concerns of country music (the simple life, the warm South, nostalgia for the rural past, etc.) in their lyrics. Such themes and the country-style melodies to which they were set were developed in different ways by the Eagles, The Band, the Byrds, Gram Parsons (at first with the

Byrds, then with the Flying Burrito Brothers, then as a soloist), Linda Ronstadt and Crosby, Stills and Nash. Other performers whose work includes songs in the country-rock style are Dolly Parton, Kenny Rogers, Waylon Jennings, Loretta Lynn, Garth Brooks and K.D. Lang.

□

Coupar, Robert. *See* COWPER, ROBERT.

Coup d'archet (Fr.: 'bowstroke'). A term used in 18th- and 19th-century French treatises for a bowstroke in general. It is occasionally found in such qualified forms as *coup d'archet articulé* (*see* BOW, §II, 2(iv)). The special term *le premier coup d'archet* was used in the late 18th century to refer to the loud tutti passage (often in unison) with which so many symphonies began. The device was thought to have been invented by Lully. Mozart made use of it several times, notably at the beginning of his 'Paris' Symphony about which he joked in a letter to his father (12 June 1778): 'I have been careful not to neglect the *premier coup d'archet* – and that is quite enough. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places'. For further information, see N. Zaslaw: *Mozart's Symphonies: Contexts, Performance Practice, Reception* (Oxford, 1989).

DAVID D. BOYDEN/PETER WALLS

Coup de glotte (Fr.: 'stroke of the glottis'; Ger. *harter Einsatz*; It. *colpo della glottide*). A term used by Manuel García, the inventor of the laryngoscope, to describe physically how the sung sound should be initiated. García writes that 'the object of this [technique] is that at the start sounds should be free from the defect of slurring up to a note or the noise of breathing' (*Hints on Singing*, 1894). That is, of the three ways of starting a vocalization that he enumerates, García rejects two. One, involving the aspiration of air (as if beginning with an 'h' sound) had always been criticized. Quantz (1752), for example, complains about 'disagreeable, forced and exceedingly noisy chest attacks, in which vigorous use is made of the faculty of the Germans for pronouncing the *h*, singing ha-ha-ha-ha for each note'. The other, however, a 'slurring up to a note', was a technique that had been described enthusiastically by singers and tutors from at least the end of the 16th century (*see* CERCAR DELLA NOTA), but García described this practice as the result of 'negligence or a lack of taste'.

The *coup de glotte* is difficult to describe but, as García writes, it is a 'delicate action'. Later writers who misunderstood or exaggerated the technique equated the technique with 'glottal attack', which is an explosive action and damages the voice if used habitually. Franklyn Kelsey (*The Foundations of Singing*, 1950) argued that the stroke of the glottis, if used as García intended, was 'essentially a gentle and skilful gesture into a light pressure' rather than an 'explosive release from heavy pressure'. C.L. Reid (*A Dictionary of Vocal Terminology*, 1983) helpfully suggests approaching the *coup de glotte* by [softly] singing a staccato, which provides the experience of a clear, initial attack without breathiness or slurring.

ELLEN T. HARRIS

Coup de langue (Fr.: 'stroke of the tongue'). The movement of the tongue by which the playing of wind instruments is articulated.

Couper [née Cooper], **Mildred** (*b* Buenos Aires, 10 Dec 1887; *d* Santa Barbara, CA, 9 Aug 1974). American composer and pianist. She studied in Karlsruhe, Paris and Rome; her teachers included Moszkowski, Cortot and Sgambati. In 1915 she went to New York where she taught at the Mannes School until 1927. She composed several works for quarter-tone piano, starting with *Xanadu*, written for a 1930 production of Eugene O'Neill's play *Marco Millions* in Santa Barbara. *Dirge* appeared in Cowell's New Music Edition in 1937; *Rumba* was performed at a concert organized by John Cage in 1941 and at the Evenings on the Roof concerts in Los Angeles in 1951.

WORKS
(*selective list*)

Inst: Suite, pf, hpd, 1932; And on Earth Peace, ob, vn, va, vc, pf, *c*1933; Variations on The Irish Washerwoman, pf, *c*1935, arr. orch, 1945, also arr. 2 pf; The Nightingale, fl, ob, str qt, nar, 1951; The Days of Our Years, vn, ob, pf; Passacaglia Symbolizing the Unifying Principle of the United Nations, pf, also arr. sextet, also arr. orch; Pippa Passes, fl, str

Quarter-tone pf: Xanadu, incid music for Marco Millions (E. O'Neill), 1930; Rumba, *c*1932; Dirge (New York, 1937)

Pf music, songs, music for children

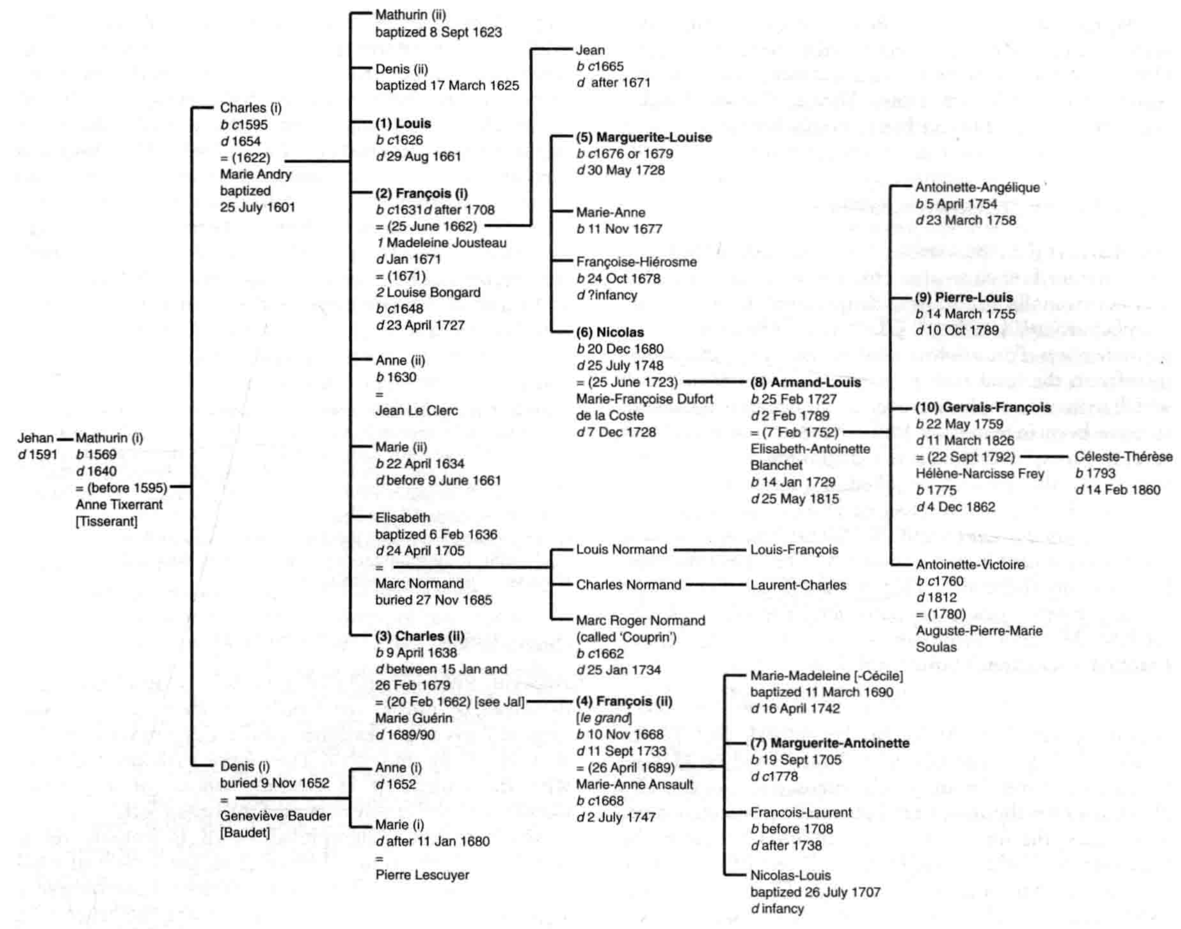
CATHERINE PARSONS SMITH

Couper, Robert. *See* COWPER, ROBERT.

Couperin. French family of musicians. One of the great dynasties of music, the Couperins were active in and around Paris as professional musicians from the late 16th century to the mid-19th. They were particularly linked with the church of St Gervais, where for 173 years members of the family occupied the organ loft.

Much precise biographical detail is known about members of the family, derived from the wealth of legal documents with which the *ancien régime* registered every slightest action. But there are gaps, and the scholar to whom is due more knowledge of the Couperins than to any other, Charles Bouvet, was the most reckless in plugging lacunae with speculation. Although he was the first to correct himself when he found new evidence, he was also the most voluble in elaborating his guesses when there was nothing to refute them, and his mistakes still haunt writings on the family. Since Bouvet, a wealth of new archival data has come to light (fig.1). Several dates of birth, however, are known only from Jal (1867), who apparently worked from documents that perished with the destruction of the Hôtel de Ville in 1871. The parish registers of Chaumes have a gap that almost certainly conceals the birthdates of two key members of the family, (1) Louis and (2) François (i), from 22 February 1626 to 14 October 1632 (except for part of February 1632).

Brie, whose musical life was described in detail by Pirro (1920), was the cradle not only of the Couperins but also of the Forquerays and other lesser musical families. Until the Fronde laid waste to the region in 1652, Brie teemed with musicians at every level from bands of minstrels to the establishments of nobles. The name Couperin occurs as early as 1366 in connection with a plot of land at Villiers. 200 years later, numerous Couperins are mentioned in the registers of Chaumes (1562–94), and Jehan Couperin, progenitor of the musical dynasty, is referred to in documents from the 1580s as a tiller of the soil, a merchant and the owner of about 4 hectares of land in plots about Beauvoir, where he lived; he died in 1591, never having learnt to read. It was apparently his son, Mathurin Couperin (i), who planted the borders of the



1. The Couperin family tree

modest field 'opposite the château, on the road to Courgousson' (Thomas, 1968) that placed his descendants on a rung in the feudal hierarchy. 'Le dix-mage de Crouilly' was cited in an agreement of 1552, and an act of homage in 1644 by Charles (i) to the Seigneur de Beauvoir attests his right to be called 'Sieur de Crouilly' (facsimile in Thomas, 1963) – not a title of nobility but a label of proprietorship, to be passed on with the land itself. Plot and label went to (3) Charles (ii) and on to (4) François (ii) *le grand*, who ultimately disposed of it, along with the rest of the land at Beauvoir, for 400 livres (1732). Neither used the name often; it is found in documents associated with Charles in 1677 and 1682, and François used it on his marriage contract and his organ pieces.

The earliest member of the family to show musical proclivities was Mathurin Couperin (i) (*b* Beauvoir, *c*1569; *d* 4 March ?1640). He was sometimes listed as a merchant, and became involved in legal and financial matters. He studied music as a child, and in 1586 was already sufficiently accomplished to be received into the company of Ménétriers as 'maître joueur d'instruments', with licence to play in the Melun district (though not in the town itself or its suburbs) as long as he kept up his corporation dues. He married into another family, Tisserant or Tixerrant, that combined music with legal functions, and taught music to his sons Charles and Denis. He seems to have given up playing in 1619, and no works by him are known. His son Charles Couperin (i) (*b* ?Beauvoir, *c*1595; *d* Chaumes-en-Brie, before 27 Jan 1654), is first recorded as a 'joueur d'instruments' in Beauvoir. In about 1620 he married Marie Andry (bap. 25 July 1601), and about the same time settled in Chaumes, establishing the Couperin dynasty in this walled town about 2 km from Beauvoir and 50 km south-east of Paris. He eventually became organist of the Benedictine abbey of St Pierre (not the parish church). He had at least eight children, three of them musicians. From time to time he bought plots of land in the area. In the marriage contract of his son (3) Charles (ii), dated 11 February 1662, he is referred to as 'deffunt honnorable homme Charles Couperin, vivant aussy organiste' ('aussy' because his son had just been identified as organist of St Gervais). No works are known. His daughter Elisabeth married Marc Normand and was the mother of MARC-ROGER NORMAND, called Coprino, Cuoprin etc.

(1) Louis Couperin (*b* Chaumes-en-Brie, *c*1626; *d* Paris, 29 Aug 1661). Composer, harpsichordist, organist and viol player, son of Charles Couperin (i). He was the greatest of the Couperins after (4) François (ii) and one of the best keyboard composers of the 17th century.

1. LIFE. If Titon du Tillet was correct in saying that he died at the age of 35, he must have been born in 1626, a year for which the Chaumes parish registers are lacking.

All that is known of his first 23 years is limited to a few official documents (Thomas, 1978): in 1639 he stood godfather to a cousin; he appeared twice in 1641 as a witness before a notary and was identified as a *clerc* living in Chaumes; a third, incomplete notarial act of the same year has his signature. In May 1645, he was still a *clerc* living in Chaumes, but in January of 1646 he was exercising the same function at Beauvoir, about 2·5 km to the south-east; it is possible that he may have been contemplating a career in law. Of his training in music nothing is known but what can be inferred from his career and productions. An organ fugue dated 1650 shows that he knew by then how to compose a tonal answer to a subject and bring in the remaining voices of a four-part exposition, but not without two pairs of egregious parallel 5ths and some ugly clashes at the fourth entry. Nevertheless, he was able to make seven further entries of the subject with no worse disaster than losing track of his voices, and he demonstrated, perhaps more often than he needed to, that he could handle suspensions. But the evidence of 29 more dated fugues is that he achieved real mastery of imitative polyphony only in mid-1656, when he was about 30. Some acquaintance with Italian keyboard music is demonstrated by his *Duretez* of 1650, an imitation of the genre known as *durezze e ligature* of which an otherwise unknown example ascribed to Frescobaldi appears in the same source as Couperin's piece (see §2 below). As noted above, there would have been no lack of possibilities of contact with good music and musicians in the region around Chaumes, and Paris was no more than a day's journey away, even on foot. Couperin's skill on the harpsichord, the organ and bowed instruments can be judged from the considerable demands of his music and from the major appointments he later received. Titon du Tillet is again our witness that some of his ensemble pieces were sufficiently impressive to have moved Chambonnières to launch him on a Parisian career. The account, often paraphrased and embroidered, deserves to be given in full:

[Louis, François and Charles Couperin] with some friends, also violinists, decided on Chambonnières' nameday [St James, probably 1650 or 1651] to go to his château [*see* CHAMBONNIÈRES, JACQUES CHAMPION] and serenade him. They arrived and took positions at the door of the room where Chambonnières was dining with several guests, persons of wit and a taste for music. The master of the house was agreeably surprised, as were all his company, by the fine piece that was presented. Chambonnières invited the players in and asked them first who had composed the *airs* they had played. One of them said it was Louis Couperin, whom he introduced. Chambonnières immediately presented his compliments and urged him and all his comrades to sit down at the table. He displayed great kindness to him and told him that a man like himself was not made to stay in the provinces, and that he absolutely must come with him to Paris. This Louis Couperin accepted with pleasure. Chambonnières presented him in Paris and at court, where he was appreciated.

Whether or not this anecdote, whose author was born a quarter of a century after the events it relates, is accurate in all details, its substance explains what would otherwise be puzzling, namely the sudden rise to fame of a country boy without connections in the great world.

Our knowledge of Couperin's movements from 1650 on comes largely from 32 dated organ pieces which are also labelled with the places of composition. The earliest pieces mentioning Paris are from 12 August and 15 October 1651, suggesting that he had taken up residence there by that time, perhaps very recently since his signature on the marriage contract of his sister Anne on 2 May suggests that he had not yet left Chaumes. An event of capital importance for Couperin's development as a composer was the presence of J.J. Froberger in Paris about 1651 and 1652 (Rampe, p.xxiv); quotations from Froberger's toccatas in Couperin's great unmeasured preludes are proof of the impact of the German master on the young Frenchman. Couperin's appointment as organist of St Gervais is dated 9 April 1653; it took effect on Easter Sunday and paid 400 livres a year plus lodgings. On 22 October 1655 he stood godfather to his sister Elisabeth's child in Chaumes. From July to October 1656 and again around November 1658 he was shuttling between Paris and Meudon (now a suburb of Paris), where he was probably employed by the diplomat and statesman Abel Servien, whose heirs owed him money at the time of his death. He was in Toulouse, probably with the court, in autumn 1659; all the other organ pieces that mention a place of composition have him in Paris.

At some time, probably after his appointment at St Gervais, he entered the royal service as *ordinaire de la musique de la chambre* for the treble viol, in which capacity he played in at least four ballets: *Psyché* (1656), *L'amour malade* and *Les plaisirs troublés* (1657) and *La raillerie* (1659). According to Titon du Tillet, the post was created for him after he declined an offer to replace Chambonnières as *joueur d'espinette*, Couperin having refused out of loyalty to his mentor, who was dismissed reportedly because he could not accompany from a figured bass. He may have played the organ occasionally for the royal chapel, but there is no record of the appointment that Titon claimed for him.

Couperin lived with his two brothers in the organist's lodgings of St Gervais, and it was to them that on 27 August 1661, two days before his death, he made over his few belongings – 'more onerous than profitable'. The proprietary value placed on compositions is strikingly demonstrated by the fact that his brothers felt it necessary to spell out in a legal agreement the conditions under which his music should be shared:

the said Charles Couperin to furnish in the next three months to said François Couperin copies of all the books of music left after the death of Louis Couperin and written in his hand, during which time and until said furnishing and delivery said Charles Couperin obliges himself to make available the originals to said François Couperin for him to copy in the house of said Charles Couperin whatever pieces he chooses.
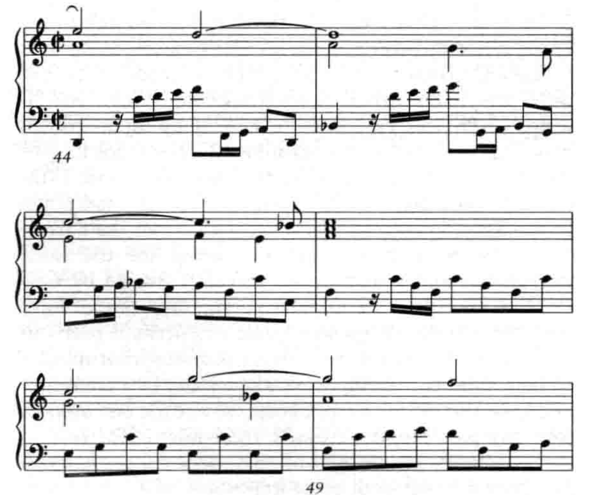
2. WORKS. That Couperin never published any of his music is not surprising, since his entire career, as far as it is known, spanned hardly more than a decade. There are three principal sources for his music: the 'Bauyn' manuscript (*F-Pn* Rés.Vm[7] 674–5), copied by an unknown hand not before 1676, containing 122 pieces for harpsichord, four for organ and five for ensemble; a late 17th-century manuscript (*US-BEm* 778) of unknown provenance, known as 'Parville', with 50 of the harpsichord pieces in Bauyn and five *unica* for the same instrument; and a manuscript privately owned by Guy Oldham (London; see Oldham) – the only one to have originated in the composer's circle and perhaps partly in his lifetime. The last-named source contains what appears to be a suite consisting of an allemande, two courantes and a sarabande for harpsichord, all but the last unique; four five-part *fantaisies* dated 1654 and 1655, two of them probably for strings and two *sur le jeu des haubois* for shawm band; and, most important of all, 70 organ

pieces of which only two were previously known. The importance of this manuscript is compounded by the fact that in addition to Couperin's works are some 15 pieces in a hand that is almost certainly that of Chambonnières and two more known to be in D'Anglebert's hand. Thus what is documented elsewhere concerning the close relations between these three greatest masters of 17th-century French keyboard music is confirmed in a musical source. There are good reasons for not accepting Oldham's assertion that all the organ pieces, and a number of others as well, are in Couperin's hand, but these in no way impugn the authenticity of the music.
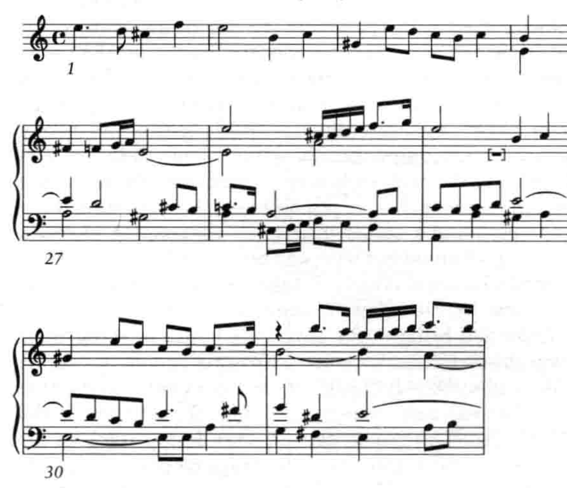
The organ pieces in the Oldham manuscript appear to have been copied from, or intended for, at least two 'grands livres d'orgue'; the choice of pieces and the order in which they were copied appears arbitrary, however, being neither chronological nor conformable to any readily identifiable pattern of liturgical use. The contents are unlike those of any other French organ collection of the 17th century. Couperin's music constitutes a true 'missing link' between the old-style counterpoint of Titelouze (1623–6) and the varied, colouristic style that reigned for a century after Nivers (1665–75). Couperin was the first to write for particular organ registrations, as one might write for particular chamber music combinations: five pieces are for the *jeu de tierce*, with or without a slow tremulant, and three for the Cromorne. He was also the first Frenchman to compose leaping division basses in the style of divisions for the bass viol; six of his *fantaisies* are of this type (ex.1). Both innovations would characterize French organ music for the next century. Of the 70 pieces, 33 are fugues and 27 are plainchant settings, 14 of the latter being busy trios, all but one with the cantus firmus in the middle voice. There are also ten four-part pieces with the cantus firmus in the bass. For the rest, as well as the division basses there are two duos, a *prélude autre livre Grand livre d'orgue* and the *Duretez* mentioned above.

The most extraordinary feature of this collection is the dates attached to the pieces, 35 of them even specifying the day of the month. These make it possible to follow Couperin's development, sometimes almost day by day, from 8 October 1650 to 5 December 1659. On the broadest scale, for example, we can observe that his

Ex.1 Fantaisie (division bass) no.12 (undated)



Ex.2 Fantaisie sur le cromhorne no.57 (1655)



activity in organ composition was centred on 1656, when half of all the dated pieces were written, and that this activity tapered off towards both ends of the decade. There were no compositions in 1652 and only one in 1653, perhaps because of the presence of Froberger and a concentration of Couperin's interest on the harpsichord. One can also observe an abrupt change in the direction of compositional effort in autumn 1656: there is but one piece based on plainchant out of 26 dated before October 1656, and that is a fugue, not a cantus firmus piece; after October, 18 out of 23 pieces are cantus firmus plainchant settings. October corresponds to the end of the first Meudon period. In July 1656, when he was first at Meudon, Couperin suddenly began using the term 'fugue' for the kind of pieces that had formerly been headed 'fantaisie', with no corresponding change in technique; only three of the 19 earlier pieces were called 'fugue'.

It is these 30 dated fantasy-fugues that afford the deepest penetration into Couperin's art. Certain broad trends can be observed, the most important being the growing mastery of contrapuntal technique alluded to earlier, which included a gradually increasing care in maintaining the integrity of the voices throughout a piece, instead of letting voices disappear to be replaced by new ones coming from nowhere (see ex.2 for two instances of this phenomenon). Another trend was a growing tendency to vary the subject in its later entries, sometimes radically, with added notes and rhythmic changes. An experiment in form occurred in 1656–7: three pieces are divided in half by important cadences, followed in one case by a complete transformation of the subject. Four fugues from 1650–51, dating from after the earliest one described above, are mainly in three parts and take every kind of liberty. They are also light, original and attractive; one is a kind of jig. Then, in 1653, comes a *fantaisie* that can be viewed as a kind of paradigm for the rest of Couperin's fugues. Though circumscribed by a number of narrowly defined parameters, this type of piece nevertheless became a vehicle for extraordinary expressive variety.

Normal playing length varied between just under two minutes and just under three (according to the magisterial complete recording by Davitt Moroney, 1995). There were now always four voices (no.58, undated, has a five-part exposition but continues in four parts) and from 1653 the metre was invariably duple. The most surprising

uniformity was that of key: 26 of the 33 pieces (including three undated ones) are centred on E, with the octave divided at B or A (this may reflect some use of these pieces in the liturgy). Entries of the subject very rarely (and never in the E pieces) occurred on any degrees but the first and fifth (or fourth, depending on the octave division). Every entry was accompanied by different material (no.20 is exceptional in preserving the same 'countersubject' for five of the 13 entries). With a single exception, entries did not overlap (i.e. there was no stretto). The passages, usually short, that linked one entry to the next did not usually have the quality of organized 'episodes', although two such passages can be found in a fugue on *Urbs beata Jerusalem* (no.3, 1654). It was rare that fragments of the subject were used to develop passages. Except for the first fugue and the pieces from mid-1656, when Couperin was visiting Meudon, the entries of the exposition did not alternate regularly between the first and fifth (or fourth) degrees, but were presented in varying order according to convenience. A 'fugue renversée' of 15 July 1656 is the only one to invert its subject, and it furnishes, in the initial pair of entries, the only example of true stretto.

Within this narrow set of parameters – perhaps because of them – Couperin was able to create an astonishing variety of style and expression. The variety came partly from the inventive, often tuneful, often chromatic and sometimes rhythmically complex subjects, but more than anything from his fundamental approach to counterpoint. Couperin's fugues have nothing in common with the fantasias and ricercares of Frescobaldi and Froberger, nor are they modelled on the *Octonaires* of Le Jeune (1606) or the *Fantasies* of Du Caurroy or Guillet (1610) – all standard study-models of the period; they have nothing to do with the *Fugues, et caprices* of Roberday (1660), even though Roberday borrowed one of his subjects from Couperin. Couperin's invention did not concern itself with the intellectual conceits of ricercares; indeed, he often seems to repudiate rather than to strive for the disciplines of the strict style. His pieces have no resemblance even to canzonas and caprices. Instead, they show a composer whose imagination operated in the realms of rhythm, harmony and colour, not line. The musical thought is essentially homophonic, not polyphonic, and the fugues lie under the fingers (of a big hand!) in a way that academic counterpoint never does: Couperin must have composed them at the keyboard. In the connecting passages of his fugues one is reminded again and again of the idiom of his harpsichord allemandes. See ex.2 for some of these characteristics.

The two pieces for shawm band (there were probably more; nine leaves were cut from the manuscript at this point) consist of a number of tiny sections in contrasting metres, each of which recalls the style of ensemble dances of 75 years before. The five-part string pieces are broader and more pompous, and were doubtless *entrées de ballet*, perhaps the very ones Couperin played at court.

Courantes, sarabandes, allemandes and gigues (in decreasing order of numbers) constitute nearly two-thirds of Couperin's harpsichord output. These pieces, normal for the period in their morphology, are distinguished from those of Chambonnières by their greater complexity. Although one can hardly speak of a style as free as this in terms of polyphony, the average number of moving parts is closer to four than to Chambonnières' three. Whereas in Chambonnières the musical substance is apt to be concentrated in a single, broad curve of melody, in Couperin it is more often a succession of events – bursts of imitation, striking harmonies, arresting rhythms, intricate chains of suspensions – that claim the listener's attention. The effect is more restless and more intense; there is less of *la douceur françoise* and more, perhaps, of what Froberger may have taught to the Parisians. The most remarkable of Couperin's pieces, however, are the great unmeasured preludes and the chaconnes and *passacailles*; he did not invent the forms but was the first to invest them with substance and grandeur.

Of the 16 apparently genuine preludes, 12 are *préludes non mesurés*, written entirely in undifferentiated semibreves threaded with long, sensuous curves that show which notes are to be held. Graceful but baffling to the eye, they demand a player with the talents of a composer to sort and shape the gestures, and they tolerate no medium but the harpsichord; yet, given these requisites, melodic lines and motifs emerge, part-writing is suggested and the textures coalesce into luxuriant suspended harmonies. Two of the preludes are in three distinct sections, the middle one a fugue comparable to the organ fugues but with a subject in the style of a gigue; in another the fugue dissolves gradually into an unmeasured coda, while a fourth has a shorter measured section that is not fugal. It is in his preludes that Couperin does homage to Froberger: one of them (no.6 in Moroney's edition), in A minor 'a l'imitation de Mr Froberger', borrows its opening from Froberger's Toccata no.1 in A minor (1649); another (no.13 in Moroney's edition), in F, borrows a passage from bars 7–8 of Froberger's Toccata no.5 in D minor from the same set. In both cases Froberger's conventional notation is exploded into elaborately arpeggiating semibreves that may well reflect the way Froberger himself played them. Other borrowings, which can be discovered only by one who has the relevant pieces by memory, are probably buried in the preludes. The indebtedness of these preludes to Froberger and to lute music has been analysed by Ledbetter, their construction by Prévost and matters concerning their performances by Tilney and by Gustafson (forthcoming), and in the edition by Moroney.

There are 12 apparently genuine chaconnes and *passacailles*, a 13th with a second attribution to Chambonnières, and a 14th which Dart printed from a manuscript in his possession but which on stylistic grounds would appear to be corrupt, unauthentic or both. Nine are in strict rondeau form, with the *grand couplet* recurring unchanged except occasionally at the end. There are two free rondeaux, two on an ostinato, and one *sui generis*. In a style whose emphasis on the distinctive, unrepeated event generally inhibits the formation of long spans of accumulating energy, the chaconnes, with their inexorable progress of four-bar phrases and their insistent repetition of a *grand couplet* or an ostinato pattern, supply the repertory with a welcome breadth and drive to contrast with the extravagance of the preludes and the concentrated detail of the dances. Not that the chaconnes lack detail, however; Couperin's invention is fertile in every form, and the variety among these pieces is greater, if anything, than elsewhere. It is in the great C major *Passacaille* that the composer carries off his most theatrical coup: the *grand couplet* on its final appearance shifts without warning to the minor mode, transforming – by hindsight, as it were – the whole expressive message of the work.

WORKS

HARPSICHORD

Principal sources: *F-Pn* Rés.Vm[7] 674–5, *US-BEm* Parville (see Curtis); a few pieces also in *F-Pc* Rés.89ter, Rés.476, *Psg* 2348, 2356, Oldham MS

Edition: Louis Couperin: *Pièces de clavecin*, ed. D. Moroney (Monaco, 1985)

16–18 preludes, 17 allemandes, 32 courantes, 31 sarabandes, 5 gigues, 12–14 chaconnes and passacailles, 3 galliards, 3 titled pieces, 1 tombeau, 1 pavane, 1 canarie, 1 volte, 1 branle, 1 gavotte, 1 minuet, 5 doubles to pieces by other composers

ORGAN

2 preludes, 33 fugues [fantaisies], 6 division basses, 2 duos, 27 plainchant versets: G. Oldham's private collection, London; ed. G. Oldham (Monaco, forthcoming)

2 psaumes, 1 duo, 1 fantaisie [division bass], some concordant with above: *F-Pn* Rés.Vm[7] 674–5 (Bauyn); ed. P. Brunold (Paris, 1936)

2 carillons (1 in 2 versions), doubtful, *B-Bc*, *F-Pn*, *V*(Philidor)

ENSEMBLE

2 fantaisies for 2 viols; 1 simphonie, 1 inst, bc; 2 simphonies, 2 insts, bc [1 inc.]: *F-Pn* Rés.Vm[7] 674–5 (Bauyn)

2 fantaisies a 5 for shawm band; 2 fantaisies a 5, ?str: G. Oldham's private collection, London

(2) François Couperin (i) (*b* Chaumes-en-Brie, *c*1631; *d* Paris, 1708–12). Keyboard player, brother of (1) Louis Couperin. His birthdate can be deduced from lacunae in the baptismal registers and from the closely spaced arrival of other children in the family; he apparently died between a tax payment on a house in the rue Anastase (1708) and its sale by his heirs (1712). Titon du Tillet, however, asserted that he died in his 70th year when he suffered a fractured skull in a traffic accident. He is said to have played the violin with his brothers in the famous serenade to Chambonnières, but he was active as a tailor until about 1656, after which he was identified as a musician; documents refer to him as an organist, harpsichordist or music master. In the marriage contract of his godchild (4) François Couperin (ii) *le grand* (1689) he is 'maistre joueur d'instrumens de musique et bourgeois de Paris'. There is no record of any employment, and he evidently made his living by teaching and deputizing for his brother or nephew; he may also have had a useful inheritance from his father (probably including land at Chaumes that he sold to Louis in 1657).

Titon du Tillet said that he did not have the same talent for the organ and harpsichord as his two brothers but was an excellent teacher of their music. The only record of payment from a pupil is for the Count of Mongiron. Titon described François as 'a little man who dearly loved good wine and who gladly prolonged his lessons if one saw to it that a carafe of wine and a bit of bread were brought near the harpsichord; and a lesson ordinarily lasted as long as one was willing to refill the carafe'. A note on a copy of his nephew's harpsichord pieces calls him 'a great musician and a great drunk'.

When he moved to Paris François lived with his two brothers in the organist's lodgings at St Gervais. In 1662, when Charles married, François stayed with Simon Bongard, an instrument maker and the father of his second wife. On 25 June 1662 he married Madeleine Jouteau and moved to the rue de Jouy, near St Gervais; they had a son Jean about 1665, of whom nothing is known after his mother's death in 1671. François then married Louise Bongard, by whom he produced four children. No compositions are known. He was long credited with the organ works of his nephew, but the attribution has been decisively disproved along with his right to the appellation 'Sieur de Crouilly'.

(3) Charles Couperin (ii) (*b* Chaumes-en-Brie, bap. 9 April 1638; *d* Paris, between 15 Jan and 26 Feb 1679). Organist, brother of (1) Louis Couperin. He must have been the Couperin *le jeune* who took part in the *Ballet de la raillerie* in 1659; that is the first that is heard of him after his baptism, except for the serenade to Chambonnières, at which he must have been one of the youngest present. On Christmas Day 1661 he received a six-year contract to succeed his late brother (1) Louis Couperin at St Gervais. On 20 February 1662 he married Marie Guérin, daughter of a barber in the Grande Ecurie du Roi, in that church; their only child, (4) François (ii), one of the greatest composers of France, was born in 1668. Six years after signing his first contract, the church wardens renewed it for an equal period. On 15 January 1679, when he stood godfather to a child of his wife's family, the register called him 'organiste de St Gervais et officier de Madame la Duchesse d'Orléans'; by 26 February he was called 'the late' Charles Couperin, in a document recording the St Gervais wardens' intention to keep the organist's post for Charles' son, a pleasant and loyal gesture, by engaging Lalande as stand-in.

Titon du Tillet is the authority for Charles' having composed – (2) François (i) is said to have excelled at teaching the pieces of his two brothers – but if any of his music has survived it has not been identified. According to Titon, he was known for the learned manner in which he played the organ.

His widow continued the education of their ten-year-old son. On 14 July 1687, when François Couperin (ii) had taken over his father's duties at St Gervais, she petitioned the courts for permission to break into capital to relieve the state of want into which she had fallen by reason of the expenses for the 'differends maistres de musique, de clavecin, et d'orgues qui ont appris a sondit fils pour le rendre capable du remplir dignement la place d'organiste'.

(4) François Couperin (ii) [*le grand*] (*b* Paris, 10 Nov 1668; *d* Paris,11 Sept 1733). Composer, harpsichordist and organist, son of (3) Charles Couperin (ii). He is the most important member of the Couperin dynasty. He wrote some of the finest music of the French classical school, and may be reckoned the most important musical figure in France between Lully and Rameau.

1. Life. 2. Style. 3. Organ music. 4. Instrumental chamber music. 5. Sacred vocal music. 6. Secular vocal music. 7. Harpsichord music. 8. Theoretical works.

1. Life. He was born into an organist's milieu: most immediately, that of St Gervais, where his uncle (1) Louis Couperin had been organist, and where since 1661 his father had held the post. It seems reasonable to suppose that he received his first musical instruction from his father. Charles died in 1679, when François was ten; according to Titon du Tillet, Jacques-Denis Thomelin, the famous organist of St Jacques-de-la-Boucherie and *organiste du roi*, took the young but promising François under his wing and became 'a second father to him'. The church council of St Gervais agreed that François should inherit his father's post on his 18th birthday, securing Lalande's services for the interim. During this period François probably often deputized at St Gervais for Lalande (who held three other church appointments in Paris); by 1683,

the year of Lalande's appointment as *sous-maître* of the royal chapel, François must have been organist of St Gervais in all but name. On 1 November 1685 the church council decreed that he should receive 300 livres a year until a formal contract was made with him.

Since François was to inherit his father's post, the churchwardens of St Gervais permitted him and Marie (his mother) to continue to live in the organist's house attached to St Gervais after Charles' death. Marie died in 1690. However, Couperin's domestic circumstances had already changed in the previous year upon his marriage to Marie-Anne Ansault (in the contract, dated 26 April 1689, he is styled 'Sieur de Crouilly'; he also used the title on his *Pieces d'orgue* of 1690). Marie-Anne had influential family connections in the business world by which Couperin was subsequently able to profit: the dedicatees of the first two of his harpsichord books, C.A. Pajot de Villers and F. Pratt, both held important and lucrative administrative positions in government departments. There were at least four children of the marriage: Marie-Madeleine, also known as Marie-Cécile (*b* Paris, bap. 11 March 1690; *d* Maubuisson, 16 April 1742), a nun, possibly organist at Maubuisson; (7) Marguerite-Antoinette (see below); François-Laurent (*b* before 1708, *d* after 1735), who according to an inventory taken after Couperin's death deserted his parents; and Nicolas-Louis (*b* Paris, bap. 26 July 1707; *d* probably in infancy). Another child (probably the first of the marriage), François, has been identified (Baffert, 1994); he died at Saint-Leu in 1692.

In the year after his marriage Couperin obtained his first royal privilege to print and sell his music. This licence was valid for six years, and he used it to issue a collection of *Pieces d'orgue*, consisting of two organ masses. Only one copy of the original publication is known to exist (*F-C*): it takes the form of a manuscript bound with an engraved title-page, *approbation* and *privilège*, a not uncommon procedure for limited editions (the expense of having the music pages hand-copied, even several times, was considerably less than having them engraved). Another manuscript version of the masses (*F-V*) may predate the 1690 issue, possibly representing the state of the music before its final revisions for publication (perhaps under the guidance of Lalande; see Gilbert and Moroney, 1982). If the form of the publication speaks of Couperin's fairly straitened financial circumstances at the time, a less parsimonious note is sounded in Lalande's *approbation*, which describes Couperin's pieces as being 'fort belles, et dignes d'être données au Public'. This and other evidence suggests that Lalande played an important role in Couperin's early musical development, not only as mentor but also as a powerful advocate of his work (Corp, 1995).

The organ music in this collection is both the first and the last that Couperin is known to have written. But, following a centuries-old tradition in which such music was improvised, he was active as an organist for many years to come, almost until his death. It was as an organist, with duties for the first quarter of each year, that he first gained a foothold at court, being Louis XIV's choice in 1693 as successor to his former teacher, Thomelin: an appointment that surely must have satisfied the sentimental as well as pleasing the musically discerning. His fellow royal organists were Buterne, Nivers and Lebègue.

About this time Couperin seems to have been at work on a set of trio sonatas, three of which, under different names, were later incorporated in the publication *Les nations* of 1726. These three – their original titles are *La pucelle*, *La visionnaire* and *L'astrée* – appear in score with a fourth sonata, *La Steinquerque*, in a manuscript in the Brossard Collection (*F-Pn*); two others, *La sultane* (actually a sonata *en quatuor*) and *La superbe*, are to be found in manuscript partbooks (*F-LYm*) which also contain the four sonatas in the Brossard manuscript.

The four Brossard sonatas are thought to date from about the same year, 1692, partly on account of topical allusions (*Steinquerque* probably commemorates the French military victory of that year), and partly on account of the group's stylistic unity. Opinions differ on the dating of *La sultane* and *La superbe*: Tessier (1926) favoured *c*1695, while Citron (1956) suggested a date as late as 1710 for *La sultane*; Gilbert and Moroney (*François Couperin: Oeuvres complètes*, IV/iii) concur with Tessier rather than with Citron. Neither manuscript is in Couperin's hand.

To appreciate the motive behind the composition of the earliest sonatas, and their significance, it is necessary to look ahead a number of years and examine the preface to *Les nations*:

> It is now a number of years since some of these trios were composed. There have been several manuscript copies in circulation, though untrustworthy through the negligence of copyists. From time to time I have added to their number; and I believe they will please the discriminating. The first sonata in this collection is also the first that I composed, and the first composed in France. Its history is curious:
>
> Charmed by the sonatas of Signor Corelli, whose works I shall love as long as I live, just as I do the French works of Monsieur de Lully, I attempted to compose one myself which I [then] had performed in the concert series where I had heard those of Corelli. Knowing the keen appetite of the French for foreign novelties above all else, and being unsure of myself, I did myself a very good turn through a little 'technical' deceit. I pretended that a relation of mine [his cousin Marc-Roger Normand], in very truth in the service of the King of Sardinia, had sent me a sonata by a new Italian composer. I rearranged the letters of my name to form an Italian one, which I used instead. The sonata was devoured with eagerness, and I need not trouble to defend myself. However, I was encouraged. I composed others, and my italianized name brought me, in disguise, considerable applause. My sonatas, fortunately, won enough favour for me not to be in the least embarrassed by the subterfuge.

These early sonatas are thus the first fruits of Couperin's admiration for the Italian Baroque masters, and for Corelli in particular. Contact with Italian instrumental music may have been made through an involvement with the musical life of the court of the exiled James II in Saint Germain-en-Laye, where things Italian were much prized. There is certainly clear evidence for Couperin's participation in the music of the Stuart court during the following decade (Corp, 1995). Couperin's admiration for the Italian style was eventually expressed in overt terms in his *Apothéose de Corelli* of 1724, but a much earlier ambition, sustained throughout his life, was to unite the complementary strengths of the Italian and French styles.

Couperin's appointment as an *organiste du roi* (26 December 1693), with a salary of 600 livres for the quarter, was perhaps the most important event of his career, for it opened up opportunities and emoluments available nowhere else. Shortly after his arrival at court he was engaged to teach the harpsichord to the Duke of Burgundy and several other princes and princesses, including the Count of Toulouse (from whom Couperin

eventually received a generous annual pension of 1000 livres), the dowager Princess of Conti, and Mlles de Bourbon and de Charolais, daughters of the Duke of Bourbon. Couperin acquired his own coat-of-arms after only three years at court, taking advantage of Louis XIV's edict of 1696 offering ennoblement to persons in respectable employment who could afford to pay for the privilege. A further honour followed about 1702, when he was made Chevalier de l'Ordre de Latran. His rising fortune is also evident in his move in 1697 from the organist's house at St Gervais into a larger apartment in the rue St-François.

The range of Couperin's musical activities during the early part of his career was extensive: in addition to his many duties at the French court, he appears to have been involved in musical events at the exiled Stuart court in Saint Germain-en-Laye (where in 1710 he rented a country home). *Les plaisirs de Saint Germain en Läye* and *La Milordine* from the *Pieces de clavecin* of 1713 point unambiguously to contact with the Stuart court. Couperin may also have been acquainted with the circle of italophiles grouped around Nicolas Mathieu, *curé* of St André-des-Arts in Paris. The church was close to St Gervais, and it may be surmised that the weekly concerts of Italian sacred and instrumental music attracted the young composer in the 1690s. From about 1700 there are several references to his participation in concerts at Versailles, Fontainebleau and Sceaux, and probably he stood in for the younger D'Anglebert, officially *ordinaire de la musique de la chambre du roi pour le clavecin*, with increasing regularity as D'Anglebert's eyesight failed. By now Couperin was also active as a court composer, not only of chamber music, some of which appeared in print much later in the *Concerts royaux* (1722) and *Les goûts-réünis* (1724), but also of sacred music for use in the royal chapel. In 1703, 1704 and 1705 Ballard published three sets of psalm versets composed by order of the king; other *petits motets*, probably written for the most part in the late 1690s, are extant in manuscript copies. During the first decade of the 18th century Couperin was also engaged in writing for the harpsichord. Several of the pieces in his first harpsichord book (1713) were clearly in circulation in manuscript long before that date; a few were even printed anonymously in Ballard's *Pièces choisies pour le clavecin* (1707).

During this period, covering the last 15 or so years of Louis XIV's reign, Couperin established himself as one of the leading French composers of his day, earning the admiration of his contemporaries and finding himself the dedicatee of several of their works. Yet he received none of the eight most important musical offices that fell vacant at court between 1693 and 1715. Perhaps Lalande, who took six, and who was once so disinterested a mentor to Couperin, was now too much his rival. Perhaps Couperin refused to play the courtier; or perhaps he was simply unwilling to take on new responsibilities. However, in 1717 it was finally recognized that D'Anglebert was unable to fulfil his duties as king's harpsichordist, and Couperin was offered the right to inherit the post on D'Anglebert's death, in effect replacing D'Anglebert as *ordinaire de la musique de la chambre du roi pour le clavecin* from that year.

At the height of his career, Couperin was considered second to none as a harpsichord and organ teacher, with the possible exception of Louis Marchand; even before the turn of the century, Du Pradel's *Le livre commode contenant les adresses de la ville de Paris* (1692) had placed him third among Parisian harpsichord and organ teachers (the first two were Lebègue and Thomelin). But these activities were a considerable drain on his time and energies. He blamed the tardy appearance of his first harpsichord book partly on his teaching commitments at court and in Paris. As for his duties as organist, although his royal appointment was only for the first quarter of the year, for the rest of the time he was of course expected back at St Gervais.

It was alongside these commitments that Couperin had to find time to compose his music and to prepare it for the engravers. In 1713 he took out a printing licence for 20 years which, as it turned out, was to cover the publication of his music up to the end of his life. The dissemination of his harpsichord pieces was his first concern, beginning in 1713 with his *Pieces de clavecin … premier livre*, and then proceeding to a treatise on playing the harpsichord, *L'art de toucher le clavecin*, first published in 1716, and followed by a second, substantially revised edition in 1717. His *Second livre de pieces de clavecin* also probably dates from that year. In addition, some important sacred vocal music, *Leçons de tenébres*, came out during this phase of printing. Only the first three lessons are set of a projected nine; the last six were never published, nor have they survived in manuscript.

How far circumstances changed for Couperin after the death of Louis XIV in 1715 is uncertain. It is reasonable to suppose that he preferred the seriousness of the old regime to the relative flippancy of the new, and although he still had duties to perform at court (among his royal pupils in the early 1720s was the Polish princess Marie Leczinska betrothed to Louis XV), it is probable that he was less involved in the musical activities of the regency than he had been in those of the court of Louis XIV. More or less coincident with the regency, within the space of 11 years, Couperin moved house three times before settling in a spacious apartment in the rue Neuve des Bons-Enfants in 1724 (it still exists, on the corner of the rue Radziwill and the rue des Petits Champs). The year before, his health becoming increasingly fragile, he sought help with his duties at St Gervais by arranging for his cousin (6) Nicolas Couperin to be his assistant, and eventually his successor.

Meanwhile the publication of his music continued, a steady stream of prints being issued between the appearance of the third (1722) and fourth (1730) harpsichord books. The *Concerts royaux* (comprising four works) were sold as the second part of the *Troisième livre de piéces de clavecin*; *Les goûts-réünis, ou Nouveaux concerts* came out in 1724 as a sequel to the *Concerts royaux*, taking the numbering already begun in the earlier publication as far as 14, and finishing with a 'grande sonade en trio' entitled *Le Parnasse, ou L'apothéose de Corelli*. In the following year appeared the natural successor to the Corelli sonata: *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully*. We know that the *Concerts royaux* were in use at court during Louis XIV's declining years (Couperin's 1722 preface refers to performances in 1714 and 1715). Several years separate their composition from their eventual appearance in the publications of 1722 and 1724. The *Apothéose de Corelli* sonata may have been composed rather closer to the year

of its publication (1724). However, it is reasonably certain that the *Apothéose de Lully* was written within months of its publication in 1725: in the preface to the Corelli sonata Couperin stated his intentions to compose a work in memory of Lully should his Corelli sonata meet with success.

The publication *Les nations* (1726), described on the title-page as 'Sonades et suites de simphonies en trio', has already been mentioned in connection with the early trio sonatas: three of them, *La pucelle*, *La visionnaire* and *L'astrée*, are incorporated in this publication under the titles *La Françoise*, *L'Espagnole* and *La Piemontoise* respectively. But each forms only the first half, the Italian half as it were, of a diptych, the second half of which is in each case a suite (or *ordre*) in the French style, for which we have no pre-existing manuscripts. A fourth diptych, *L'impériale*, contains a trio sonata which is also missing from earlier manuscripts, and which may be a much later work.

Last to appear before the *Quatriéme livre de piéces de clavecin* of 1730 were Couperin's *Pieces de violes* (1728).

In the preface to his fourth harpsichord book Couperin wrote of his health failing him 'day by day'. In the same year he gave up both of his court appointments, arranging for his talented daughter (7) Marguerite-Antoinette to take over as harpsichordist (she was to inherit D'Anglebert's post in 1736), and for Guillaume Marchand (i) to replace him in the royal chapel. Three years later Couperin died.

Shortly before his death, he took out a new privilege for ten years (that of 1713 being on the point of expiring) to cover the printing of his remaining unpublished work. Unfortunately no-one in Couperin's family, to whom the task fell, showed sufficient interest or acumen to carry through the project. This inaction has almost certainly occasioned the loss of the six *leçons de ténèbres* referred to in the 1713 publication of *Leçons*, probably some other vocal music (Titon du Tillet referred to manuscript motets 'à grand choeur' and cantatas) and quite possibly also some unpublished chamber music. Since the fourth harpsichord book has the appearance of assembling what remained, it is less likely that much keyboard music has been lost.

Biographers of Couperin – those at least who wish to penetrate the composer's personality – have to work from surprisingly little material. None of his correspondence has survived: letters he is supposed to have exchanged with Bach were allegedly used as jampot covers some years later. Contemporary and near-contemporary accounts of him are rare, and he clearly did not cut the same kind of dashing figure in public life as did his colleagues – among them Louis Marchand and Antoine Forqueray. From Couperin's prefaces, and his work, one may gain an impression of a man untainted by national prejudices, careful in his work, capable of forthrightness, and not lacking in self-esteem. His lack of formal education may account for the diffidence with which he approached the task of writing his prefaces. However, he was no fool. A careful reading of his harpsichord music reveals an extraordinarily keen and intelligent observer of his times. The engraving by Flipart after a portrait by André Bouys (fig.2) gives him an air of quiet confidence; his features are solid and composed; in his large eyes one may perhaps catch a trace of that wistfulness and irony which are also found in the restrained expressiveness of his music.



2. François Couperin (ii): engraving by (?Jean-Charles) Flipart after André Bouys, 1735

Nothing in this portrait betrays the illness that Couperin mentioned several times in his prefaces, and which appears to have tried him sorely in his old age.

Of his high standing among his contemporaries there is no doubt. Siret, Dornel and Montéclair dedicated works to him; Robert de Visée, the renowned theorbo player, made transcriptions of some of his harpsichord pieces; Dagincourt paid him tribute in the preface to his *Premier livre de clavecin* (1733); Titon du Tillet (1755) told how Calvière expressed his indebtedness to Couperin's art; and numerous contemporary poetasters reflected the popularity of his harpsichord music in their parody settings. If the currency of the epithet 'le grand' during Couperin's lifetime is uncertain, La Borde's reference (1780) to 'François Couperin, surnommé le grand' has the ring of established usage.

According to Titon du Tillet, Couperin's harpsichord music was well known abroad, in Italy, England and Germany. Gerber claimed that in his playing Bach used many of Couperin's mannerisms; Bach certainly knew Couperin's music, as may be judged from his copy of *Les bergeries* (*ordre* no.6) in Anna Magdalena's notebook and (if authentic) his arrangement for organ of the F major rondeau from *L'impériale* (BWV587). As to his posthumous reputation, both Debussy and Ravel felt a close affinity with his music, which seemed to them to epitomize the spirit of French art: the first contemplated dedicating his *Etudes* to Couperin, and the second paid a more open tribute to Couperin's clarity, poise and refinement in his *Le tombeau de Couperin*. More surprising is the interest shown on the one hand by Brahms, who with Chrysander prepared the first complete edition of Couperin's harpsichord music (1871–88, following partial ones by Laurens in 1841 and Farrenc in 1862–9), and on the other by Richard Strauss, who freely

arranged some of the harpsichord pieces in his Tanzsuite for small orchestra (1923) and returned to the same source for material for his Divertimento (1940–41). The publication of Couperin's collected works in 1932 (by L'Oiseau-Lyre) came late by comparison with the first modern editions of Bach and Handel; but its sumptuous presentation was an appropriate act of homage to one of France's greatest composers. The revised complete edition begun in 1980 by Gilbert and Moroney has brought a more rigorous and scientific method to the editorial task.

2. STYLE. Couperin's art comes from several sources. His early training as an organist equipped him above all with solid contrapuntal skills, and although he was never to equal Bach or Handel as a contrapuntist – such an idea would in any case have been abhorrent to French taste – his competence contributed significantly to the firm linear qualities in much of his writing. He was also heir to the qualities of *douceur* and naturalness that the French considered the hallmarks of their style. Nor could any French composer at that time avoid being influenced by that cynosure of French music, Lully: by the intensely pathetic but discreet vocal writing of his *tragédies en musique*, the imposing orchestral style of his overtures or the beautifully turned dance music of his ballets.

Couperin's enthusiasm for Italian music, in particular the trio sonata, throws these French qualities into relief. Late in his career he made clear his intention to effect a union between French and Italian music. His collection *Les goûts-réünis* and his celebration of the reception of Corelli and Lully on Parnassus in the two *Apothéose* sonatas appear as a bold affirmation of that purpose. But the fertilization of his style by Italian elements dates from the earliest stages of his career, bearing most immediate fruit in his first trio sonatas.

Conservative French opinion was unconvinced that such a union of French and Italian styles could be achieved. Le Cerf de la Viéville took the view that they were 'so different that it is difficult to link and intermingle them without spoiling the two'. But he was unwilling to be sympathetic to the cause of Couperin, whom he considered a 'serviteur passionné de l'Italie'. Despite these censures, Couperin can be said to have achieved a synthesis. But while he adopted the outward forms of the Italian sonata, using for instance sequences to expand and reinforce his musical argument and introducing a more idiomatic instrumental style, he never deserted the basic canons of French art: a natural and flowing melody, a richly expressive but not excessively chromatic harmony (Neapolitan 6ths, for example, are rare in his music) and a basic simplicity in musical design that generally avoided virtuosity, whether in performance or in composition.

The 'paradox of sensuous purity' (Mellers, 1950) in Couperin's music springs from the conjunction of a restrained and simple melodic style with a rich and diversified harmonic vocabulary. The poignancy in Couperin's music derives more often from expressive dissonances, particularly 7ths and 9ths, than 'affective' melodic intervals. Mellers has also emphasized the close connection between Couperin's music and the poetry and painting of his contemporaries. They all fell under the tenets of 'imitative art', seeking to illuminate and deepen experience by reference to nature – natural phenomena and the human condition. For Mellers the close links between Racine, Watteau and Couperin represent a triumph of the civilization to which they belonged.

3. ORGAN MUSIC. Couperin's early maturity as a composer is astonishing and parallels that of Purcell, his great English contemporary. He was only 21 when his *Pieces d'orgue* (1690) were offered to the public; and yet they show every mark of a thoroughly assured compositional technique, and stand with de Grigny's *Premier livre d'orgue* (1699) at the apex of the French classical organ tradition.

The *Pieces d'orgue* consist of two masses: a collection of relatively short pieces designed to be used in alternation with the plainchant of the Ordinary of the Mass (*see* ORGAN MASS). The first, 'à l'usage ordinaire des paroisses', is the more majestically conceived, intended for use on principal feasts in churches when the plainchant setting *Cunctipotens genitor Deus* was sung for the Ordinary. Couperin, following in part the stipulations of the *Caeremoniale parisiense* (1662), set this plainchant as a cantus firmus in the opening versets to each item, the Kyrie, Gloria, Sanctus and Agnus Dei (the last Kyrie verset is also a cantus firmus setting). The Mass 'propre pour les convents', which has no cantus firmus settings, is more intimate in character: its key structure suggests that it was used with one or more of the many *messes en plainchant musical* composed in France towards the end of the 17th century, and popular in religious communities. Nivers was actively involved in the editing of such new liturgical chant books: his setting of the Ordinary for use at feasts of the first class (published in his *Graduale romano-monasticum*, 1658) is an obvious example of the sort of chant that may have been used with Couperin's organ versets, being compatible both in key and in musical effect.

The skills in composition that Couperin acquired during his organist's training covered a wider range of formal possibilities than traditional contrapuntal techniques. In the works of Nivers and Lebègue, particularly, concertante forms such as the 'Récit en taille' and the 'Basse de trompette' had become an established part of the repertory; in Couperin's work they tend to take pride of place by virtue of his gift for characterful melodic lines, sometimes poignantly expressive as in the beautiful 'Récit de Tierce en taille' from the Gloria of the Mass 'des paroisses', sometimes irresistibly ebullient as in the 'Dialogue sur les trompettes' from the preceding Kyrie. At the same time Couperin could sport his contrapuntal skill in the canonic statement of the cantus firmus in the first verset of the 'paroisses' Sanctus. The offertories of both masses are written on a grand scale; Couperin took full advantage of the lengthy liturgical ceremonies at this point. The C major 'Offertoire sur les grands jeux' of the 'paroisses' Mass is an impressive tripartite piece, passing from the pomp of a movement alluding to French overture style to the gravitas of fugue, and then the high spirits of a gigue.

These pieces reveal Couperin's musical range: the *récits* bear testimony to his melodic gift, and the cantus firmus settings and fugues bring to the fore his contrapuntal skills, which he always wore lightly and which were firmly controlled by his melodic instinct. If his harmonic vocabulary was not yet fully developed, it is at times quite audacious.

4. INSTRUMENTAL CHAMBER MUSIC. Couperin's instrumental chamber music falls into two categories: the trios (*à* 3) and the solo pieces (*à* 2). The first category includes all the early trio sonatas (including for convenience the

four-part *La sultane*), the *Apothéose* sonatas and *Les nations*; the second category comprises the *Concerts royaux*, continued in *Les goûts-réünis* as 'nouveaux concerts', and the *Pieces de violes*. Couperin was not usually specific about the instrumentation of his chamber music. He wrote that the *Concerts royaux* might be played on the harpsichord, or on the violin, oboe, flute, viol and bassoon. The trios, according to the preface to the *Apothéose de Lully*, might be played either on two harpsichords or on 'tous autres instrumens'; violins would have been the norm, but flutes and oboes were not excluded.

Brossard, writing in the mid-1690s, observed that 'every composer in Paris, and above all the organists, was madly writing sonatas in the Italian manner'. Couperin was no exception; in the preface to *Les nations* he claimed priority in the field. In the same preface he cited Corelli as his principal source of inspiration. By the early 1690s, the date of Couperin's first essays in sonata writing, three of Corelli's sets of sonatas had appeared in print. Of these, opp.1 and 3 were collections of *sonate da chiesa*, the genre that Couperin chose to follow in his trios, renouncing binary dance forms for a sequence of contrasted movements composed for the most part in unitary structures.

However, the composition of three-part instrumental music was not without its difficulties: Couperin's first efforts reveal a certain strain in handling the idiom. Part of the problem was textural: the common tessitura of the upper two parts was not in keeping with the basic approach of French compositional practice to allow a single *dessus* (upper voice) to predominate, reflecting the 'imitative' purpose of music. Often, in the early trios, the second *dessus* plays a subservient role, rarely rising above the first, and seldom assuming equal importance in the texture. Raguenet complained that in French trios 'the first upper part is generally beautiful enough, but then the second descends too low to deserve our attention'; he might have been thinking of certain movements in *La pucelle* or *La visionnaire*.

The nature of Corelli's trios is also defined by the balanced interplay of musical ideas between the three voices, this interplay deriving much of its force from its motivic consistency; this too was not easily grasped by Couperin. Nor was the central role of tonality in shaping the unitary structures of *sonata da chiesa* movements. Indeed, of all Couperin's trio sonatas, perhaps only *L'impériale* (clearly a work of his maturity) shows a complete understanding of the mechanics of the Italian trio sonata style: its last movement in particular, with its athletic seven-bar theme, its lively interplay of ideas and firm tonal logic, stands with the trios of Bach and Handel as one of the 18th-century works closest to the Corellian ideal.

It would, however, be foolish to judge Couperin's achievements solely by comparison with those of Corelli. He was heir to a musical aesthetic where priorities were different. In treating the trio texture as more in two parts than in three, with the second *dessus* added somewhat in the manner of a *contre-partie*, providing harmonic depth as well as the occasional rhythmic and melodic variety, he worked in an idiom in which melody was paramount. The *air* that stands as the third movement of *La visionnaire* provides a model of such an added part, inserted by Couperin for the publication of this sonata (as *L'Espagnole*) in *Les nations*. More to the point, however, is the type of writing encountered in the second movement (Vivement) of *L'astrée*: it purports to be three-part, but for substantial stretches the second *dessus* consistently shadows the first in 3rds or 6ths, enriching the texture and harmony but not substantially inflecting the melodic character of the piece. This technique appears even more strikingly in the *ordres* of *Les nations*.

There are also other ways in which the early sonatas (*La pucelle*, *La visionnaire*, *L'astrée*, *La Steinquerque*, *La superbe* and *La sultane*) do not slavishly strive to imitate Corelli. For instance, as well as tempering the Italian instrumental style, Couperin included in each sonata at least one typically French *air*. He also avoided being too clearcut in design (as opposed to expression): the final movement of *La visionnaire*, with its rattling harpsichord 'badinage' added for *Les nations*, offers an excellent example of an attempt to suggest clear formal structures while in fact avoiding them: the piece constantly alludes to the chaconne but remains free of a strict ground-bass structure.

The sonatas *La pucelle*, *La visionnaire* and *L'astrée* (respectively *La Françoise*, *L'Espagnole* and *La Piemontoise* in *Les nations*) were seen by Couperin, along with the sonata *L'impériale*, to serve merely as preludes or 'espèces d'introductions' to the ensuing *ordres* specially composed for *Les nations*. If this seems to minimize the importance of the *sonate da chiesa*, particularly that of *L'impériale*, it accurately reflects the greater length of the *ordres*. These, distinctly French and conservative in style, balance out the ultramontane influences at work in the sonatas. The dances themselves are Couperin's most beautifully worked in the old style: discreet and flowing, but with a wealth of expressive detail, and at times a force that belies their surface charm. The chaconnes of the first two *ordres* (*La Françoise* and *L'Espagnole*) are superb examples of Couperin's treatment of the form, grandiose in design but still tender in expression, rich in detail but forceful in their drive.

In the two *Apothéose* sonatas Couperin was perhaps at his most authentic in the trio medium. While in *Les nations*, published just after the *Apothéose* sonatas, he sought to counterbalance the italianisms of his earlier *sonate da chiesa* by accompanying each with a French *ordre*, in the *Apothéose* sonatas the balance is, as it were, achieved internally. The programmatic element, particularly in the *Apothéose de Lully*, is a powerful factor in this synthesis, since in the final stages of Lully's reception on Parnassus he and Corelli play respectively first and second *dessus* in a French overture, and in the four-movement 'Sonade en trio' that follows. This partnership is at the instigation of Apollo, who persuades the two musicians that 'la réunion des Goûts François et Italien doit faire la perfection de la Musique'. The reunion, however, does not exclude a telling juxtaposition of their styles: first in the welcome accorded to Lully by Corelli and the former's gracious acknowledgment, and even more neatly in two duos where, with all the appropriate modifications in the style, first Lully takes the *premier dessus* with Corelli accompanying, and then the roles are reversed. The programmatic nature of this sonata led Couperin to draw heavily on French opera conventions. *L'apothéose de Corelli* relies less heavily on such conventions, being cast, appropriately enough, in the mould of a seven-movement *sonata da chiesa*.

The distinction made above between *à* 3 and *à* 2 textures should not be seen to imply the use of a radically different compositional technique in Couperin's *Concerts* and *Pieces de violes*. Even in the two textures the essentials may often be reduced to a treble and bass; but in renouncing them Couperin found himself speaking with a more pronounced French accent. The 14 *concerts* of the *Concerts royaux* and *Les goûts-réünis* are among Couperin's most naturally conceived instrumental compositions, attempting little that is profound, striving to accommodate civilized tastes at a high artistic level. Some at least were written to entertain an aging and highly conservative Louis XIV in 1714 and 1715. Although they are for the most part written out on two staves, and although Couperin mentioned the possibility of performing them on the harpsichord (the *Concerts royaux* did after all appear in the same publication as the third harpsichord book), there is no doubt from the texture, the right-hand compass, and some specific indications concerning instrumentation (including a reference to the original performers), that they were intended primarily for performance on treble (violin, oboe or flute) and bass (viol or bassoon) instruments with continuo. The *Concerts royaux* are *ordres* of five to seven pieces for such instrumental combinations. The 'nouveaux concerts' of *Les goûts-réünis* continue on the same lines, with substantially more ambitious schemes only for the eighth and ninth *concerts*.

The preface to *Les goûts-réünis* carries what might be considered Couperin's clearest statement on his approach to national styles:

> The Italian and the French styles have for a long time shared the Republic of Music in France. For myself, I have always highly regarded the things which merited esteem, without considering either composer or nation; and the first Italian sonatas which appeared in Paris more than 30 years ago, and which encouraged me to start composing some myself, to my mind wronged neither the works of M de Lully, nor those of my ancestors, who will always be more admirable than imitable. And so, by a right which my neutrality gives me, I remain under the happy influence which has guided me until now.

French and Italian interests are clearly represented in *Les goûts-réünis* but, partly because of the two-part texture, a preference is often shown for busy contrapuntal writing in which bounding quaver figures and regular semiquaver patterns predominate. The allemandes are almost without exception treated in this way. Only in the 11th *concert* is there a typically French version of this dance, measured and aristocratic; in the others the tempo is fast, the mood airy and gay, and the musical gestures, often including developed imitative writing, distinctly Italian.

The eighth *concert*, 'dans le goût théatral', is the most impressive – an undisguised tribute to Lully, beginning with a French overture and 'Grand ritournéle', and continuing with a rich diversity of veritable *airs à danser*. Of this *concert* Holman (1986) has argued persuasively that the published version represents a reduced scoring of a lost fully orchestrated setting (*à* 5), similar in design to the orchestral dance suites of Georg Muffat and Lalande. The immediate juxtaposition of the ninth, 'Ritratto dell'Amore', might lead one to expect a sequence of pieces as Italian as those of the previous *concert* are French. But Couperin did not attempt a consistently Italian style. This *concert*, with its descriptive titles (the only one to have them consistently), recalls the more stylistically balanced world of his late harpsichord *ordres*, and some pieces, *La douceur* and *L'et coetera* in particular, employ a distinctly harpsichord-like texture.

The 1728 *Pieces de violes*, for solo viol and continuo, are among Couperin's last works; indeed they may represent his final compositional activity, even though the fourth harpsichord book was to follow in 1730. Knowing that Couperin's health was failing at this time, we may ascribe to them an elegiac note. Curiously, Couperin referred to himself on the title-page as 'Mr F.C.'. The arguments for this to be read as 'Monsieur François Couperin' are very strong; what is puzzling is Couperin's decision to cloak his identity. That he should turn to the bass viol so late is interesting in itself, and seems to indicate a wish to pay homage to a glorious but waning tradition; 1728 had witnessed the death of Marin Marais, alongside Antoine Forqueray the greatest viol player among Couperin's colleagues at court. The *Pieces de violes* are arranged in two suites, the first a traditional French *ordre*, the second (consisting of only four pieces against the seven of the first suite) a remodelled *sonata da chiesa*. The first suite is retrospective in character, strongly expressive in the accentuated dissonances of the Gavotte, and richly varied in the glorious concluding *Passacaille*. The second suite is more italianate: the *Pompe funèbre* (recalling the 'Pompe funèbre' in Lully's *Alceste*) is unusually lucid in its sense of tonal direction, almost Handelian, but still French in its quiet intensity; and the enigmatic *La chemise-blanche* is a *moto perpetuo* piece carried to audacious lengths and demanding virtuoso playing of a high order. Couperin's writing for the seven-string Baroque viol makes use of its harmonic resource as well as its 'jeu de mélodie'. It constitutes a fitting end to Couperin's composing career and stands with Marais' work as the highest achievement in the French viol school.

5. Sacred vocal music. Couperin's output of sacred vocal music occupies a place between his appointment as *organiste du roi* in 1693 and the death of Louis XIV in 1715. Some of it is explicitly connected with the royal chapel; other works are more difficult to place. The grandiose chapel of Versailles designed by Mansart, which so impresses the modern visitor to the château, was completed only in 1710. Before that Couperin's sacred music performed for the royal household at Versailles would have been heard in a smaller room in the palace, now called the Salle d'Hercule.

Much of Couperin's sacred music is found only in manuscript (except for the early trio sonatas the only important body of his music to be extant other than in printed form). The two principal sources are a collection of 13 motets in score (*F-V* 59) and a score and set of partbooks containing 25 items (*F-Pn*, formerly at St Michael's College, Tenbury). According to Oboussier (1971–2) these two sources, whose contents largely overlap, are in the same hand. The Tenbury partbooks (referred to in the revised *Oeuvres complètes* as the Toulouse-Philidor manuscripts after their original owner and copyist respectively) are believed to have been copied between 1702 and 1706. *Laudate pueri Dominum*, one of the motets in this collection, also appears in another source, copied in 1697 (*F-V* 18). It is in fact likely that most of these pieces were composed in the 1690s, and probably none after 1703, the date of Couperin's first published sacred music.

The predominant influence in these *petits motets* is Italian, Couperin leaning more towards the small-scale

vocal forms used by Carissimi and his French pupil M.-A. Charpentier than to the massive style cultivated by Du Mont and Lully in their *grands motets*. The scoring is mostly for one to three solo voices and continuo, often with concertante instruments (mainly violins). The dozen motets 'à grand choeur' which according to Titon du Tillet were sung in the royal chapel to Louis XIV's great satisfaction, and which are likely to have been more in the French style, have not survived. In his Italian leanings Couperin may have been influenced not only by Abbé Mathieu's circle at St André-des-Arts but also by the activity of the Roman church composer Paolo Lorenzani, who lived in Versailles and Paris between 1678 and 1694. Couperin's understanding of Italian idioms can be seen to have matured since the early trio sonatas. He is now more assured in his treatment of sequences, in moving from one tonal centre to another, in the handling of instrumental ritornellos and in enriching his harmonic vocabulary with such chords as diminished 7ths as well as other extremes of chromatic harmony (see for instance the section 'O mors coeca' from *O Jesu amantissime*). In the light of this and other stylistic traits (for example his florid and regular ground bass for a section of *Quid retribuam*, his vocal virtuosity at the opening of *Victoria: Christo resurgenti*, his entirely instrumental treatment of the voice in *Regina coeli laetare*), Le Cerf's description of him as 'un serviteur passionné de l'Italie' does not seem all that wide of the mark. The motet *Regina coeli laetare* might almost have been written as an exercise in eliminating everything French; certainly its central recitative is without parallel in Couperin's music, completely instrumental in conception, its concluding phrase somersaulting from *g″* to *d′* in less than a bar. That, however, is an extreme case. Much of Couperin's vocal writing remains discreet and syllabic, the phrases generally short, and much of the instrumental writing nicely balanced between vocal and instrumental idioms. The opening 'simphonie' of *Laudate pueri Dominum* is a good example of instrumental writing controlled by the vocal line of the solo soprano entry.

The published church music consists of three sets of versets that appeared in successive years, 1703, 1704 and 1705, and the *Leçons de tenébres*. If some of the manuscript motets were written for use at court, the courtly function of the versets is indisputable; they were written 'by order of the king', so the title-page proclaims, and were doubtless performed in his presence. The printed score also gives the names of the soloists who took part in the first performances in the royal chapel. Three of the *Quatre versets* (1703) are scored for two soprano soloists – one of them specifically Couperin's cousin (5) Marguerite-Louise Couperin – with flutes, violins and two-part soprano chorus. They begin unusually enough with a duet for the soloists 'sans Basse Continüe ny aucun instrument'. The verset *Adolescentulus sum* is no less remarkable in sonority, being for soprano solo and flutes, with *dessus de violons* playing the continuo line. The consistently high tessitura and the limpid interweaving phrases of the flutes and voice create an unforgettably ethereal effect.

In contrast, the solos in the *Sept versets* of the next year are almost exclusively for men's voices (including *haute-contre*) with tenor and baritone chorus, transverse flutes, oboes and violins; only the last two versets include a soprano solo. The verset *Ostende nobis* must be mentioned for its chains of parallel 6ths, including a long sequence of 6-4 chords, a harmonic gesture that Couperin often made to invoke gentle pathos but nowhere else on this scale. The French idioms are stronger in several of the versets in this collection, tempering the Italianisms. The *Sept versets* of 1705 strike a balance in the disposition of forces. At the same time they are much more wrought: the 'symphonies' include a fiery French-overture movement, and in the bass verset *Dux itineris* a 'symphonie à deux choeurs' provides sharp contrasts in instrumental colour. Contrasts are also sought in the solo soprano verset *Operuit montes*, with the accompaniment divided between rapid violin scales and gently caressing phrases for two flutes.

The three *Leçons de tenébres* are arguably Couperin's finest vocal works, indeed among his finest in any medium. They appeared in print between the publication of the first and second harpsichord books (1713–17). The first two *leçons* are for soprano solo (and continuo), the third for two soprano soloists. The text, from the *Lamentations of Jeremiah*, was traditionally sung at Matins on Maundy Thursday. Other sections of the *Lamentations* were sung at Matins on Good Friday and Holy Saturday, making a total of nine 'lessons'. The heading 'pour le Mercredy' at the beginning of the published *leçons* refers to the practice, widespread at the time, of advancing the office of Matins on each of these days to the previous afternoon. It is puzzling that Couperin did not publish all nine *leçons*, since in the preface to his extant set he made a clear reference to the imminent appearance of the others; indeed, he disclosed that three *leçons* for Good Friday had been composed some years previously. The preface to his second harpsichord book, which mentions the recent publication of the Wednesday set, also refers to the composition of nine *leçons*. The lost Good Friday set was composed for the nuns of the abbey of Longchamp, just outside Paris, which enjoyed a fashionable reputation for its Holy Week Offices, not least because the leading singers of the day were invited to perform at the services. Le Cerf disapproved of this practice on the grounds that celebrities from the Opéra could not be relied on to maintain the decorum appropriate to such occasions; Couperin, in scoring his extant *leçons* for soprano soloists and continuo, clearly did not share Le Cerf's misgivings.

The emphasis on solo declamation in Couperin's settings, however, transcends whatever superficial attraction this may have held for the fashionable, and carries the music to the heart of Jeremiah's anguish. The exterior brilliance and sensuous charm of the versets are left far behind. In this intensely personal world Couperin had recourse to the declamatory recitative and arioso of the *tragédie en musique*. But he conformed to convention in adopting the traditional plainchant formula as the basis for the opening phrase 'Incipit Lamentatio Jeremiae'. This, and the no less traditional melismas on the initial Hebrew letters that punctuate the text (only the first melisma of each *leçon* is based on plainchant), are set to easily flowing but highly decorative lines which, juxtaposed with the settings of the main text, sound almost abstract. The contrast is intended: the two-soprano vocalise of the letter 'Jod' at the beginning of the third *leçon*, with its interweaving lines, crushed 2nds and regular crotchet tread in the bass, evokes the relatively impersonal idiom of Corelli's sonatas precisely in order to act as a foil to the overt expressiveness of the ensuing recitative.

The main sections of the *leçons* are set either in a measured but freely declamatory style, which Couperin indicates as 'récitatif', or in more tightly organized *airs*. The latter form the emotional core of each *leçon*. The most rigorously organized is 'Recordata est' of the second *leçon*, a ground bass in B minor – Couperin's most passionate key – in which rising diatonic movement is balanced against a descending chromatic tetrachord. The technique of approaching the dominant alternately from one direction and then the other is common enough in Couperin's chaconnes; but nowhere else did he treat the form in so disciplined a manner, and it is that discipline that makes the movement, with its intense sequences of 7ths and 9ths, cunning examples of cadence evasion, and finely judged melodic line, so emotionally charged. Within its slender resources this piece achieves a truly Purcellian power. Of the other arioso movements, 'Plorans ploravit' (first *leçon*) is in an *ABACC* form, while 'O vos omnes' (third *leçon*) has no distinct returns. In the latter the impassioned cry 'attendite et videte' for the two sopranos seems to owe something to Monteverdi in its emphasis on simple vocal declamation and sonority, and in the heightening of drama through transposed repetition. The 'Jerusalem convertere' sections that conclude each *leçon* are also set to superbly expressive music. The final two-part setting has an inexorable drive perhaps unique in Couperin's music.

The language of this music is not only rich in dissonances but also in chromatic harmony. In spite of the highly charged atmosphere this creates, the *Leçons de tenébres* remain an exquisitely civilized expression of the grief and bitter anguish of the prophet.

6. Secular vocal music. The extant secular vocal music is found mainly in the popular *Recueils d'airs sérieux et à boire* published by Ballard between 1697 and 1712. It includes eight *airs sérieux*, among them *La pastorelle* and *Les pellerines*, which appeared in 1713 as harpsichord pieces, and a two-part *air à boire*. While these *petits riens* occupy a humble place in Couperin's canon, they reveal much about the sources of his melodic style. Overtly more popular, less recherché than the 17th-century *air de cour*, they are nevertheless closely related to that tradition in their discreetly flowing vocal lines and simple phrase structure. Moreover, *La pastorelle* and *Les pellerines* emphasize just how far the melodic style of Couperin's instrumental music was derived from the vocal. The intimacy of this relationship is also revealed in the number of parody settings of his popular harpsichord pieces, a practice to which Couperin alluded – not without some satisfaction – in the preface to his third harpsichord book.

In addition to the printed music, three three-voice catches, two of them in canon, are extant in manuscript. They reveal a scatological side to Couperin's work. A plainly humorous side is brought to life in a five-part canon, *Les agroteurs au désespoir*, copied in 1720 by La Serre; it is a plangent lament on a crash at the Paris bourse. Tessier (1926) located a reference to an otherwise unknown cantata, *Ariane abandonée*, in an Amsterdam catalogue of 1716. Titon du Tillet referred to cantatas among the works of Couperin left in manuscript at his death; they have not subsequently come to light. An 18th-century attribution to Couperin of the *intermèdes* from *Myrtil et Melicerte*, published anonymously by Ballard in 1698 (see Coeyman, 1987), may substantially increase his secular vocal output, but the attribution is difficult to corroborate on stylistic grounds.

7. Harpsichord music. Couperin's four harpsichord books (some 220 pieces, excluding the separate movements to some of the titles and the eight preludes in *L'art de toucher le clavecin*) represent his crowning achievement. Part of their stature must be attributed to a particularly happy union between the composer's personality and the harpsichord as a musical medium. It was a medium he understood and loved deeply; and it was natural for him to grace his worldly progress with music for the instrument which had, so to speak, made his fortune. When Couperin published his first book of harpsichord pieces in 1713, most of the important harpsichord collections of the French classical school had already appeared. The first decade of the 18th century in particular, when Couperin was assembling material for his own publication, witnessed a striking proliferation of harpsichord books, those of Louis Marchand, Clérambault, J.-F. Dandrieu, Gaspard Le Roux, Rameau and Elisabeth Jacquet de La Guerre appearing within five years (1702–7).

These collections consolidated the external characteristics of the French keyboard suite: a sequence of seldom more than ten dances arranged in a fairly predictable order in the same key. It is thus surprising that Couperin's first collection, the *Pieces de clavecin* of 1713, reverted to the motley nature of D'Anglebert's 1689 publication: so much so that Couperin seems to have felt constrained to adopt a new term, *ordre*, to designate the groupings of pieces within the book. The first *ordre* contains no fewer than 18 items, the second a record 23, the third 13, the fourth 4, and the fifth 14. In his second book (*ordres* 6 to 12) the average number of pieces in an *ordre* falls from 15 to eight. It is abundantly clear that in his first book Couperin was simply ridding himself of a backlog of harpsichord music. This impression is reinforced by the increased sensitivity he showed in his second book and thereafter towards maintaining a certain homogeneity of mood throughout each *ordre*. In the remaining two books the average number of pieces in an *ordre* drops to six.

The second book shows a decisive move away from the traditional sequence of dance movements. Even in the first collection the sequence is distorted by the inclusion of many 'optional' dances. In the second book only the eighth *ordre* retains the Allemande-Courante-Sarabande grouping in any recognizable form. This rupture with tradition is reflected in the increasing emphasis on character-pieces. It is not that a significant number of the 1713 *Pieces de clavecin* lack descriptive titles, but rather that, from the second book onwards, Couperin abandoned many of the stereotyped gestures of dance pieces in an attempt to diversify and enrich the character of his music.

Couperin wrote about the use of descriptive titles in the preface to his 1713 collection:

> In composing these pieces, I have always had an object in view, furnished by various occasions. Thus the titles reflect my ideas; I may be forgiven for not explaining them all. However, since among these titles there are some which seem to flatter me, it would be as well to point out that the pieces which bear them are a kind of portrait which, under my fingers, have on occasion been found fair enough likenesses, and that the majority of these flattering titles are given to the amiable originals which I wished to represent rather than to the copies which I took from them.

This was a natural enough habit of mind in a tradition which saw the role of music as that of arousing specific feelings and thoughts in the hearts and minds of listeners. Nor, of course, was Couperin an innovator in this respect. Where he did contribute in a new way was in the force and intensity of his musical characterizations, and in the manner in which his pieces were freed from dance prototypes.

When Charles Batteux (*Les beaux-arts réduits à un même principe*, 1746) discussed the theory of imitation as it related to music, he distinguished between imitations of sounds which were 'animés' and those which were 'non-passionnés'; the distinction is between qualities attributable to people and those attributable to natural phenomena, or events. An examination of Couperin's use of descriptive titles and their relation to his harpsichord music may usefully employ this distinction. Foremost in the category of 'sons animés' come the musical portraits of Couperin's friends, pupils, patrons and royal masters. There are a number of readily identifiable sitters: Gabriel Garnier, Couperin's colleague at the royal chapel (*La Garnier, ordre* no.2); Antoine Forqueray, the great viol player (*La superbe, ou La Forqueray*, no.17); Mlle de Charolais, one of the daughters of the Duke of Bourbon and pupil of Couperin (*La Charoloise*, no.2); the Polish princess Maria Leczinska, another pupil of Couperin and fiancée of Louis XV (*La Princesse Marie*, no.20). There is even what may be a self-portrait, *La Couperin* (no.21). These, and many other portraits, make their point by reflecting the personal qualities of their subjects in appropriate musical gestures. *La Garnier*, in its apposition of dark-hued textures and expressive *ports de voix*, combining solemnity with tenderness, conjures up a personality at once noble and sensitive. Forqueray, self-assured and brilliant, is epitomized in a proud Allemande movement, a firmly treading bass against an alert, driving treble. And turning to *La Couperin*, one may read into its spacious sequences, its firm linear quality and strong tonal architecture a high seriousness and dedication to music.

Other portraits not immediately connected with the musical world seem more obscure in origin. However, Clark (1980) uncovered a number of plausible identities which demonstrate how closely Couperin attached his work to the artistic and social milieu of his day. For example, *La fine Madelon* and *La douce Janneton* (*ordre* no.20) may refer to the celebrated actress Jeanne de Beauval, who was generally known as Jeanneton and would be known also for her playing of Madelon in Molière's *Les précieuses ridicules*. Both pieces mirror feminine lightness and grace in their high tessitura and triple metre; the first is delicate, the second – portraying Beauval herself and marked 'plus voluptueusement' – distinctly more sensuous in its melodic line and texture. Contrasting personalities provide an obvious opportunity for neat musical antitheses: *Les vieux seigneurs* and *Les jeunes seigneurs* (no.24) counterpose halting gravity and nimble high spirits, the first a 'sarabande grave', the second a leaping and agile movement in two-part writing. But there may be a sharper edge to Couperin's wit to be found in these pieces. *Les nonètes: Les blondes – Les brunes* (no.1) may be intended in its burlesque sense: nuns were not all disdainful of a young man's advances. Satire is more obvious in *Les fastes de la grande et anciénne Mxnxstrxndxsx* [*Ménestrandise*] from *ordre* no.11 where the company of Ménétriers is mercilessly portrayed as a disreputable rabble of street entertainers finally routed by their own bears and monkeys. (This guild of musicians had previously attempted, unsuccessfully, to place the king's organists, including Couperin, under the jurisdiction.) *Les folies françoises* (no.13) reveals a more refined satirical art, but still barbed. The work comes at the end of an *ordre* which Clark interprets as Couperin's commentary on the moral state of the Regency; these are *les folies françoises* rather than *les folies d'Espagne*. Each piece in this set of variations is a character study, brilliant in its precision and conciseness, delineating Virginity, Modesty, Ardour, Hope, Fidelity, Perseverance, Languor, Coquetry and so on. The characters in this masked ball 'work their way to their inevitable doom' (Clark, 1980), the *ordre* ending with *L'âme-en peine* ('The soul in torment'), a piece which, with its enriched B minor harmony and drooping phrases, evokes intense melancholy.

The second category of descriptive pieces, those which imitate 'les sons non-passionnés' (natural phenomena, events and ideas rather than humanity), ranges from the bluntly naive description of *Les petits moulins à vent* (*ordre* no.17), with its whirling semiquaver scales, to *L'amphibie* (no.24), whose title seems to play on the notion of the transformations inherent in its loose ground bass structure. But things are not always what they seem. *Moulins à vent* may refer to chatterboxes, *Les papillons* (no.2) to a fashionable ladies' hairstyle (rather than butterflies), and *Le rossignol-en-amour* (no.14), along with the other birds in this *ordre*, may have more to do with anthropology than with ornithology. On the other hand, pieces such as *Le réveil-matin* (no.4) and *Le moucheron* (no.6) are no doubt what they appear to be: a musical portrayal of a couple of life's irritations. If with *Les baricades mistérieuses* (no.6) we seem to enter the world of metaphor (or perhaps of masks), Couperin had on another occasion the directness of mind to call a favourite piece – indeed the one he held for his portrait by André Boüys – quite simply *Les idées heureuses* (no.2).

A greater understanding of the topicality of these titles, and of the burlesque or satirical tone that lies behind some of them, sharpens the music's effect on our senses. These pieces are not all benign and charming portraits, agreeably presenting the sitters. From them Couperin emerges as a keener critic of his age than at first sight he would appear. The tone of irony and satire creates an altogether more complex picture of his musical language, and in these portraits we may glimpse much that is missing from conventional sources about Couperin's milieu (Clark, 1992).

Structurally, Couperin's harpsichord pieces divide into three main types: the binary movement, the rondeau and the chaconne. (He never felt confident enough of the abilities of his public to leave any unmeasured preludes, a semi-improvisatory genre which went back to the beginning of the French harpsichord tradition.) His use of binary form in his harpsichord music is interesting in several respects, some of them typifying the distinctions between French compositional techniques and those of German and Italian early 18th-century composers. First sections are often markedly shorter than second (*La Florentine* and *Les papillons*, *ordre* no.2); and initial (or final) bars of sections may be unrelated motivically. Indeed, rather than underline structure through motivic

references, Couperin often favoured a flexible development of musical ideas (articulated at the double bar) in which motifs acquire definition only as the piece progresses. Occasionally this leads to a second section that introduces new material, sometimes making no further motivic reference to the first half of the piece (e.g. *La ténébreuse*, no.3). This technical procedure finds a resonance in Charles Batteux's dictum (1746) that 'expressive gestures should always be new ... a second impression is practically useless, leaving our soul inactive and indifferent'.

The rondeau form, along with the chaconne, permitted the composition of pieces of greater length and diversity than was possible with simple binary structures. The rondeau was evidently a form that Couperin found congenial; many of his most striking and popular pieces such as *Les baricades mistérieuses* and *Les bergeries* (no.6) conform to it. The rondeau section itself is normally a regular four- or eight-bar theme, the episodes (*couplets*) being distinctly freer, sometimes contrasted in other senses too, but also sometimes texturally and motivically undifferentiated. The episodes in *Soeur Monique* (no.18) strike a nice balance between unity and contrast, the later episodes gaining increasing independence. (At the same time the portrait takes on a richer hue as the voluptuousness of the episodes threatens to overwhelm the rondeau theme and reveal Monique for what she is.) This process is also at work in *La tendre Fanchon* and *Les ondes* (no.5).

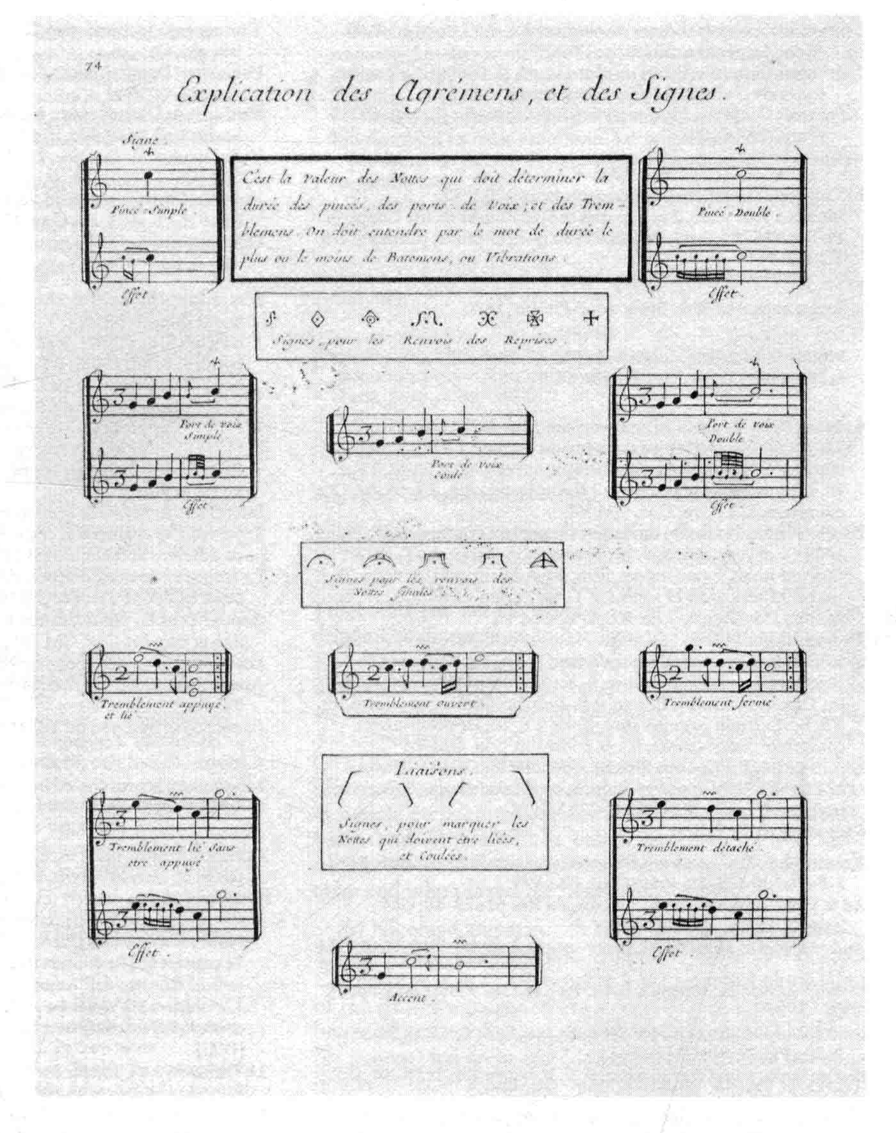
Two of the three pieces that carry the title 'chaconne' or 'passacaille' are in fact in rondeau form, a treatment often met in earlier French harpsichord chaconnes (for example in those of Chambonnières and Louis Couperin). They are the superbly intense B minor *Passacaille* of *ordre* no.8 and the chaconne *La favorite* (no.3). While the episodes of the *Passacaille* are strongly and individually characterized, those of *La favorite* hark back in allusive fashion to the descending tetrachord bass of the opening bars. The art of allusion achieves its greatest expression in *L'amphibie* 'mouvement de passacaille' (no.24). Various sorts of bass are heard with strong ground bass associations, the sections being of various lengths and highly differentiated: the object appears to be to convey the sense of a chaconne rather than its outward and visible form, the spirit rather than the letter. Behind this suggestive art and chameleon structure lies a piece of immense poise and strength. Only in one piece, *Les folies françoises* (no.13), does Couperin adopt the format of a series of pieces 'en variation' (the allusion to modish sets of variations on *La folia* is clear); these variations take the harmonic scheme of the opening piece rather than its melodic contour.

The textures Couperin used in his harpsichord pieces are no less important than the formal structures. Pride of place goes to the *style luthé*. Some of his best pieces are built exclusively on this 'broken style': *Les idées heureuses* (no.2), *Les charmes* (no.9), *La Mézangére* (no.10) and of course *Les baricades mistérieuses* (no.6). It is also the predominant stylistic feature of many of his allemande-type movements. The technique is finally sublimated in such pieces as *La convalescente* (no.26). This texture played an important role in the formation of Bach's mature keyboard style; Couperin came closest to Bach in his keyboard writing when he supported the *luthé* style with firm contrapuntal lines. Simple two-part textures constituted no less critical a part of Couperin's technical vocabulary. He recognized that they were less idiomatic but believed them adaptable to the harpsichord provided 'le dessus, et la basse travaillent toujours' (*L'art de toucher*). The high motivic consistency in most of his two-part pieces springs from Italian roots. Several good examples of this style of writing are to be found in the second book, in particular *La Bersan* and *La commére* (no.6), and *La coribante* and *L'Atalante* (no.12); it was generally associated with brilliant and fast pieces. But the significance of Couperin's two-part technique extends beyond the examples cited, since a firm grasp of the contrapuntal relationship between treble and bass parts underpins his whole style. The solo line against accompaniment, as used in such pieces as *Les bergeries* (no.6), represents a third important type of texture. In some examples, like *Le moucheron* (no.6), the lower part gains independent status through its strong linear character in spite of a musically predominant right hand. Couperin's use of texture shows his keen awareness of the particular sonorities of the harpsichords produced by French workshops of this period: his second book is remarkable for the number of pieces (see *ordre* no.7) using only the lower half of the keyboard, which was specially full and sonorous on French instruments.

Couperin's use of keyboard ornaments shows another important aspect of his handling of the harpsichord (fig.3). He took infinite pains over the notation of his ornaments (expecting the performer to respect his signs to the letter); and in 1733 he was credited by Dagincourt (in the preface to his harpsichord book of that year) with the standardization of a system that had by that time gained general currency in France.

In its wealth of ideas, range of expression, and relationship to the culture from which it sprang, Couperin's harpsichord music stands unequalled in 18th-century France. At the same time it is an intensely personal testimony, revealing not only the most telling aspects of his art but also, and intimately, his relationship with French society. The harpsichord music is a sort of social commentary, rich in humour, wit, irony, satire, charm, compassion and disdain. In this music Couperin observed his age as few composers have done or since.

8. THEORETICAL WORKS. Couperin spent much of his time teaching the harpsichord (perhaps too much, if one is to judge from the delays in the publication of his music). But it is precisely the immersion in the daily routine of teaching that makes his *L'art de toucher le clavecin* (1716, rev. 2/1717) so valuable a document. Unlike Saint Lambert in *Les principes du clavecin* (1702), the only previous French keyboard tutor of any pretension, Couperin did not set out to cover the subject methodically from beginning to end. Rather his treatise is a series of reflections on certain aspects of teaching, and on certain aspects of performing the pieces from his first two harpsichord books. The layout of his remarks is somewhat haphazard but, broadly speaking, they begin with comments on the initial stages in a pupil's training; a central section touches on fingering, ornamentation and other questions related to performance; and finally, suggested fingerings are given for difficult passages in the first and second harpsichord books. Eight preludes are included as teaching material. Couperin seems to have been diffident about his literary skills. However, this admirable directness makes his observations on harpsichord touch



3. Part of the table of ornaments from François Couperin's 'Pieces de clavecin ... premier livre' (Paris: Ballard, 1713)

and demeanour at the keyboard essential reading for anyone who plays the instrument. His comments on fingering reveal him faithful to the old system of crossing the third finger over the second or fourth in scale passages, but enthusiastic about certain innovations that had come into use in his day – principally the change of finger on the repeated note of a prepared *port de voix*, and the use of legato fingering for double 3rds. The most widely quoted passages of *L'art de toucher* have been those on the use of ornaments, *notes inégales* and general stylistic conventions in performance. These are valuable remarks, but general laws should not too readily be adduced. Too much is left unsaid. No less valuable as insights into Couperin's world are his comments on the harpsichord as a medium, its capabilities, and the music which best suits it. He even took the trouble to compose a two-voice Allemande to illustrate the manner in which that idiom could best be adapted to the harpsichord. The eight preludes are designed not only as teaching material but also as introductory preludes to the *ordres* of the first and second harpsichord books; Couperin did not conceal his lack of faith in the ability of harpsichordists to improvise such pieces. In order that the improvisatory flavour of his notated preludes be retained, he instructed the performer to be rhythmically flexible, at least where the piece was not marked 'mesuré'. The general impression gained from this tutor is of Couperin's love for the harpsichord, his enthusiasm for its precision, neatness, brilliance and range, his wish to make it as expressive as other instruments (for example through introducing the *aspiration* and *suspension*), and his earnestness in attempting to convey to others a sensitivity about its use. The care he took over the printing of his harpsichord music reflects the same dedicated spirit.

A short manuscript *Règle pour l'accompagnement* is Couperin's only other extant theoretical work: it is a concise exposition of the rules of figured bass and of the treatment of chromatic dissonances. Its principal interest lies in the richness of the harmonic vocabulary demonstrated, a richness Couperin fully exploited in his music.

WORKS

Editions: *François Couperin: Oeuvres complètes*, ed. M. Cauchie and others, i–xii (Paris, 1932–3) [C]; rev. K. Gilbert and D. Moroney, ser.I–V and suppl. (Monaco, 1980–) [GM; vols. in square brackets are in preparation]

François Couperin: Leçons de ténèbres à 1 et à 2 voix, ed. P.-D. Vidal, Le pupitre, viii (Paris, 1968) [V]
François Couperin: Pièces de clavecin, ed. K. Gilbert, Le pupitre, xxi–xxiv (Paris, 1969–72) [G xxi–xxiv]
François Couperin: Neuf motets, ed. P. Oboussier, Le pupitre, xlv (Paris, 1972) [O]

SACRED VOCAL

MS sources: Elevat[ions] de Couperin (score), *F-V* 59
Motets a voix seule, 2 et 3 parties et Symphonies de Mr Couperin, *Pn* Rés.F1679 (score), *Pn* Rés.F1680 [a–e] (5 ptbks) [formerly *GB-T* 1432–7]

Scores copied by S. de Brossard, *F-Pn* Vm[1] 1630

Motets de Messieurs Lalande, Mathau, Marchand Laisné, Couprin et Dubuisson, copied by Philidor, 1697, *V* 18

4 versets (from Ps cxviii) d'un motet composé de l'ordre du roy … On y joint le verset 'Qui dat nivem' du psaume 'Lauda Jerusalem' (Paris, 1703): Tabescere me, 2 S; Ignitum eloquium tuum, 2 S, 2 vn, bc; Adolescentulus sum, S, 2 fl, vn; Justitia tua, 2 S, SS, bc; Qui dat nivem, S, 2 fl, vn; C xi, GM V/i
7 versets (from Ps lxxxiv) du motet composé de l'ordre du roy (Paris, 1704): Converte nos, B, fl, bc; Numquid in aeternum, T, Bar, bc; Ostende nobis, haute-contre, fl/vn, bc; Audiam quid loquatur, B, 2 vn, bc; Misericordia et veritas, 2 T, bc; Veritas de terra, S, vn, bc; Et enim Dominus, S, 2 ob, 2 fl; C xi, GM V/i
7 versets (from Ps lxxix) du motet composé de l'ordre du roy (Paris, 1705): Qui regis Israël, haute-contre, T, B, 2 vn, bc; Excita potentiam tuam, haute-contre, B, bc; Vineam de Aegypto, B, vn, bc; Dux itineris fuisti, B, 2 vn, 2 fl, 2 ob, bc; Operuit montes, S, vn, 2 fl, bc; Extendit palmites suos, S, vn, 2 fl, bc; Deus virtutum convertere, haute-contre, fl, ob, b viol, bc; C xi, GM V/i
Leçons de tenébres a 1 et a 2 voix … premier jour (Paris, between 1713 and 1717): premiere leçon, S, bc; seconde leçon, S, bc; troisième leçon, S, S, bc; C xii, GM V/ii, V
6 leçons de ténèbres, lost

Accedo ad te, Dialogus inter Deum et hominem, haute-contre, B, bc, *F-Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
Ad te levavi oculos meos, B, 2 vn, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Audite omnes et expanescite, haute-contre, 2 vn, bc, *V* 59; C xii, GM V/ii
Domine salvum fac regem, S, B, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Exultent superi, motet for Ste Suzanne, inc., S, A, B, ? 2 vn, bc, *Pn*Rés.F1679–80; GM [suppl.]
Festiva laetis, motet for Ste Anne, S, T, B, bc, *Pn* Rés.1679–80, *V* 59; C xii, GM V/ii
Jucunda vox ecclesiae, motet for St Augustin, 2 S, B, bc, *Pn* Rés.1679–80, *V* 59; C xii, GM V/ii
Laetentur coeli, motet for St Barthélemy, 2 S, bc, *V* 59; C xii, GM V/ii
Lauda Sion salvatorem, elevation, 2 S, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Laudate pueri Dominum, 2 S, B, 2 vn, bc, *Pn* Rés.F1679–80, *V* 18; C xi, GM V/i
Magnificat, 2 S, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
O amor, O gaudium, elevation, haute-contre/T, B, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
O Domine quia refugiam, 3 B, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
O Jesu amantissime, haute-contre, T, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM v/ii
O misterium ineffabile, elevation, S, B, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
Ornate aras, inc., haute-contre, ? 2 vn, bc, *Pn* Rés.F1679–80; GM [suppl.]
Quid retribuam tibi Domine, haute-contre, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
Regina coeli laetare, 2 S, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Resonent organa, motet for Ste Cécile, inc., 2 S, B, ? 2 vn, bc, *Pn* Rés.F1679–80; GM [suppl.]
Respice in me, haute-contre, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Salve regina, haute-contre, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Salvum me fac Deus, B, 2 vn, 2 fl, b viol, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Tantum ergo sacramentum, 2 S, B, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Usquequo, Domine, haute-contre, bc, *Pn* Rés.F1679–80; GM [suppl.], O
Veni sponsa Christi, motet for Ste Suzanne, S, haute-contre, B, 2 vn, bc, *Pn* Vm[1] 1630, Rés.F1679–80; C xi, GM V/i
Venite exultemus Domine, 2 S, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
Victoria: Christo resurgenti, motet for Easter Day, 2 S, bc, *Pn* Rés.F1679–80, *V* 59; C xii, GM V/ii
Other motets, incl. 12 à grand choeur, cited by Titon du Tillet, lost

SECULAR VOCAL

Airs in Recueils d'airs sérieux et à boire (Paris, 1697–1712): Qu'on ne me dise, air sérieux, T, bc (697); Doux liens de mon coeur, air sérieux, S, bc (1701); Jean s'en alla, epitaphe d'un paresseux, air à boire, S, B, bc (1706); Il faut aimer, La pastorelle, air sérieux, S, B, bc (1711); Dans l'Isle de Cythère, Les solitaires, air sérieux, S, B, bc (1711); A l'ombre d'un ormeau, musette, air sérieux, 2 S, bc (1711); Zephire, modere en ces lieux, brunete, air sérieux, S, bc (1711); Faisons du temps, vaudeville, air sérieux, 2 S, B, bc (1712); Au temple de l'amour, Les pellerines, air sérieux, S, B, bc (1712): C xi, GM [V/i]
Intermèdes in Myrtil et Melicerte (Paris, 1698), doubtful
Trois vestales champetres et trois Poliçons, trio, 3 S, in Recueil de trio de differens auteurs, *F-Pc*; C xi, GM [V/i]
La femme entre deux draps, canon à 3, 3 S, in 1er recueil d'airs a boire en duô et triô, *Pc*; C xi, GM [V/i]
A moy! Tout est perdu!, canon à 3, 3 S, in 1er recueil d'airs a boire en duô et triô, *Pc*; C xi, GM [V/i]
Les agroteurs au désespoir, canon à 5, *CSM* 282
Ariane abandonée, cant., cited in Amsterdam catalogue, 1716, see Tessier (1926)
Cants., cited by Titon du Tillet, lost

CHAMBER MUSIC

MS sources: Scores copied by S. de Brossard, *F-Pn* Vm[7] 1156
Set of 4 partbooks, *LYm* 129.949

Concerts royaux, hpd/(vn, fl, ob, viol, bn), in Troisiéme livre de piéces de clavecin (Paris, 1722): 1e concert (G); 2e concert (D); 3e concert (A); 4e concert (e); C vii, GM IV/i
Nouveaux concerts, unspecified insts, in Les goûts-réünis, ou Nouveaux concerts (Paris, 1724): 5e concert (F); 6e concert (B♭); 7e concert (g); 8e concert dans le goût théatral (G); 9e concert intitulé Ritratto dell'Amore (E); 10e concert (a); 11e concert (c); 12e concert à 2 violes ou autres instrumens à l'unisson (A); 13e concert, à 2 instrumens à l'unisson (G); 14e concert (d); C viii, GM [IV/ii]
Le Parnasse, ou L'apothéose de Corelli, grande sonade en trio, 2 vn, bc, in Les goûts-réünis (Paris, 1724); C x, GM [IV/iv]
Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully, 2 vn, 2 fl, other insts (unspecified), bc (Paris, 1725); C x, GM [IV/iv]
Les nations: sonades et suites de simphonies en trio, 2 vn, bc (Paris, 1726): La Françoise [La pucelle]; L'Espagnole [La visionnaire]; L'impériale; La Piemontoise [L'astrée]; C ix, GM IV/iii
Pieces de violes avec la basse chifrée, b viol, bc (Paris, 1728): 1ere suite (e); 2eme suite (a); C x, GM [IV/iv], Le pupitre, li (Paris, 1974)
La pucelle (c), 2 vn, bc, *F-Pn* Vm[7] 1156, *LYm* 129.949; C ix, GM IV/iii
La visionnaire (c), 2 vn, bc, *Pn* Vm[7] 1156, *LYm*129.949; C ix, GM IV/iii
L'astrée (g), 2 vn, bc, *Pn* Vm[7] 1156, *LYm*129.949; C ix, GM IV/iii
La Steinquerque (B♭), 2 vn, bc, *Pn* Vm[7] 1156, *LYm*129.949; C x, GM IV/iii
La superbe (A), 2 vn, bc, *LYm* 129.949; C x, GM [IV/iv]
La sultane (d), 2 vn, b viol, bc, *LYm* 129.949; C x, GM [IV/iv]

HARPSICHORD

Pieces de clavecin … premier livre (Paris, 1713); C ii, GM II/i, G xxi 1e ordre, g/G: Allemande L'auguste; Premiere courante; Seconde courante; Sarabande La majestueuse; Gavotte; La Milordine, gigue; Menuet (with double); Les silvains; Les abeilles; La Nanète; Les sentimens, sarabande; La pastorelle; Les nonètes: i Les blondes, ii Les brunes; La bourbonnoise, gavotte; La Manon; L'enchanteresse; La fleurie, ou La tendre Nanette; Les plaisirs de St Germain en Laÿe

2e ordre, d/D: Allemande La laborieuse; Premiere courante; Seconde courante; Sarabande La prude; L'Antonine; Gavote; Menuet; Canaries (with double); Passe-pied; Rigaudon; La Charoloise; La Diane; Fanfare pour la suitte de la Diane; La Terpsicore; La Florentine; La Garnier; La Babet; Les idées heureuses; La Mimi; La diligente; La flateuse; La voluptueuse; Les papillons

3e ordre, c/C: La ténébreuse, allemande; Premiere courante; Seconde courante; La lugubre, sarabande; Gavotte; Menuet; Les pélerines; Les laurentines; L'Espagnolète; Les regrets; Les matelotes provençales; La favorite, chaconne; La lutine

4e ordre, F: La marche des gris-vêtus; Les baccanales; La pateline; Le réveil-matin

5e ordre, A/a: La logiviére, allemande; [Premier] courante; Seconde courante; La dangereuse, sarabande; Gigue; La tendre Fanchon; La badine; La bandoline; La Flore; L'Angélique; La Villers; Les vendangeuses; Les agrémens; Les ondes

L'art de toucher le clavecin (Paris, 1716, 2/1717/*R*); C i, GM [I]: Allemande, d; Premier prèlude, C; Second prèlude, d; Troisième prèlude, g; Quatrième prèlude, f; Cinquième prèlude, A; Sixième prèlude, b; Septième prèlude, B♭; Huitième prèlude, e

Second livre de pieces de clavecin (Paris, 1716–17); C iii, GM II/ii, G xxii 6e ordre, B♭: Les moissoneurs; Les langueurs-tendres; Le gazoüillement; La Bersan; Les baricades mistérieuses; Les bergeries, rondeau; La commére; Le moucheron

7e ordre, G/g: La Ménetou; Les petits âges: La muse naissante, L'enfantine, L'adolescente, Les délices; La Basque; La Chazé; Les amusemens

8e ordre, b: La Raphaéle; Allemande L'Ausoniéne; [Premiere] courante; Seconde courante; Sarabande L'unique; Gavotte; Rondeau; Gigue; Passacaille; La Monéte

9e ordre, A/a: Allemande à deux clavecins; La rafraîchissante; Les charmes; La Princesse de Sens; L'olimpique; L'insinüante; La séduisante; Le bavolet-flotant; Le petit-deüil, ou Les trois veuves; Menuet

10e ordre, D/d: La triomphante; La Mézangére; La Gabriéle; La Nointéle; La fringante; L'amazône; Les bagatelles

11e ordre, c/C: La castelane; L'etincelante, ou La bontems; Les graces-naturéles; La Zénobie; Les fastes de la grande et anciénne Mxnxstrxndxsx [in 5 acts]

12e ordre, E/e: Les juméles; L'intîme, mouvement de courante; La galante; La coribante; La Vauvré; La fileuse; La boulonoise; L'Atalante

Troisiéme livre de piéces de clavecin (Paris, 1722); C iv, GM II/iii, G xxiii 13e ordre, b: Les lis naissans; Les rozeaux; L'engageante; Les folies françoises, ou Les dominos; L'âme-en peine

14e ordre, D/d: Le rossignol-en-amour; Double du rossignol; La linote-éfarouchée; Les fauvétes plaintives; Le rossignol-vainqueur; La Julliet; Le carillon de Cithére; Le petit-rien

15e ordre, a/A: La régente, ou La Minerve; Le dodo, ou L'amour au berçeau; L'evaporée; Muséte de Choisi; Muséte de Taverni; La douce et piquante; Les vergers fleüris; La Princesse de Chabeüil, ou La muse de Monaco

16e ordre, G/g: Les graces incomparables, ou La Conti; L'himenamour; Les vestales; L'aimable Thérése; Le drôle de corps; La distraite; La Létiville

17e ordre, e: La superbe, ou La Forqueray; Les petits moulins à vent; Les timbres; Courante; Les petites chrémiéres de Bagnolet

18e ordre, f/F: Allemande La Verneüil; La Verneüilléte; Soeur Monique; Le turbulent; L'atendrissante; Le tic-toc-choc, ou Les maillotins; Le gaillard-boiteux

19e ordre, d/D: Les Calotins et les Calotines, ou La piéce à tretous; Les Calotines; L'ingénuë; L'artiste; Les culbutes Ixcxbxnxs; La muse-Palantine; L'enjouée

Quatriéme livre de piéces de clavecin (Paris, 1730); C v, GM II/iv, G xxiv 20e ordre, G/g: La Princesse Marie; La boufonne; Les chérubins, ou L'aimable Lazure; La Croûilli, ou La Couperinéte; La fine Madelon; La douce Janneton; La Sezile; Les tambourins

21e ordre, e: La reine des coeurs; La bondissante; La Couperin; La harpée; La petite pince-sans rire

22e ordre, D/d: Le trophée; Le point du jour, allemande; L'anguille; Le croc-en-jambe; Menuets croisés; Les tours de passe-passe

23e ordre, F: L'audacieuse; Les tricoteuses; L'arlequine; Les gondoles de Délos; Les satires, chevre-pieds

24e ordre, a/A: Les vieux seigneurs, sarabande grave; Les jeunes seigneurs; Les dars-homicides; Les guirlandes; Les brinborions; La divine-Babiche, ou Les amours badins; La belle Javotte, autre fois l'infante; L'amphibie, mouvement de passacaille

25e ordre, E♭/C/c: La visionaire; La misterieuse; La Monflambert; La muse victorieuse; Les ombres errantes

26e ordre, f♯: La convalescente; Gavote; La Sophie; L'epineuse; La pantomime

27e ordre, b: L'exquise, allemande; Les pavots; Les chinois; Saillie

Sicilienne, G, *F-Pthibault*, A. Tessier's private collection, ?Paris: C ii, GM II/i

ORGAN

Pieces d'orgue consistantes en deux messes: 'à l'usage ordinaire des paroisses'; 'propre pour les convents de religieux et religieuses' (Paris, 1690); C vi, GM III

THEORETICAL WORKS

L'art de toucher le clavecin (Paris, 1716, 2/1717/*R*); ed. M. Halford with Eng. trans. (New York, 1974), GM [I]

Règle pour l'accompagnement (MS, *F-Pn*), C i, GM [I]

(5) Marguerite-Louise Couperin (*b* Paris, 1675–6 or 1678–9; *d* Versailles, 30 May 1728). Singer and harpsichordist, daughter of (2) François Couperin (i). Titon du Tillet and the act of decease agree on the year of her death, but disagree as to her age, the former giving it as 52, the latter as 49; her date of birth is otherwise undocumented. On her reception as *ordinaire de la musique de la chambre*, in February 1702, she sang *Qui dat nivem* from *Quatre versets* by (4) François Couperin (ii). There are more reports of her singing music by her illustrious cousin and by Bernier at Mass, and of concerts in which she was accompanied by Couperin, Forqueray, Visée and others. Titon called her 'one of the most celebrated musicians of our time, who sang with admirable taste and who played the harpsichord perfectly'.

(6) Nicolas Couperin (*b* Paris, 20 Dec 1680; *d* Paris, 25 July 1748). Organist and composer, son of (2) François Couperin (i). On 22 November 1722 he asked permission of the churchwardens of St Gervais to rent a room in the house adjoining the church which (4) François Couperin (ii) had yielded up in 1697 (except for one room to use as a pied-à-terre when he was working at St Gervais). Probably Nicolas had already begun taking over the function of organist, and indeed on 12 December 1723 he was granted the reversion of François' charge at the latter's request. Taskin said that his talents had been noted by the Count of Toulouse (son of Louis XIV and Mme de Montespan), who engaged him as chamber musician; this may well have been his first post. No doubt he had also begun teaching: in 1728 he was owed 975 livres for lessons to three people, including the daughter of the Prince of Guise. In his marriage contract of 25 June 1723 he is identified simply as 'maistre de musique'. His bride, Marie-Françoise Dufort de La Coste, brought a substantial income, but lived to enjoy it only until 12 July 1728. The inventory after her death shows that they had an astonishing collection of instruments: two double and two single harpsichords and four spinets, as well as the accoutrements of a comfortable, middle-class existence. Rent-free occupancy was restored in 1725, and during the period 1732–4 the block of buildings was replaced by the substantial one now standing. On 12 December 1733 Nicolas formally succeeded François at St Gervais, and he must have carried on the family tradition with honour, for he was the first to be buried under the organ. No details of his musical activities during his last 20 years are

known, however, and only one work has been attributed to him, a four-voice motet, *Ad fontes amoris venite fideles*, signed 'C' and dated 1735, which Brunold (1932) found among manuscripts apparently from St Gervais.

(7) **Marguerite-Antoinette Couperin** (*b* Paris, 19 Sept 1705; *d* Paris, *c*1778). Harpsichordist, daughter of (4) François Couperin (ii). On the evidence of the few surviving documents, she shared both her father's talent as a harpsichordist and his precarious health. She was active at court from at least 1729. In 1717 her father had been granted the reversion of the post of *ordinaire de la musique de la chambre du roi pour le clavecin*, because its holder (J.-B.-H. D'Anglebert) was no longer well enough to execute the duties attached to it; on 16 February 1730 the reversion passed to Marguerite-Antoinette for the same reason. In 1736, D'Anglebert and Couperin having died, the post was theoretically suppressed, but was in fact transformed into a 'commission' exercised by Marguerite-Antoinette, who on 25 November 1741 sold the reversion for 6000 livres to Bernard de Bury, again for health reasons. As Titon du Tillet pointed out, she was the first woman to hold this position, and she was also harpsichord mistress to the king's daughters. Her date of death has been deduced from records of Bury's life (Bouvet, 1919, pp.121ff). She never married, and there are no works.

Her sister Marie-Madeleine [Cécile] (*b* Paris, bap. 11 March 1690; *d* Maubuisson, 16 April 1742) was a nun and possibly organist at the royal abbey of Maubuisson; her name was incorrectly given by Taskin, Titon du Tillet and others as Marie-Anne, which has led to the mistaken inclusion of the real Marie-Anne among the musicians of the family.

(8) **Armand-Louis Couperin** (*b* Paris, 25 Feb 1727; *d* Paris, 2 Feb 1789). Composer, organist and harpsichordist, son of (6) Nicolas Couperin. Nothing is known of his education, but it may safely be taken that his father and perhaps other relatives provided for the musical side, and he may have received his schooling as a choirboy at St Gervais. His library, which amounted to 885 books at the time of his death, was unusual for a professional musician, and speaks for a lively intellectual curiosity. As his mother died when he was only 17 months old, he was brought up by his father and a maidservant. When he was 21 his father died intestate; as sole heir of both parents, he inherited his father's position at St Gervais and the apartment that went with it. Shortly afterwards (7 February 1752), his marriage to Elisabeth-Antoinette Blanchet, daughter of the best harpsichord maker in France and a first-class professional musician, brought some 40,000 livres.

There were four children, three of whom lived to maturity and became musicians: (9) Pierre-Louis, (10) Gervais-François and Antoinette-Victoire (*c*1760–1812), a singer at concerts and churches, and an organist, who was playing at St Gervais by the time she was 16. With their parents, they formed a kind of family corporation which, together with pupils, was able to assure the functions in the many posts that Armand-Louis accumulated: in addition to St Gervais there were St Barthélemy (to 1772), St Jean-en-Grève, the convent of the Carmes-Billettes (now a Protestant *temple* in the rue des Archives), a trimester at Notre Dame (from 1755), the Ste Chapelle (from 1760), Ste Marguerite, and a semester in the royal chapel (from 1770). Further, he and his wife gave harpsichord lessons and she was organist and teacher at the abbey of Montmartre. Throughout his life, Couperin must have moved within an area tightly circumscribed, both geographically and culturally. No journeys are known, no activities other than those of an organist and harpsichord teacher, no appearances at the Concert Spirituel. He refused to write for the theatre and he was not moved to publish his church music. When he was mentioned by his contemporaries (e.g. Burney), it was nearly always in connection with his improvisations on the *Te Deum*, which by all accounts were masterful and established his reputation as one of the two best organists of his time.

He was killed in a traffic accident while hurrying from Vespers at the Ste Chapelle to St Gervais, where his son Pierre-Louis had already begun the service. He seems to have been a thoroughly pleasant individual, a beloved husband and father, and singularly free from the contentious, grasping attitudes so often reflected in the notarial acts concerning French musicians of the period. Indeed, he may well have been the victim of too much ease, for his music lacks the muscle and discipline that struggle might have imparted to it. Instead, it drifts along in the wake of the innovations of mid-century, ten or 15 years behind the leaders. Still, however tardy, there is a lively style-consciousness and an experimental impulse that sometimes result in amusing exercises like *Les quatre nations* from the harpsichord pieces of 1751. There is also a strong urge to explore the possibilities of instruments, of which one result is the very gay *Simphonie de clavecins*, the only work in existence that demands two harpsichords with *genouillères* (knee-levers), of the kind that Taskin, Blanchet's successor, was installing in harpsichords in the 1770s and 80s. Two manuals, the new *registre de buffles*, and copious use of the diminuendo lever are required.

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Pièces de clavecin (1751/*R*)
Sonates en pièces de clavecin, hpd, vn, op.2 (1765/*R*)
Sonates en trio, hpd, vn, vc, op.3 (1770)
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Air, Vous l'ordonnez, Variations de Mr Couperin, *c*1775
Dialogue entre le chalumeau et la basson avec accompagnement de flûtes au clavier d'en haut, org, 1775
La chasse, hpd/org, *c*1775
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Elévation ou Mottet au St Sacrement, 3vv, 1787
Le printemps, La jeunesse et la vieillesse, cantatilles, cited in privilege for L'amour médecin, ?lost
2 motets, ? chorus, orch, cited in 1779 inventory of Concert Spirituel, ?lost
? Domine in templo sancto suo, motet, doubtful authenticity

(9) **Pierre-Louis Couperin** (*b* Paris, 14 March 1755; *d* Paris, 10 Oct 1789). Composer and organist, son of (8) Armand-Louis Couperin. The principal account of his life is Taskin's, in which the details not yet disproved are as follows. He was trained in the organ and composition by his parents. While still young, he had various compositions performed that showed great promise, but poor health

and an early death cut off the flowering of his talent. Nevertheless, several of his motets were sung in different churches. He became organist of the royal chapel, Notre Dame, St Gervais, St Jean-en-Grève, and the Carmes-Billettes. He died of the effects of the shock of his father's death – Taskin had him collapsing at the console of St Gervais on hearing the news and dying 'quelque temps après'. 'Quelque temps' stretched to over eight months, during which he exercised his functions at court and elsewhere (for example at the anniversary feast at St Gervais, 21 June 1789); but the story that he died of grief is corroborated by other sources. On 19 April 1773, shortly after his 18th birthday, he was accepted by the wardens of St Gervais as his father's reversioner at the latter's request, and by 1787 he had the reversion at the royal chapel. He never married. He was buried, along with his father and grandfather, under the organ at St Gervais, but his rest was brief; in 1794 all three were summoned up by the Revolution, which needed the lead of their coffins for bullets. A *romance*, *Dans cet asile solitaire*, reminded Bouvet (1932) of 'the charming production of Dalayrac'; the few other surviving pieces left the impression of a 'mediocre composer'.

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all published in Paris

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Romance de Nina mise en variations, hpd/pf, op.1 (1787)

Air with acc., announced for Journal de harpe, xi (1782), unpubd, doubtful authenticity

(10) Gervais-François [François-Gervais] **Couperin** (*b* Paris, 22 May 1759; *d* Paris, 11 March 1826). Composer and organist, son of (8) Armand-Louis Couperin. Of his life before the deaths of his father and brother, Taskin said only that he was instructed by his parents and that at the age of 18 he had a 'symphonie à grand orchestre' performed (possibly the *Première simphonie*). He must have taken over the posts left vacant on his brother's death; already on 15 November 1789, he played 'tout l'office' for the Fête de la Providence at St Gervais, and in 1790 the title-page of his *Complainte béarnoise* called him 'organiste du Roi en sa Ste Chapelle de Paris, de St Gervais, de St Jean, de Ste Marguerite, et des Carmes Billettes'. He also took over his father's trimester at Notre Dame. Perhaps in anticipation of disaster, or because St Gervais was under pressure to divest itself of its dependencies, Couperin and his mother moved into a tiny *entresol* in the Palais de Justice, to which his position at the Ste Chapelle gave him the right, about 1791. On the first day of the Republic, 22 September 1792, Couperin married his pupil, Hélène-Narcisse Frey, a fine singer, and that year his mother moved to Versailles, where she became organist of the church of St Louis and lived to her 87th year in full possession of her brilliant musical talent. Couperin himself moved again, to the Marais.

In 1793, for the reopening of the opera, he and Séjan played patriotic *airs* on two small organs in boxes on either side of the stage. This continued for four months, after which the instruments were removed, ostensibly to provide more revenue space (Séjan said the administration was jealous of the 'accueil distingué' that the organists received; see Bouvet, 1932). In one of the most bizarre scenes of the Republican aberration (6 November 1799), Couperin found himself playing dinner music on the greatest organ in Paris, at St Sulpice, while Napoleon and a nervous Directory, which was to be overthrown three days later by its guest of honour, consumed an immense banquet in the nave below, watched over by a statue of Victory (herself about to be overthrown), whose temple the church had become.

When the churches reopened, Couperin took up his duties in those that had not been destroyed. St Jean-en-Grève, demolished in 1800, was joined administratively to St François, and Couperin followed. From about 1810 he may have shared the functions at St Merri with the ancient *titulaire*, Joseph Pouteau (1739–1823). Couperin greeted the Restoration with the same impartial loyalty that he had shown towards the various powers during the interregnum; his 14th opus was *Louis XVIII, ou Le retour du bonheur en France*, and an autograph letter survives in which he begged the wardens of St François (not St Louis) to accept a funeral wreath he had made himself, to be used at the commemoration of the deaths of Louis XVI and Marie Antoinette. He had managed to survive, but the inventory taken on his death suggests that his circumstances were by then modest (the only instruments were two pianos).

Opinion was divided as to his stature. The public flocked to hear the thunder in his *Te Deum* performances, but J.F. Reichardt (cited by Bouvet, 1932, pp.133–4), who heard a mass on St Cecilia's Day 1802, called him 'miserable ... An organist of that ilk has no business calling himself a Couperin ... During the benediction and the distribution of the Host – six immense brioches – Couperin played motifs chosen in defiance of common sense'. Fétis called him 'médiocre', while A.-P.-F. Boëly, by far the best organ composer of the time and a friend of Couperin's, poked fun at 'ce petit coquin de Couperin qui passe de C sol ut en G ré sol sans préparation' (Bouvet, 1919). In fact, Gervais-François may well be the most interesting composer of the family after (1) Louis and (4) François Couperin (ii). Certainly his range was broader than his father's, and at least two writers, Bouvet (1919) and Favre (*La musique française de piano avant 1830*, Paris, 1953/*R*), found something to admire in his *romances* and piano pieces, some of which exist in varying versions and sketches.

His daughter Céleste-Thérèse (*b* Paris, 1792/3; *d* Belleville, 14 Feb 1860) was the family's last musician. She was trained by her father and by Henry Joseph Taskin, filled in for four months at St Gervais after the former's death and continued in another appointment, St Jean-St François, until 1830, when she was forced to leave after parishioners complained about the quality of the organ playing. Mother and daughter retired to Beauvais, where Céleste-Thérèse gave piano and singing lessons until 1843, when they moved to Belleville in Paris. In 1847 the mother offered two family portraits for sale to the state: the two women were 'tout à fait ruinées'; the daughter 'n'a plus un élève'; 'the Couperin family is the only one in France that can count two centuries of fame; shall my daughter, its last scion, have no other consolation than what is in my heart – I, a poor old woman of 73, who may soon leave her?'. They received 500 francs.

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Ah! Ça ira!, variations, hpd/pf (1790)
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Louis XVIII, ou Le retour du bonheur en France, pf, op.14 (1814)
Sans un petit brin d'amour, variations, pf/hp, op.15 (1821)
Nouveau chant d'église pour le verset Domine salvum, 4vv (n.d.)

Sonate, pf/hpd [= op.1 no.1, without vn and vc]
Allegro assai, 2 pf [arr. from 1st movt of op.1 no.1]
Sonata, pf/hpd 4 hands; also transcr. 2pf
Contredanses, pf
Sonates, hpd/pf [6 in vol.i; 5 of projected 6, some inc., in vol.ii]
Sketches for 10 movts of above Sonates, plus 2 pieces and vol.ii no.6 complete
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DAVID FULLER (introduction, 1–3, 5–10, with BRUCE GUSTAFSON), EDWARD HIGGINBOTTOM (4)

Coupillet, Nicolas. *See* GOUPILLET, NICOLAS.

Coupler (Fr. *accouplement, tirasse*; Ger. *Koppel, Koppelung*). The mechanism in an organ or harpsichord whereby pipes or strings of one department or manual are made to sound an octave lower or higher, or on the keys of another manual. The most common system until the early 19th century was the *Schiebekoppel* or shove coupler: one set of keys was pushed in or pulled out to enable some kind of wooden protuberance along the key-shafts (dogs, lugs, small vertical battens, etc.) to connect in one way or another with a second set of keys and so cause them to be depressed likewise. Usually a coupler could not be engaged while playing since both hands were required to move the keyboard by grasping blocks at each end and since (even if the motion to engage the coupler is controlled by a pedal or knee lever, as in some late 18th-century French harpsichords) the coupler dog on a key being played would, if one attempted to move it into the coupling position, block against the side of the point of contact of the key of the second manual. During the early 19th century other more easily manipulated mechanisms came into common use: (*a*) the function of the protuberances attached to the keys was taken over by sets of stickers or other pieces held by a movable batten that was connected to a stop knob or pedal, or (*b*) connections were made between the internal elements of one division's action with those of a second division (thus in most cases not moving the actual keys of the coupled division). Octave couplers, requiring a set of diagonal backfalls to connect a key or its action with the key or action an octave lower or higher, appeared in Italy by the 18th century, where they were called *terzo mano* ('third hand'). They became relatively common throughout Europe during the 19th century.

In organs, couplers were probably known in the 15th century. At the Oude Kerk, Delft, in 1458, it was specified that the Chair organ might be joined to the Great organ when the organist desired. Henri Arnaut de Zwolle (*c*1440) described a coupler based on lugs that could be brought into play. Pedal-to-manual couplers were probably also made at the same period, but as in the case of other accessories like Tremulants, builders' contracts did not always specify couplers. From the 16th century onwards, especially in organs without separate pedal pipes or with only one or two ranks of low-pitch pipes, pedals were often permanently coupled to manuals, usually to the main keyboard (Great organ). This was accomplished by linking the pedals to the manual keys or action via a pull-down system (Ger. *angehängtes Pedal*) or by providing the manual wind-chest with a second set of pallets controlled by the pedal keys (Ger. *Ventilkoppel, Windkoppel*). The latter system is found in the organ by Jörg Ebert in the Hofkirche, Innsbruck (1555–61) and in most of Gottfried Silbermann's smaller instruments. A further system known as the transmission or communication system also apparently existed by the 16th century; this was a more complex arrangement of doubled pallets, grooves and sliders which allowed individual stops to be coupled from one division to another, often from manual to pedal but also from manual to manual. Before 1820 the permanent coupling of manuals to pedals, via pull-downs, was quite widespread in English organs, but manual couplers were less common. Swell to Great and Octave couplers emerged during the 1820s and 30s, and a *sforzando* coupler pedal was provided by H.C. Lincoln at St Olave's, Southwark, in 1844. Sub- and super-octave couplers featured in organs displayed in London at the Great Exhibition of 1851 and the rise of pneumatic and electric actions allowed the development of various new coupler mechanisms, including those that enable a rank of pipes to be played at various different pitches in the so-called EXTENSION ORGAN. In organ music, coupled manuals are often implied by the terms *organo pleno, grand jeu* or *grand choeur*.

In string keyboard instruments, the earliest known couplers are in late 16th-century Flemish 'mother-and-child' virginals ('double virginals'), in which the smaller instrument at octave pitch can be placed on top of the larger one at unison pitch, in such a way that the latter's jacks act as coupler dogs to move the small instrument's keys. The earliest known couplers in harpsichords are shove couplers in French two-manual instruments made in the mid-17th century. The shove coupler remained a standard feature in French harpsichords and was also made in Germany. The DOGLEG JACK served as a coupler in some German instruments and seems to have been the only sort of coupler made by English and Dutch harpsichord builders. A remarkable oddity is the octave coupler in a single-manual harpsichord by Giuseppe Maria Goccini (1725; now in the Tagliavini Collection, Bologna), in which the keys from G to *f*♯ are coupled to the lower octave, while the keys from *c*♯′ to *c*″ are coupled to the upper octave.

PETER WILLIAMS/JOHN KOSTER, CHRISTOPHER KENT
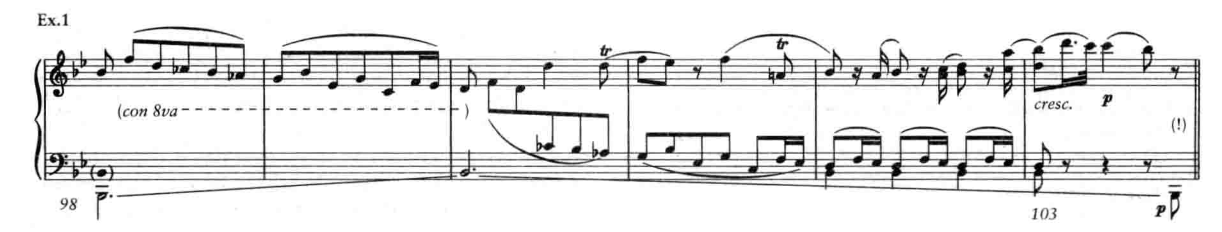
Couplet (Fr.). A term used in the late 17th century and the 18th, by François Couperin and his contemporaries, for the intermediate sections of a rondeau, as distinct from the recurrences of the opening section or refrain (which was sometimes called 'grand couplet'). *See* RONDO, §2.

MALCOLM S. COLE

Coupling (Ger. *Koppelung, Oktavkoppelung*). In Schenkerian analysis (*see* ANALYSIS, §II, 4), a method of PROLONGATION involving the linking of two registers separated by one or more octaves. The two registers are not sounded simultaneously, but are 'coupled' by movement from one to the other and back again. At a primary structural level, coupling reinforces movements in the OBLIGATORY REGISTER of the URLINIE, i.e. the prevailing octave of the fundamental upper voice.

At later levels, that is, towards the musical 'foreground', coupling enables the composer to abandon a register while fulfilling some other task elsewhere. Ex.1 shows one of Schenker's favourite examples of coupling in the

Ex.1



bass voice, the last six bars (bars 98–103) of the slow movement of Beethoven's Sonata in D minor op.31 no.2 (*Der freie Satz*, 1935, fig.108/2): the *B♭′* at the beginning of this passage, which is picked up by the *B♭′* at the end (note Schenker's exclamation mark), is coupled to the *B♭* in bars 100–02, which supports a more delicate contrapuntal design. Coupling is indicated here by the straight lines joining the B♭s in the two registers.

As coupling involves the linking of octave registers, it may be thought of as a synthesis of two closely related methods of prolongation, namely, ascending and descending REGISTER TRANSFER.

WILLIAM DRABKIN

Couppeau, Charles. *See* DASSOUCY, CHARLES.

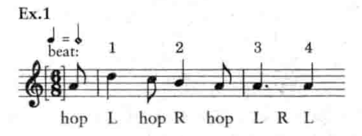
Courante. (Fr.: 'running', 'flowing'; It. *corrente*; Eng. corant, coranto). A dance and instrumental form which flourished in Europe from the late 16th century to the mid-18th, often as a movement of a suite.

1. Terminology and types. 2. Corrente. 3. Courante.

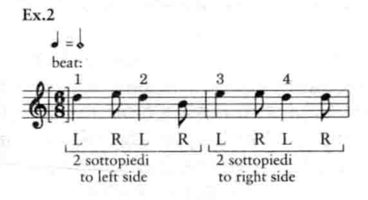
1. TERMINOLOGY AND TYPES. The origins of the courante are obscure; a few examples appeared in 16th-century collections printed by Pierre Phalèse (1549, 'Currendo'), Sebastian Vredeman (1569, 'Le courante') and Emanuel Adriaenssen (1584, 'courrante'), and in manuscript sources such as the Philidor Collection (i, *c*1570, in *F-Pn*). By the early 17th century it was a popular dance in both France and Italy and by the end of the century there were two distinct types: the Italian 'corrente', a fast triple-metre dance (3/4 or 3/8), usually in binary form with a relatively homophonic texture, balance phrases, virtuoso performance style and a clear harmonic and rhythmic structure; and the French 'courante', a 'majestic' and 'grave' triple-metre dance, usually in 3/2, characterized by rhythmic and metrical ambiguities, especially hemiola, frequent use of modal harmonies and melodies, and a contrapuntal texture. Examples of both styles can be found together in the earliest musical sources that include the dance where the given names seem not to have implied stylistic distinctions, as both styles are labelled 'corrente' in Italian sources and 'courante' in Franco-Flemish sources.

17th-century courantes were written in one of two mensurations, C3 or 3, and it seems that the mensuration was their earliest distinguishing feature. Dances in 3, whether in French or Italian sources, tend to be more contrapuntal and use hemiola frequently, while those in C3 are almost invariably simple and lively. It is not certain if the two styles had a common ancestor. National taste and idiomatic instrumental styles may have predisposed the French, for example, to stress the contrapuntal and metrical interest possible in one kind of courante, just as the French taste for elegant choreography may have altered the hopping courtship dance of the early 17th century into the sophisticated, serious court dance called 'courante' (see illustration). French taste subsequently passed to many German composers, notably those who had strong ties with the French court, like Froberger and J.C.F. Fischer, while Germans like Georg Muffat and Handel, trained in Italy, preferred the simpler and livelier Italian corrente style.

2. CORRENTE. The early 17th-century Italian corrente was a courtship dance combining fixed with improvised step patterns. A general air of gaiety prevailed, the dancers seeming to run rather than walk, moving from side to side in zigzag fashion rather than proceeding backwards and forwards. The steps used in the corrente were described by Cesare Negri (*Nuove inventioni di balli*, 1604) as consisting mainly of hop–step combinations (e.g. for a step on to the left foot one should hop on the right foot and then step forward on the left). The basic step pattern was four beats long; a variable number of such patterns made up a strain, and two or more strains, each repeated, made a complete dance.



Ex.1 shows a typical hop–step pattern described by Negri; the rhythmic shape of the pattern is one of two active beats followed by two relatively restful ones, with the third beat having a feeling of rhythmic climax. Ex.2



shows how four *sottopiedi* (springing sideways on to the left foot while raising the right backwards, then thrusting the right toe behind the left heel, moving the left foot forward into the air) might be fitted into a corrente. Here the rhythmic pattern is active–rest–active–rest.

The corrente usually combined these four-beat patterns, perhaps with some others, to form phrases of eight or 12 beats. Although the steps fit most easily into a triple metre (to accommodate the hop–step pattern) the dance could apparently be performed to music in duple metre as well. Both Negri and Gasparo Zanetti (*Il scolaro*, 1645) included examples of the corrente that contain both duple and triple measures. Thoinot Arbeau (*Orchésographie*, 1588) described a dance called 'courante' that was to be performed to a duple strain; apparently the dance he
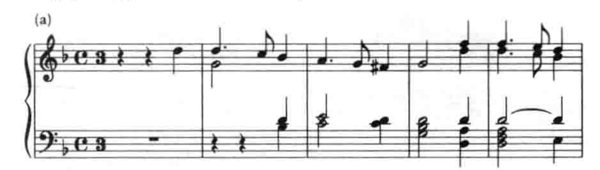
discussed was a corrente, for one of the two steps he prescribed, the 'double a gauche', is identical to that given in ex.1 (see also Fabritio Caroso, *Nobiltà di dame*, ed. Sutton and Walker, 1986).

Correntes were common throughout the Baroque period, although they were frequently not labelled as such. The Fitzwilliam Virginal Book included 14 called 'corranto', one of them a variation corrente by Byrd. These, and the corantos in later virginal collections (e.g. Elizabeth Rogers's Virginal Book, 1657), were written in one of two mensurations, C3 or 3 (3/4 or 6/4) in a free-voice texture which often includes points of imitation at the beginnings of strains. Some consist of two or three unrelated strains, each repeated, while others approximate to binary form. Frescobaldi's correntes (*Il secondo libro di toccate, canzone, versi d'hinni, Magnificat, gagliarde, correnti et altre partite*, 1627), like those in English sources, appeared in two metres, C3 and 3. Ex.3*a* shows a typical corrente style written in the former mensuration, clearly presaging the later simple corrente; ex.3*b* shows Frescobaldi's typical treatment of the corrente in 3, with signs of the rhythmic ambiguity considered characteristic of the courante.
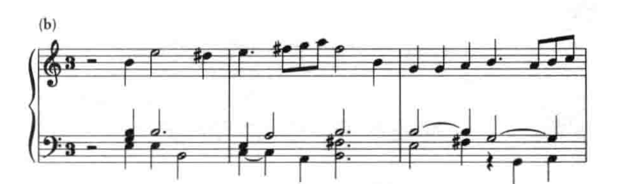
Both of these styles also appear in Michael Praetorius's *Terpsichore* (1612), as do pieces labelled 'courante sarabande' and 'courante bransle' that do not seem significantly different from the 'courrants' themselves. Later Italian composers of the corrente, such as
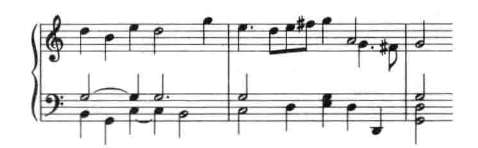
Ex.3 G. Frescobaldi: *Il secondo libro di toccate, canzone, versi d'hinni, Magnificat, gagliarde, correnti et altre partite*, 1627

(a)



(b)
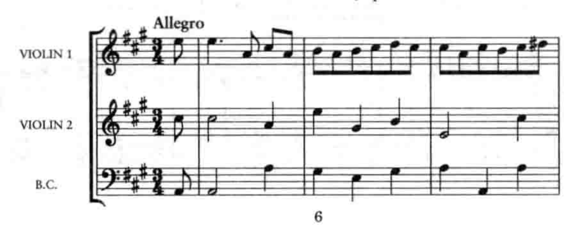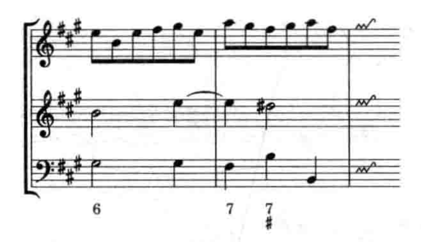




Michelangelo Rossi (1657), Corelli, Vivaldi and Pasquini, tended to prefer the less complicated C3 corrente (eventually written in 3/4), writing in a clear homophonic

Charles II and his sister Mary, Princess of Orange, dancing a courante at The Hague: painting by Hieronymus Janssens, c1660 (Royal Collection, Windsor Castle)

Ex.4 A. Corelli: Sonata for 2 violins and continuo, op.4 no.2
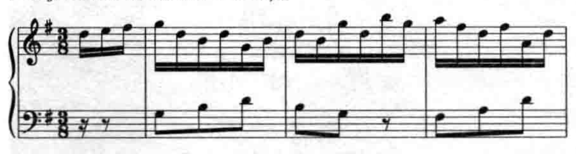


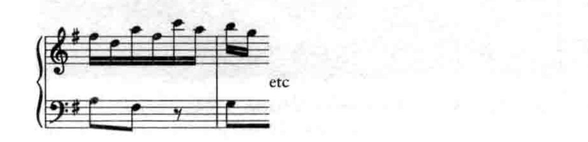


texture often characterized by rapid figuration in the upper part (ex.4).

The corrente in C3 was adopted in Germany as one of the standard dances in a suite and as a vehicle for idiomatic display. Scheidt's *Tabulatura nova* (1624) includes two pieces called 'courante 4 voc.' written in C3, which correspond to the description of the corrente given above. Both show a great deal of motivic play and use points of imitation at the beginnings of phrases, often at the expense of a clear phrase structure, and both feature rapid passage-work. The 'courente' movements included by Schein in the suites of *Banchetto musicale* (1617) are written in 6/4, in a homophonic texture; the occasional use of hemiola in the penultimate bars of sections hints at a preference for the more elaborate kind of corrente found in the works of Frescobaldi. Schein placed the 'courente' as the third dance of the suites, between the galliard and the final allemande to which it is often motivically related. In his keyboard suites Handel placed movements called 'courante' after the opening allemandes; all are in 3/4, and all share a simple texture, a tendency to rapid movement in the upper part and the binary form of correntes by contemporary Italians. Many of Bach's 'courante' movements are actually correntes as well: in the original engraving of the keyboard partitas (*Clavier-Übung*, i), movements are clearly labelled either 'corrente' or 'courante'; this distinction has often been omitted by editors. The first, third, fifth and sixth keyboard partitas all include correntes by Bach's ascription, as do the second, fourth, fifth and sixth French suites, the first and second partitas for solo violin and the first, second, third,

Ex.5 J. S. Bach: Partita no.5 in G major

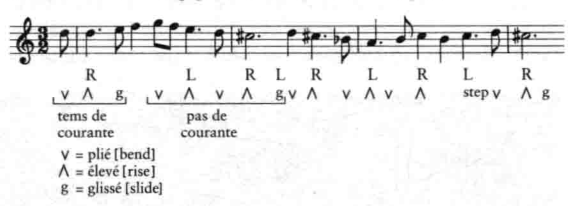




fourth and sixth suites for solo cello. These correntes are written either in 3/4 or 3/8 with a simple texture, clear harmonic and rhythmic movement and much triadic passage-work in the upper part (ex.5).

3. Courante. Precise information on the dance movements of the French courante is not available until after 1700, so that it is difficult to ascertain if the French dance was an outgrowth of the much livelier Italian one. At least ten choreographies with music are extant, by French choreographers such as L. Pécour (ex.6) and English choreographers such as Mr Isaac ('The Northumberland', Little and Marsh, 1992, no.6220a) and Mr Siris ('The Brawl of Audenard', no.1600a). Two types of step were common, both of which created a mood of gravity and dignity. One type of step, the *tems de courante*, is a noble gesture consisting of a bend, rise and slide. (A *plié*, or bending of the knees, comes on the final crotchet of a bar, followed by an *élevé* or rise on the downbeat and a curved slide of the non-weight-bearing foot on the second beat of the bar.) Another type of step, actually a group of three steps, is the *pas de courante*, made up of a *demi-coupé* (a *plié* and an *élevé*, the latter coinciding with the third minim beat of the bar) and a *coupé* (a *demi-coupé* on to one foot and a *pas glissé* or slide on the other). Ex.6
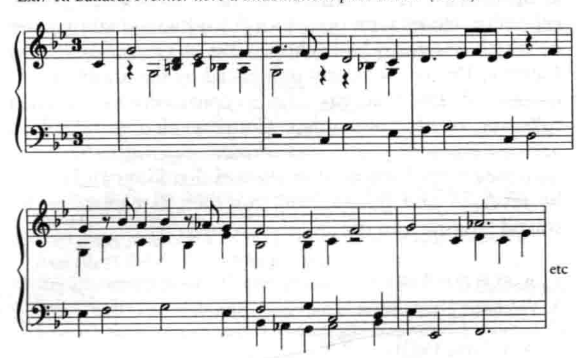
Ex.6 L. Pécour: *La Bourgogne* (*Recueil de dances*, 1700, p.43)



shows how these steps fit to music in one choreography from the 18th century. According to Pierre Rameau (1725) a small leap might be substituted for the first *demi-coupé* of the *pas de courante*, but scholars are unsure whether this applies to all courantes or only to those of Rameau's time. The courante had the slowest tempo of all French court dances, and was described by Mattheson, Quantz and Rousseau as grave and majestic, Mattheson adding that its typical affection was one of 'sweet hope and courage'.
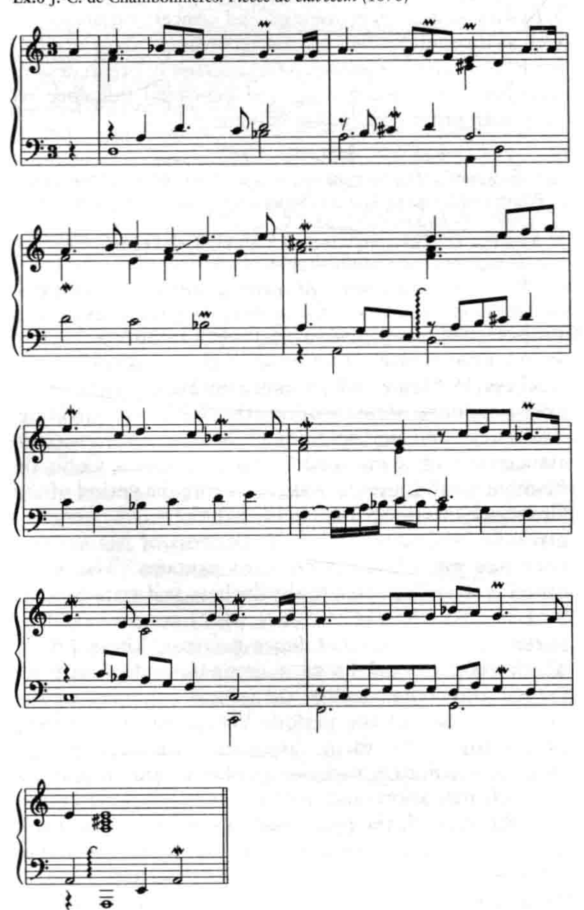
As a dance the courante was probably performed in ballet early in the 17th century. Mersenne quoted the tunes to several courantes in current use (*Harmonie universelle*, 1636–7); while for at least one of these, *La Bocanne*, a choreography exists in 18th-century sources (Little and Marsh, no. 1420), the musical style of Mersenne's examples is not significantly different from that of contemporary Italian correntes. By Lully's time the courante had become less popular in ballet, and of his more than 250 titled dances only five are courantes. Under Louis XIV, however, the courante became the most prominent dance of court balls, with the king, himself an accomplished dancer, performing the first courante of the evening. It was still being danced at balls in 1725, according to Pierre Rameau, but by then it was no longer of prime importance. Gottfried Taubert, who had earlier described its use as the opening dance at balls in Germany (*Rechtschaffener Tanzmeister*, Leipzig, 1717, 570–615), also provided three choreographies, two 'courante simple' and one 'courante figurée' (Little and Marsh, nos.2320, 2340 and 2360); unfortunately, the music is lacking.

Ex.7 R. Ballard: *Premier livre d'intabulations pour la luth* (1611)
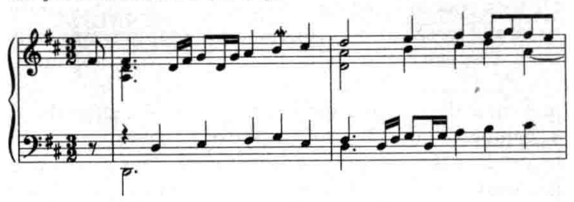


Early examples of music for the courante may be seen in the works of 17th-century lutenists such as Robert Ballard, Nicolas Vallet and Ennemond Gaultier. Like the early 17th-century English and Italian examples discussed above (see §2), some of these pieces were written in C3 with regular phrasing, simple texture and no traces of hemiola, while others, written in 3, reveal the contrapuntal interest, heavy ornamentation and continual rhythmic tension that characterized later courantes. Ex.7, from Ballard's *Premier livre d'intabulations pour la luth* (1611), is typical of the developing courante in its imitative opening and use of hemiola just before the first cadence. Sung courantes appeared as examples of BRUNETTE and
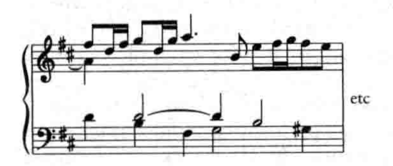
Ex.8 J.-C. de Chambonnières: *Pièces de clavessin* (1670)



chansons à danser published by Christophe Ballard, L'Affilard and others. From some time in the 1620s or 1630s the courante became a standard part of the French dance suite, appearing between the allemande and the sarabande; this arrangement of dances was also established in the German suite by Froberger. Highly stylized courantes can be found in suites and keyboard collections by Chambonnières, d'Anglebert, Louis Couperin, Marin Marais, Francesco Corbetta, François Couperin and J.-P. Rameau. Ex.8, from Chambonnières' *Pièces de clavessin* (1670), shows the courante's typical rhythmic and metrical fluidity and complicated texture. Rameau's courantes carried the traits of metrical tension and heavy ornamentation to their logical extremes. Bach used French courantes in the C major orchestral suite, in all the English

Ex.9 J. S. Bach: Partita no.4 in D major





suites and in the overture in the French style, as well as in the first and third French suites and second and fourth keyboard partitas (ex.9); Bach's courantes, however, show less rhythmic ambiguity and fewer modal harmonies than those of his French predecessors.

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MEREDITH ELLIS LITTLE/SUZANNE G. CUSICK

Couraud, Marcel (*b* Limoges, 20 Oct 1912; *d* Loches, 14 Sept 1986). French conductor. He studied the organ with André Marchal, followed courses in harmony, counterpoint and fugue at the Ecole Normale, Paris, until 1939, and attended Nadia Boulanger's composition classes. He also studied conducting with Charles Münch. He made his début in 1945 on French radio, and in the same year founded the Marcel Couraud Vocal Ensemble which made several recordings before being disbanded in 1954. He then concentrated his activities on choir and oratorio work and received many conducting invitations, especially from Germany and Italy. In 1967 he was appointed artistic director of the ORTF choirs, which he divided into three distinct and specialized groups – a large choir, a chamber choir, and a third group of 12 soloists to whom he devoted the greater part of his time. This group was intended as a new instrument rather than a conventional choir or vocal ensemble. It performed Classical works, but concentrated on avant-garde music for 12 solo voices, often specially composed for it – for example *Nuits* by Xenakis (1968), which he also recorded. The fine quality of the voices, the originality of the group's composition and repertory and its high performing standards gained it an international reputation. In 1976 Couraud founded the Groupe Vocale de France, which he directed until 1978. Among the many other premières he gave are Messiaen's *Cinq rechants* (1950), which he later recorded, Petrassi's *Nonsense* (1953), Jolivet's *Epithalame* (1956) and Ohana's *Cris* (1969).

CHRISTIANE SPIETH-WEISSENBACHER

Courbes [first name(s) unknown], Sieur de (*fl* 1622). French amateur composer and poet. All we know about him is that he called himself 'elected member' and 'lieutenant particulier' on the title-page of his only known collection of music, *Cantiques spirituels* (Paris, 1622; one piece in D. Launay, ed.: *Anthologie du motet latin polyphonique en France, 1609–1661*, Paris, 1963; three in D. Launay, ed.: *Le psaume français polyphonique au XVIIème siècle*, Paris, 1974). This volume is interesting for two reasons. The first is the appearance of bilingual texts at a time when the church prohibited the use of languages other than Latin for liturgical use. The pieces include settings of six psalms in the French verse translation by Desportes, two other French sacred pieces to words by Courbes himself and a series of Latin liturgical pieces (hymns, sequences, antiphons, responds). In this last group, the Latin text is printed under the highest voice part, while the other voices have Courbes' own French verse translation: performers could thus choose between the two languages according to whether they were singing in a service or not. The other interesting feature is that the collection shows Courbes to have been a late follower of the humanist ideas of Baïf and Mauduit. Most of his pieces are four-part homophonic, syllabic settings, sometimes employing short note values. He stresses that they are *en mesure d'air*, that is, the note values match the quantity of the syllables of the verse (in a few pieces he even added the words 'avec l'accent observé'). The collection closes with pieces for from five to eight voices, of which one for double choir – *Vis tu sanus fieri* (ed. in Launay, 1963) – is clearly influenced by the double-choir motets of Du Caurroy. As a conscientious, learned follower of the humanists Courbes also indulged in various kinds of poetic and musical ingenuity: he twice used masculine lines only, suggested that longs and shorts be reversed and posed problems such as canons to be solved (adding 'qui potest invenire inveniet').

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DENISE LAUNAY/JAMES R. ANTHONY

Courboin, Charles (Marie) (*b* Antwerp, 2 April 1884; d New York, 13 April 1973). American organist of Belgian birth. He studied at the Brussels Conservatory with Alphonse Mailly. In 1904 he went to the USA, where he held several organ posts and toured widely as a recitalist. During the 1920s he helped organize musical programmes at the Wanamaker department stores in New York and Philadelphia (each of which housed a large pipe organ), that presented to the American public many European artists, including Stokowski and Marcel Dupré. In 1942 Courboin was appointed head of the organ department of Peabody Conservatory, and the following year became organist and music director at St. Patrick's Cathedral in New York, where he served until 1970. Through his activities as a church organist and concert organizer, as well as through his recitals and recordings (many of them for RCA Victor), teaching, and expertise in organ design, Courboin exercised a long and beneficial influence on American organs and organ playing.

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VERNON GOTWALS/CHARLES KRIGBAUM

Courbois, Philippe (*fl* 1705–30). French composer. He was at one time *maître de musique* in the household of the Duchess of Maine, whose home in Sceaux became an important musical centre during the closing years of Louis XIV's reign and the beginning of the Regency. Musicians associated with it included Bernier, Bourgeois, Collin de Blamont and Mouret. It was just before the period of the Grandes Nuits de Sceaux (1714–15), the lavish nocturnal divertissements devised for the Duchess of Maine, that Courbois published his book of cantatas. The seven cantatas were dedicated to the duchess and were to texts by Louis Fuzelier (1674–1752) who later provided the libretto of Rameau's *Les Indes galantes*. These works, which reveal Courbois as a composer adept in both French and Italian styles, are typical examples of the French cantata of the period. Yet despite the stylistic variety displayed in them, Courbois' fondness for picturesque tone-painting, melodic simplicity, and movements in which aria, arioso and recitative sometimes merge into each other, mark the composer's French bias. His *Dom Quichotte* is the masterpiece of the collection and a valuable contribution to the cantata repertory. He also wrote some sacred music, his motets *Quare fremuerunt*

gentes and *Omnes gentes* receiving a performance at the Concert Spirituel in 1726. Three years later one of his masses was sung three times before the king.

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Recueil d'airs sérieux et à boire (1730); separate airs in Ballard's Recueils (1705–9, 1713–14)

Quare fremuerunt gentes, Omnes gentes, Messe du Roi et de la Reine, lost

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M. Benoit, ed.: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

DAVID TUNLEY

Courcelle [Corselli], **Francisco** [Francesco] (*b* Piacenza, 19 April 1705; *d* Madrid, 3 April 1778). Italian composer, active in Spain. He was born to French parents, Charles Courcelle, dance master to the Farnese family and member of a well known family of dance masters active in several European courts, and Jeanne Médard. He conducted (and perhaps composed) music for the funerals in Parma of Francesco Farnese (1727) and Antonio Farnese (1731), and on 25 March 1727 succeeded Giacomelli as *maestro di cappella* of the Chiesa della Madonna della Steccata in Parma. From 1 September 1727 until 1733 he was also *maestro di cappella* to the Duke of Parma, the future King Carlos III of Spain. By January 1734 Courcelle had arrived in Madrid at the behest of Isabella Farnese, the second wife of Felipe V, and was appointed music master to the royal children. His first opera for Madrid was *La Cautela en la amistad y el robo de las Sabinas* (1735), and as early as 1738 he was composing villancicos. In the same year he married into a family of French court officials. On 5 June 1738 Courcelle succeeded Joseph de Torres as *maestro* of the royal chapel and rector of the Colegio de Niños Cantores. He inherited, along with the chapel organist José Nebra, the task of replenishing the music library lost in the catastrophic fire at the palace on Christmas Eve 1734.

During the reigns of Felipe V, Fernando VI and Carlos III, Courcelle was a central figure in the life of a Spanish court whose musical luminaries included Domenico Scarlatti, Farinelli, Gaetano Brunetti and Boccherini. His entry into the *capilla* took place in the midst of a rebirth of operatic life in Madrid, and for the reopening of the Coliseo del Buen Retiro on 19 December 1738 a new production of Metastasio's *Alessandro nell'Indie* was mounted, with music by Courcelle. For the king's nameday (4 November) in 1739, and in celebration of the wedding of Prince Felipe and Princess Louisa Isabella of France, Courcelle's *Farnace* was performed; it was enthusiastically reviewed in the *Gaceta de Madrid* on 10 November. According to Barbieri (MSS 14.084) Courcelle was 'of noble character, unaffected and kind ... respected not only by the artists who worked under his direction but by his acquaintances as well'.

Courcelle was a prolific composer, almost exclusively in text-based genres. His works include about 30 masses composed throughout his career. Like his other liturgical works, they are innovative but also employ traditional techniques: cantus firmus, frequent cross-relations and particularly effective concerted solo-choral textures. The masses of the 1720s show the skills of a consummate Neapolitan Baroque composer, with imaginative use of an orchestra which included four-part strings and separate melodic parts for woodwind and brass instruments. But by the 1740s he was employing articulated phrases and rhythmic and harmonic variety in a clearly Classical spirit. Courcelle's sacred works are characterized by striking rhythmic gestures, extensive syncopation and an ability to go beyond mere text-painting to a portrayal of the underlying spirit of the various sections of text. They also demonstrate operatic influence, as seen in bravura and expressive melodic writing, a prescient use of the orchestra and varied combinations of the exclusively adult male vocal forces. The masses are replete with operatic solo ensembles. Fugal movements are usually employed for the Kyrie and the joyous closing sections of the Gloria and Credo. Instrumental sinfonias and interludes are not unusual. Bass lines, meticulously figured, are brought into relief by regularly changing instrumentation and not infrequent use of pizzicato. The four orchestral responsory sets for Christmas and Epiphany matins services are substantial cantata sets that celebrated a long night's vigil with all the panoply appropriate to the season, and the seven orchestral vespers settings are no less impressive.

Of Courcelle's ten operas (including two of doubtful authenticity), only *Farnace* (1739) and *Achille in Sciro* (1744) survive complete. They are number operas in which recitative and da capo arias predominate. The first movement of the Sinfonia (in D) of *Farnace* is an incipient sonata form in which varying phrase lengths, subtle chromatic shifts, textures and dynamics converge to define the periodic structure. The opera itself is characterized by brilliant arias with wide and disjunct melodic leaps, considerable chromaticism and bold orchestration.

WORKS

OPERAS

music lost unless otherwise stated

in 3 acts; first performed in Madrid, Buen Retiro, unless otherwise stated

Nino (V. Cassani after I. Zanelli), Parma, Reggio, 1720, arias *F-Pn*, *I-Bas*

Venere placata (dramma per musica, C.N. Stampa), Venice, S Samuele, Ascension 1730, frags. *D-Bsb*, *I-Vqs*

La Cautela en la amistad y el robo de las Sabinas (2, J. de Agramont y Toledo), Caños del Peral, sum. 1735 [sung by women only, drawn from the Cruz and Príncipe companies]

Alessandro nell'Indie (drama per musica, P. Metastasio, trans. G. Val), 9 May 1738

Farnace (dramma en musica, A.M. Lucchini, trans. Val), 4 Nov 1739, *E-Mm*

Achille in Sciro (dramma per musica, Metastasio), 8 Dec 1744, *Mm*

La clemenza di Tito [Act 1] (opera drammatica, I. de Luzán y Suelves, after Metastasio), carn. 1747 [Act 2 by F. Corradini, Act 3 by G.B. Mele]

Il Polifemo [Act 1] (opera drammatica, P. Rolli), carn. 1748 [Act 2 by Corradini, Act 3 by Mele]

Doubtful: Romula, 19 Aug 1735; Polifemo, 20 Oct 1739

OTHER SECULAR VOCAL

Demetrio, aria, *D-MÜs*

L'Asilo d'amore (serenata, Metastasio), 12 April 1750

Il Cuoco o sia il Marchese del Boso (int)

ORATORIOS

S Clotilde, Parma, 1733, *D-LEm*

S Barbara, Madrid, Real Colegio de Ninos Cantorcicos, 4 Dec 1757

MASSES

all with orchestra; vocal forces S, A, T, B, SATB unless otherwise stated

in E-Mp unless otherwise stated

Servite Domino in Laetitia (D), 1726; Servite Domino (B♭), lost, listed in *Colección de documentos* Messa a 5 voci (B♭), S, S, A, T, B, SSATB, 1729; Messa a 4 (& 5) con stromenti (Ky–Gl, G), S, S, A, A, T, T, B, B, SATB, 1731; Brevis oratio (F), S, S, A, T, B, SSATB, 1742; Exultent gentes (C), 1747; Psallite Domino (D), S, S, A, T, SATB, 1747; Exurgat Deus (G), S, S, A, T, SSATB, 1748; Assumpta est Maria (F), 1749; O gloriosa Virginum (e), 1750; Ave maris stella (d), 1750; Ecce sacerdos magnus (D), S, S, A, T, SATB, 1750; Laudate pueri Dominum (B♭), S, S, A, T, SATB, 1751; Festinate (D), S, S, A, T, SATB, 1752; Latamini in Domino (A), 1754; Vigilate (D), 1756; Omnis spiritus laudet Dominum (G), S, S, A, T, SATB, 1759; Cantemus Domino (g), S, S, A, T, SATB, 1760; Domine, salvum fac regem (G), S, S, A, T, SATB, 1763; Exultabunt sancti in gloria (B♭), S, S, A, T, SATB, 1763; Gloria tibi Domine (a), S, S, A, T, B, SSATB, 1765; Missa defunctorum (C), 1765; Salva nos (d), 1766; Jubilate Deo (A), 1767; Dirige me Domine (c), 1771; Jubilemus Deo (F), 1772; In nomine Domini (F), S, S, A, T, SATB, 1773; Jesu tibi sit gloria (D), 1776; Psallite Domino (B♭), S, S, A, T, SATB, 1776; Dirige me Domine (D); Missa a 4 y 8, *E-CU* [attrib. Cursell]

OTHER SACRED VOCAL

all with orchestra; in E-Mp unless otherwise stated

Offices of the Dead: Invitatorio de difuntos (E♭), S, S, A, T, SATB, 1746; Prosa de difuntos (c), S, S, A, T, SATB, 1747; Oficío de difuntos (E♭), S, S, A, T, SATB, 1764

Sequences: Lauda Sion (F), SSATB, 1742; Lauda Sion (D), S, S, A, T, SATB, 1745; Veni Sancte Spiritus (D), S, A, T, B, SATB, 1749; Victimae paschali (D), S, S, A, T, SATB, 1752; Stabat mater (c), S, A, T, B, SATB, 1752; Lauda Sion (D), S, S, A, T, SATB, 1756; Victimae paschali (G), S, S, A, T, SATB, 1766; Victimae paschali (D), S, A, T, B, SATB (D), *E-SC*

Responsories: 2 sets of 8 responsories for Epiphany, S, A, T, B, SATB, 1750, 1760; 8 responsories for Christmas, S, S, A, T, B, SATB, 1750; 8 responsories for Christmas, S, A, T, B, SATB, 1774, *E-Mp*, *Sc*; Quem vidistis, S, S, A, T, SATB, 1757; Venite adoremus, S, A, T, B, SATB, 1757; Factum est silentium, T, bc, 1769; Cum incunditate, A, bc, 1772; Stetit angelus, A, bc

Other works: 7 complete vespers settings; 30 pss, incl. 10 for Compline; 68 Lamentations; 23 motets; 19 ants; 13 lits; 10 hymns; 2 Mag; Nunc; 94 cants./villancicos

INSTRUMENTAL

Concertino (D), str, 1770, *E-Mp*; 7 sonatas, vn, *Mm*

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GROVER WILKINS

Couroierie, Oede de la. *See* OEDE DE LA COUROIERIE.

Couronnée. *See* CANTUS CORONATUS.

Couroupos, George (*b* Athens, 1 Jan 1942). Greek composer. After graduating in the piano (1965) from the Athens Conservatory and mathematics (1967) from Athens University, he studied under Messiaen at the Paris Conservatoire (1968–72), where in 1971 he was appointed assistant for the propagation of contemporary music. He took the first prize for composition in 1972. From 1972 to 1976, Couroupos worked as an *animateur musical* at the Maison des Arts et de la Culture of the Créteil district of Paris, thus acquiring invaluable experience of music for the stage. Since his subsequent return to Greece, he has worked as a freelance composer, and has held a number of positions: deputy director of the Third Programme of Greek Radio (1977–81); president of the board of the National State Opera in Athens (1982–4, 1994–9); director of the Kalamai Conservatory and the local state enterprise for cultural development (1985–90); artistic director of the Orchistra ton Chromaton (1995 onwards).

Often suggested by ancient Greek subjects, Couroupos's music, both on and off the stage, is essentially dramatic. Where a text is present, his instrumental writing is conceived as an extension or a completion of the words, whether declaimed or sung; his incidental music has been an especially fruitful area for experiment. Couroupos's earlier works call on a wide range of means, including clusters, insistent rhythms, drones, brief melodic fragments that may be chromatic or even diatonic, natural sounds and folksong. His later music has become characterized by a continuous fluidity of rhythmic patternings; an expanded conception of tonality which has come to encompass frequent shifts from tonal or modal structures to atonal ones; and a conception of vocal melody, exemplified in the opera *Pylades*, which originates in Greek folk music and in the inherent musicality of the Greek language. His large-scale ballet *Odyssey* represents one of his most mature achievements.

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(*selective list*)

Stage: Hermes and Prometheus (musical theatre, Aeschylus: *Prometheus Bound*, trans. Couroupos), op.10, 1971; rev. 1973; Les enfants du sable (musical tragedy, M. Fabre), op.19, 1974, collab. G. Robard; Dieu le veut (musical spectacle, J.-M. Ribes), op.22, 1975, collab. Y. Kokkas; La tour de Babel (musical spectacle), op.24, 1976, collab. J.-C. Pennetier; Grisélidis (musical spectacle, C. Perrault, A. Vitez), op.26, 1977; Labyrinth (op, 1, P. Korovessis), op.45, 1984–90, inc.; The Little Red Riding Hood (musical comedy, 1, T. Tolia, after J. Thurber), op.55, 1988; Leontichos-Henidas-Hymnis (satire, Lucianus, trans. P. Moulas), op.58, 1988; Pylades (chbr op, 1, Heimonas, after Sophocles: *Electra* and Euripedes: *Electra*), op.72, 1991, collab. Heimonas and D. Photopoulos; Odhysseia [Odyssey] (ballet, 3 [28 scenes], J. Neumeier, after Homer: *Odyssey*), op.80, 1995; I dhrapétes tis skakiéras [The Runaways of the Chessboard] (op, 2, E. Trivizas), op.88, 1998; 24 scores of incidental music (incl. 12 for ancient Greek tragedies)

Vocal: Antiphonies (Pss vi, xxii, xlvi), op.1, Bar, female chorus, hpd, 1967; Homériques I (Homer: *Odyssey*), op.4, S, pf, perc, 1969; Contrepoids (textless), op.13, S, Bar, ob, hn, vn, va, vc, perc, 1971, arr. as Affrontement, S, Bar, ob, hn, orch, 1972; Le tricôt rouge (textless), op.23, male v, pf, 1976; Prometheus Bound (cant., Aeschylus, trans. T. Roussos), op.29a, 2 actors, female chorus, fl, 3 trbn, tuba, 3 perc, str qt, 1979; Serenade for Two (A. Embirikos and others), op.34, 1v + fl, pf, 1981; Akindhynou, Elpidhoforou, Anembodhistou [Harmless, Hopeful, Uninhibited] (O. Elytis), Bar, orch, 1997; Three Pieces on Verses by Cephallonian Poets: Tis Antigonis [Antigone's] (A. Mothonios), 4vv, mixed chorus, 1997, Tis Elénis [Helen's] (Mothonios), 4vv, mixed chorus, 1997, Dhès ti lambro fengari [See, What a Bright Moon] (A. Laskaratos, after Heine), 3vv, male chorus, 1997 [in memoriam M. Kouroupos]; songs

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GEORGE LEOTSAKOS

Courses (Fr. *choeurs*, *rangs*; Ger. *Chöre*, *Saitenchöre*; It. *cori*). The term by which ranks of strings on plucked instruments were known from the 16th century to the 18th. Thus one would speak of a 'ten-course' lute, meaning one with ten sets of strings. A course may consist of one, two or even three strings; the lute usually has the first course (and, from about 1650 onwards, the second course) single and the rest double, and citterns often have triple third and fourth courses.

Although most commonly tuned to the same note, the strings comprising a course may be an octave apart. This was certainly a feature of lutes in the 15th and 16th centuries, though no less an authority than John Dowland condemned it as 'irregular to the rules of Musicke'. The reason for octave courses was almost certainly the unsatisfactory tone of gut strings in the lowest registers, which may tend to sound solid and heavy. Some of the missing upper harmonics are provided by the higher octave string, but it must be very carefully chosen if it is not to overpower the lower string, and should be at considerably lower tension. The need for octave courses disappeared in the 17th century, when overspun strings first appeared, though they continued to be used even after this date.

Generally speaking, paired or tripled courses were used on instruments with relatively low-tension strings. The thicker strings usual from the 19th century onwards were employed singly, though the modern mandolin still has four double courses.

IAN HARWOOD

Court, Antoine de la. *See* LA COURT, ANTOINE DE.

Court, Henri de la. *See* LA COURT, HENRI DE.

Courtaut (Fr.). An instrument resembling a SORDUN, described by Mersenne (*Harmonie universelle*, 1636–7) as a shortened BASSOON. Like the early bassoon its bore is doubled back inside the body of the instrument, but it is shorter than the bassoon because, having a cylindrical bore, it need be only half the length to produce the same pitch as the conical-bore bassoon. According to Trichet (*F-Psg* 1070, *c*1640) the courtaut could be played with a wind-cap. The name is related to both *curtal* and KORTHOLT.

BARRA R. BOYDELL

Courtesan. The tradition of women making music for entertainment at royal courts has been notable in many cultures. Within this tradition the courtesan musician has a long history. Courtesan musicians and/or dancers were virtually institutionalized in many sophisticated art traditions of Asia and North Africa. Musical courtesans also flourished at certain times in Europe, e.g. Moorish Spain and 15th-century Venice, where they were renowned for their exquisite singing. Courtesans tended to arise in opulent conditions where powerful men restricted their own wives and daughters, exploiting the talents of lower-born women (often slaves) for entertainment.

1. The problem of definition. 2. Women musicians within palaces and private households. 3. Public courtesans. 4. Artistic contribution.

1. THE PROBLEM OF DEFINITION. The English term 'courtesan' is imprecise. It originally denoted a woman attached to the court, but later acquired negative connotations of sexual immodesty.

Whatever the shades of difference between societies, the courtesan displayed certain features. Good looks and sexual availability were prerequisites of her artistic life. She offered erotic entertainment, but was distinct from a common prostitute. She was unmarried, often a household dependant or slave, and never a social equal with her client. Her particular status was recognized and sometimes highlighted by a distinctive appearance (e.g. the Japanese geisha's make-up, wig and kimono). Within the public domain, she relied on regular payment and gifts: Japanese geishas and Indian *tavāifs* were usually contracted by a male protector to give exclusive sexual favours. Courtesans were usually well educated, refined and adept in etiquette; the arts of conversation and music were often necessary accomplishments.

Loss of patronage caused the demise of most courtesan traditions, and some shaded into prostitution. With historical change, terminology for courtesans often changed in meaning. Korean *kisaeng* entertainers occupied the professional end of the folk tradition, and are considered to have been poets and musicians in the 16th century, but '*kisaeng*' is now applied to bar-hostesses and prostitutes. Transitions were often quite subtle: while aristocratic marriageable women played chamber music in the original *concerti di donne* at Ferrara in the 1580s, lower-born women recruited into Italian courts for their musical skills had a more ambiguous status.

2. WOMEN MUSICIANS WITHIN PALACES AND PRIVATE HOUSEHOLDS. Documentation of this phenomenon in various parts of the world is inadequate. The following are some examples.

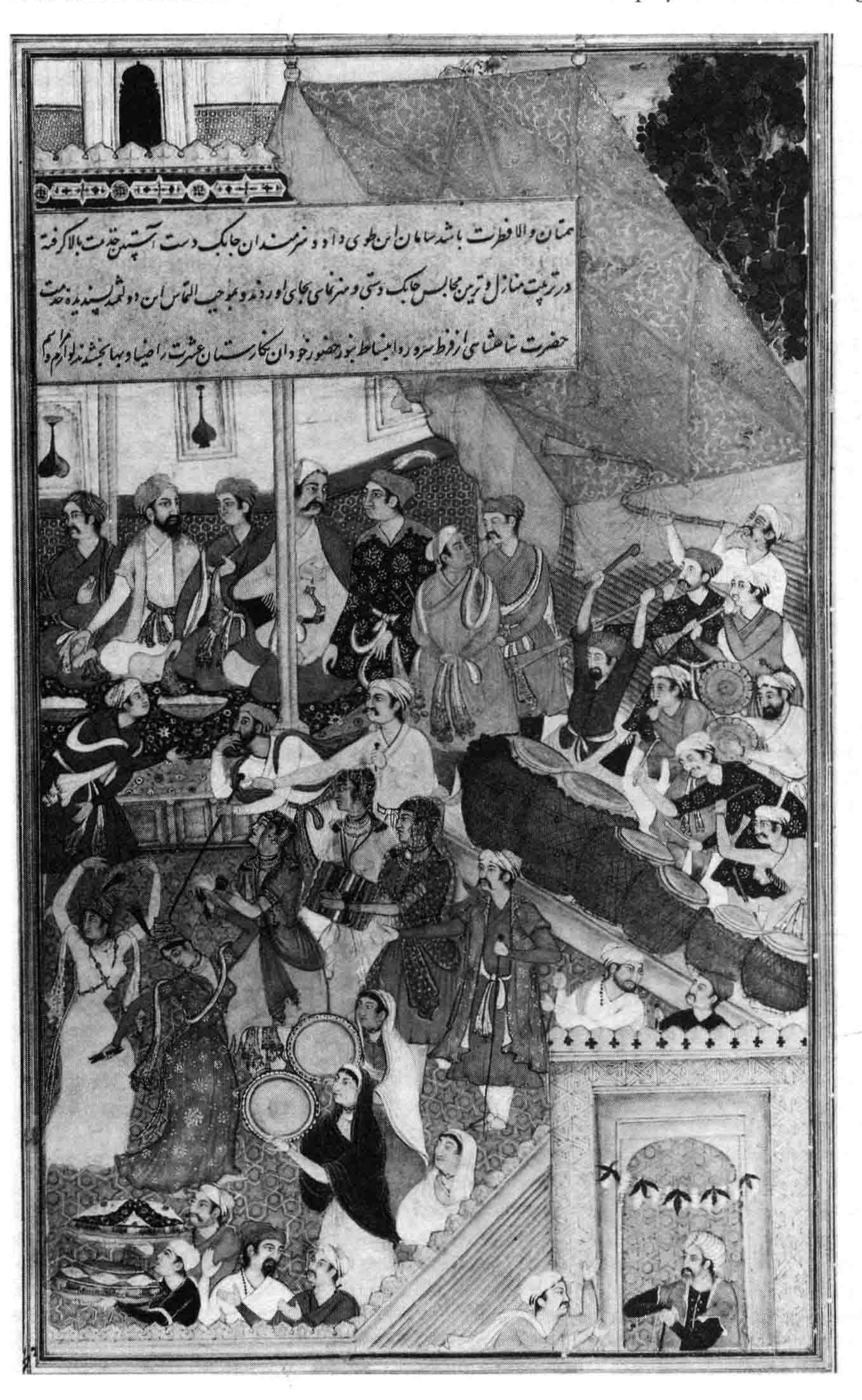
Throughout Chinese imperial history the courts, civil and military officials and wealthy households employed attractive women to sing, dance and play instruments. Many poets in the Tang dynasty (618–906) immortalized the gifts of their favourite musical courtesans, who were important as an interface between élite and popular culture.

In pre-Islamic and Islamic Arab culture (until at least the 10th century) beautiful slave-girls were trained as singers and instrumentalists known as QAYNA (*see* ARAB MUSIC, §I, 2(i)–(iii)). Highly appreciated for their artistry, some were kept in palaces and wealthy households, treated as extremely expensive saleable commodities; others worked in taverns. In North Africa such women were called *jāriya*. In Ottoman culture this term (*cariye*) was applied to female slave entertainers specialized in music (*see* OTTOMAN MUSIC, §6). In Persian society female musicians portrayed in court scenes probably had a comparable low status.

In North India in the late sultanate and early Mughal period women provided aristocratic house-music (*akhāra*). The instruments were played by the women of the house, or slaves trained by dancing-masters (*naṭva*). North India has an important tradition of *tavāif* courtesans (fig.1). Matrilineal *tavāif* families were attached to courts, mainly as vocalists and dancers, performing in 'light classical' styles such as *ṭhumrī*; noted performers included Kesarbai Kerkar, Malika Pukhraj and Noorjahan. The honorific title of *Ustād* and prestigious genres were reserved for men.

3. PUBLIC COURTESANS. Some courtesans operated on a more casual basis. In classical Greece hetaira courtesans presided over symposia (*see* SYMPOSIUM) where men enjoyed witty debate, wine and uninhibited female company; aulos reed-pipe music was played by low-status female auletrides (*see* AULOS, §II, 4).

In some Indian cities (e.g. Delhi and Lucknow) *tavāifs* kept open house to the élite. In their salons (*koṭhā*) they offered refined singing, dancing and conversation in an atmosphere of intense aesthetic appreciation and gift-display. In Indonesia singing-dancing girls travelled as



1. Female dancers at the court of Emperor Akbar, accompanied by naubat ensemble (right) and jalra (cymbals) and daff (frame drum) players: miniature by Sanwala from the 'Akbarnāma', c1590 (GB-Lv IS.2-1896)

entertainers, performing before wealthy notables and receiving lavish gifts. Professional female erotic dancing remains a widespread form of entertainment today (*see* INDONESIA, §I, 1(iii)(b)).

Japanese geishas evolved as specialized entertainers catering to a sophisticated clientele in the tea-houses of special licensed quarters of cities. They used to live in all-female geisha households and cultivated the arts of dancing and singing to the *shamisen* lute. Today geishas cater mainly to businessmen, serving drinks, dancing and singing (usually *kouta* songs or, occasionally, the *nagauta* 'long song' genre). In China prostitutes working in the brothel quarters were often accomplished musicians, accompanying their singing on the plucked lutes *sanxian* or *pipa*.

4. ARTISTIC CONTRIBUTION. It appears that in most courtesan traditions girls were trained from an early age (about five onwards). Transmission was sometimes from mother to daughter; male expertise was often brought in at a more advanced stage. In some societies courtesans played a variety of musical instruments, especially those suitable for accompanying singing, e.g. the Korean *kayagŭm* (long zither), for the *kayagŭm p'yongch'ang* genre.

The conditions in which courtesans operated encouraged virtuoso performance. At court, feats of musicianship were designed to impress the company and enhance the prestige of the king or master. Where courtesans competed for male favours and appreciation with showers of money, solo performance was the most effective way of displaying individual talent. Courtesans have been important as performers, connoisseurs, transmitters and innovators of music, yet were frequently dismissed or even deliberately erased from memory. As unmarried but sexually active women they had an ambivalent status, and subsequent generations often viewed them with disdain.

See also WOMEN IN MUSIC.

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VERONICA DOUBLEDAY

Courteville, Raphael [Ralph] **(i)** (*fl* 1675–*c*1735). English organist and composer. He was the son of Raphael Courteville (*d* 28 Dec 1675), a Gentleman of the Chapel Royal. As a boy he may have sung in the Chapel Royal and was probably a pupil of John Hingeston, who bequeathed him some music books and an organ ('the one with two sets of keys') on his death in 1683. He was appointed organist of St James's, Piccadilly, on 7 September 1691 on the recommendation of the Earl of Burlington at a salary of £20 a year. It is not clear when he relinquished this position, but at some point it appears to have passed to his son Raphael Courteville (ii). Many of his songs are to be found in late 17th-century songbooks printed in London; although there was apparently a John Courteville (autograph songbook, 1691, in *GB-Lbl*), those ascribed simply to 'Mr. Courteville' are probably by this Raphael. More than two dozen are unambiguously attributed to him in such collections as *Comes Amoris* (RISM 1687[4]–1694[5]), *Vinculum societatis* (1688[9]–1691[7]), *The Banquet of Musick* (1692[8]), *The Gentleman's Journal* (1692–4), *Thesaurus musicus* (1693[8]–1695[12]) and *Deliciae musicae* (1695[7]–1696[7]); some were published singly after 1700. Courteville's songs were strongly influenced by Purcell; they are in both the florid expressive style and in the simple tuneful idiom of the time. Plays for which he provided songs include Tate's *A Duke and no Duke* (1684), Southerne's *Oroonoko* (1695) and D'Urfey's *Don Quixote*, part iii (1695). His hymn tune 'St James' is in *Select Psalms and Hymns for the Use of the Parish-Church ... of St James, Westminster* (London, 1697). Instrumental pieces by him are in *The Self Instructor on the Violin* (1695) and *The Second Book of the Harpsichord Master* (1700) and he published *Sonatas of two parts ... for Two Flutes* (London, *c*1700) and *Six Sonatas ... for 2 Violins* (London, *c*1702), though no copy of the latter is known. Various instrumental compositions – sonatas, suites and individual movements for flutes or violins and basso continuo – survive in manuscript (*Ckc*, *Lbl*, *Ob*, *Och*), as well as some keyboard pieces (*CDp*, *Cfm*, *Lbl*). Two of the latter (in *Cfm* 652) are inscribed '23[d]: of Feb: 1701/2', with one 'a little past 12 a Clock att Night' and the other 'allmost one a Clock'. (*HawkinsH*; *SpinkES*)

IAN SPINK

Courteville, Raphael (ii) (*d* London, bur. 10 June 1772). English organist, composer and political pamphleteer, son of RAPHAEL COURTEVILLE (i). It is presumably he who is referred to as 'Courteville Junior' in a benefit concert given with his father at York Buildings on 1 April 1720. He succeeded to his father's post as organist of St James's at an unspecified date, and was one of the original members of the Royal Society of Musicians. He was well known as a political pamphleteer and propagandist for Sir Robert Walpole, which earned him the nickname 'Court-evil' from the opposition. On 14 September 1735 he married Lucy Green, a lady possessed of a fortune of £25,000. He seems to have neglected his organist's duties and incurred the displeasure of the church authorities during the last 20 years of his life. Some tunes by him are included in *An Abridgement of the New Version of the Psalms ... With Proper Tunes Adapted to Each Psalm* (London, 1777).

IAN SPINK

Courtis, Jean-Philippe (*b* Airaines, 24 May 1951). French bass. He studied the oboe and conducting before turning to singing at the Paris Conservatoire. He sang Johann in *Werther* at the 1979 Aix-en-Provence Festival and made his Paris Opéra début the following year in Rameau's *Dardanus*. He performed several other roles at the Opéra and Opéra-Comique in the early 1980s, including Mr Plunket in Henze's *The English Cat* and Frère Bernard in the world première of Messiaen's *Saint François d'Assise* in 1983. His international career dates from April 1987 when he created the role of Malfortune in the world

première of Rolf Liebermann's *La forêt* in Geneva. Appearances in Bonn, Cologne, Vienna, Amsterdam and Salzburg followed.

Courtis sang Don Diègue in the first staged performance of Debussy's reconstructed *Rodrigue et Chimène* in Lyons, and McCreah in a revival of Bécaud's *opéra d'Aran*. His repertory, which focusses principally on French roles, also includes Massenet's *Don Quichotte*, Enescu's *Oedipe* and Martin's *Golgotha*. Among his recordings are *Pelléas et Mélisande* (Arkel) with Abbado, *Les Troyens* (Narbal) with Dutoit and Massenet's *Esclarmonde* and *Grisélidis*, both with Fournillier.

PATRICK O'CONNOR

Courtois. *See* MEINL.

Courtois [Courtoys, Cortois, Mourtois], **Jean** (*fl* 1530–45). South Netherlandish composer. The only available information links him to Cambrai, where he was *petit vicaire* during the periods 1516–17 and 1534–5, and *maître de chapelle* to Bishop Robert de Croÿ in 1540. The welcome given by Cambrai on 20 January 1540 to Charles V on his way to Ghent with his troops included the performance, by 34 singers, of Courtois's four-voice motet *Venite populi terrae*, specially composed for the occasion. Guicciardini, in his *Descrittione ... di tutti Paesi Bassi* (1567), considered Courtois to have been one of the true masters of music in the Low Countries, and, in his list of dead composers, grouped Courtois with such illustrious men as Josquin, Obrecht, Willaert and Gombert.

Although Courtois is only known to have been associated with the southern Netherlands, his works appear chiefly in French and German sources. The chansons can be separated into three styles. His four-voice chansons show the Parisian patterns which were by then traditional: on the one hand, those to courtly texts have clearly profiled melodies, cadential clichés, homophonic passages, brevity and consistent use of exact repetition, while the others on popular texts employ an imitative patter style and exact repetition for the refrain. Courtois's chansons for five and six voices found in German and a few Flemish sources show a Franco-Flemish line of descent from Josquin; they maintain extended imitation, overlapping cadences and canon techniques, and they lack exact repetition. At least one motet besides *Venite populi terrae* is an occasional piece: *O pastor eterne* celebrated the installation of a Bishop Nicolaus.

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19 chansons, 4–6vv, in 1529[2], 1534[12], 1534[14], 1538[12], 1538[13], 1538[14], 1539[16], 1540[7], 1544[12], 1545[14] (attrib. both Courtois and Benedictus [Appenzeller]), *D-Mbs* Mus. 1508, *GB-Lbl* Add. 11582, *I-Bc* Q26; 1 ed. in *MMRF*, v (1897), 2 ed. in PÄMw, xxiii (1899)

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COURTNEY S. ADAMS

Courtois [Courtoys, Curtois], **Lambert** (*b* France, ?*c*1520; *fl* 1542–83). French composer, singer and trombonist working mainly in Italy and Ragusa (now Dubrovnik). His presence in Italy is suggested by the appearance in Italian prints of two motets attributed simply to 'Courtois' (RISM 1542[18] and 1543[3]), which could refer to either Jean or Lambert Courtois, and two madrigals by 'Lamberto' (1543[18]). Eitner and Haar have suggested that 'Lamberto' is more likely to be Pierre Lambert (Petrus Lambertus) than Courtois. But Courtois was sometimes known simply as 'Lamberto' and was also known in Venice under his full name as a composer in the 1540s: in 1550 Doni attributed to 'Lamberto Curtois' a printed book of four-voice madrigals (now lost).

In 1550 'Lamberto Cortese et compagni cantori' performed during Easter week for the Arciconfraternita del SS Crocifisso, in S Marcello, Rome. In 1553 Nasco approved the choice of Courtois temporarily to fill his former post with the Verona Accademia Filarmonica, writing to the academicians on 9 February: 'I am pleased that you have chosen messer Lamberto, as he is a good man and knows music very well. I came to Venice expressly to get him to come in time for the whole Carnival season'. Courtois served for Carnival season only. On 29 May 1553 'Lambertus Gallus' was chosen to join, as a player of the *tibicina*, the wind ensemble that was part of the music of the princely court in the city-state of Ragusa, which became his home for the next sixteen years. He quickly enlarged his musical reputation there and became *maestro di cappella* for the court. In a letter of 15 November 1556 the Ragusan Archbishop Lodovico Beccadelli described him as 'Musico eccellente non solo a Ragusa, ma anche in Italia'. In Ragusa he was active as an instrumentalist (principally on the trombone), as a conductor or leader of ensembles and as a teacher. He rarely travelled outside Ragusa. On 19 April 1570 he began a three-year contract in Udine to act as *maestro di cappella* in the cathedral, to teach singing to the clerics and to lead the *musici concentus*. At the end of his three years the chapter gave him a testimonial to his superior qualities and performances. His whereabouts during the next three to four years are unknown, but in 1578 and 1579 he was the *maestro di cappella* of Treviso Cathedral, and the same in Vicenza in 1582 and 1583.

Apart from the individual motets published in 1542 and 1543, Courtois' surviving published music includes one work in *Il primo libro delle Muse a tre voci* (1562[8]), a spiritual madrigal in six parts in *Musica spirituale ... a cinque voci* (1563[7]), and a book of *Madrigali a cinque voci* (1580[10], inc.), which includes a madrigal in two parts by his son Henry. The book is dedicated to three gentlemen of Ragusa, young aristocrats who were probably among Courtois' many students. Courtois also composed an instrumental piece, *Petit Jaquet*, printed in score in Angelo Gardano's collection of *Musica de diversi autori: La bataglia francese et Canzon delli ucelli Insieme alcuni Canzon Francese* (1577[11]). Three madrigals by 'Lamberto' are found in anthologies: two in *Il secondo libro dei madrigali ... misura di breve* (1543; ed. in CMM, lxxiii/2, 1978) and one in *Il primo libro delle muse a 5* (1555[27]).

A comparison of the three madrigals by 'Lamberto' with Courtois' contribution to the *Musica spirituale* of 1563 suggests that they are all by the same composer. All show idiosyncrasies of part-writing, including a predilection for parallel 4ths and for certain unusual cadential

formulae; melodic writing, which sometimes includes a brief chromatic rise or fall; and a partiality for open 5ths and for simultaneous or successive cross-relations (sometimes unusually jarring), and for occasional irrational dissonances. Courtois' son Henry (*fl* 1573–1629) and grandson Lambert (*fl* 1614–64) were also wind players and composers. Both served as *maestro di cappella* to the Prince of Ragusa.

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THOMAS W. BRIDGES

Courville [Courvile], **Joachim Thibault de** (*d* Paris, 8 Sept 1581). French singer, lutenist, lyre player and composer. He was co-founder, with Jean-Antoine de Baïf, of the Académie de Poésie et de Musique in 1570. Baïf acknowledged him as the 'maistre de l'art de bien chanter' who instigated the invention of French VERS MESURÉS about 1567; some of the melodies Courville composed for Baïf's new translation of the psalms into measured verse were performed for Charles IX (see Travers). Courville's official post at court was 'joueur de lyre', the instrument being a curious 11-string version of the Greek model constructed by Antoine Potin and designed to be bowed.

True to the Académie's ideals of secrecy, Courville published none of his music, but some idea of his style may be gained from a few pieces printed in collections of compositions by his colleagues. The four-voice *Airs mis en musique* (Paris, 1576[3]; ed. in SCC, iv, 1994) by his disciple Caietain include three strophic pieces treated in free homorhythmic fashion fastidiously following the textual rhythm; two of these, *Lorsque mouray* (a rhymed poem by Baïf) and *J'en ayme deux* (constructed in quantitative verse without rhyme), were later reset with exactly the same rhythms by Claude Le Jeune, who also used the third, *Arm' arm'*, as the *rechant* for *La guerre* (*Airs*, 1608; ed. D.P. Walker, Rome, 1951–9, nos.10, 24 and 104). Five more of Courville's pieces (two using poems by Desportes: *Si je languis* and *Sont ce dards*, ed. in PSFM, 1st ser., xvi, 1961) survive as monodic pieces for voice and lute published posthumously in Bataille's fifth and sixth books of *airs* (RISM 1614[10]/R, 1615[11]); *Si je languis* has exceptionally long melismatic diminutions quite unlike anything in Caietain's 1576 book.

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FRANK DOBBINS

Courvoisier, Walter (*b* Riehen, canton of Basle, 7 Feb 1875; *d* Locarno, 27 Dec 1931). Swiss composer. His father was professor of surgery at Basle University. After studying medicine in Basle and Strasbourg (1893–9), he qualified to practise in 1900. In 1902, however, he abandoned his medical career and went to Munich to study privately with Thuille, and at the university with Sandberger (music history). In 1907 he was appointed co-conductor of the Kaim Orchestra popular concerts. In 1910 Mottl appointed him to teach music theory at the Akademie der Tonkunst, and in 1919 he succeeded Friedrich Klose as professor of composition. As a composer he belonged to the 'Munich School'. The music drama *Lanzelot und Elaine* is pervasively influenced by *Tristan*. Courvoisier's gift, however, was more lyrical than dramatic, and is better represented by his lieder. Most important are the later children's pieces and sacred songs, marked by very transparent accompaniments and the influence of folk music. His one significant instrumental work is a set of suites for solo violin.

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(*selective list*)

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PETER ROSS

Cousin, Jean Escatefer dit (*fl* 1446–74). French composer. He worked as a singer at the court of Duke Charles I of Bourbon at Moulins in 1446–8, and joined the French royal chapel in 1461, where he remained until 1474. Johannes Tinctoris described him as a composer 'of no small authority'.

A *Missa tube* (edn in DTÖ, cxx, Jg.cxx, 1970) survives under Cousin's name in *I-TRmp* 90 and *TRcap* 93; it may have been composed some time in the 1440s. As the name

suggests, *Missa tube* imitates trumpet sounds by means of persistent reiterations of triadic motifs in the lower parts, often in close imitations; these occasionally involve the top part as well. The setting is not based on a cantus firmus, and it is hard to tell much about Cousin's style or his skill from it, as it is so thoroughly governed by a single (and in the end monotonous) musical idea.

No longer extant, it seems, is Cousin's *Missa nigrarum*, which was mentioned by Tinctoris in 1472–3 with a brief musical excerpt. Most authors have assumed that 'nigrarum' must be a corruption of 'nigra sum' (which could mean that the mass was based on the antiphon for the Blessed Virgin *Nigra sum sed formosa*). Yet it is hard to see how a phrase from a book as well known as the *Song of Songs* could have been misspelt by nearly all scribes of Tinctoris's writings. Another possible identification is found in *B-Gu* 70, one of the most authoritative Tinctoris sources and a possible autograph by the theorist himself, which gives the unique variant 'nisi granum', suggesting that Cousin's Mass was perhaps based on the antiphon from the Common of One Martyr *Nisi granum frumenti cadens in terram*.

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ROB C. WEGMAN

Cousineau. French family of harp makers, harpists and publishers. Georges Cousineau (*b* Mouchamps, Vendée, 1733; *d* Paris, 3 Jan 1800) published music in Paris in 1766 and in 1769 was a member of the instrument makers' guild. His shop, originally opposite the Louvre, stocked music engraved by his wife, and a variety of string instruments, including his own pedal harps.

In 1775 his son Jacques-Georges Cousineau (*b* Paris, 13 Jan 1760; *d* Paris, 11 Jan 1836) joined the business, and the title of Luthier-in-Ordinary to the Queen was given them both. Jacques-Georges published his first harp music in 1780. From about 1780 to 1811 he was harpist at the Paris Opéra; he was a soloist at the Concert Spirituel in 1781 and became harpist to Empress Josephine in 1804. Cousineau catalogues of the period list harp solos, ensemble music and methods composed or arranged by the Cousineaus and others.

Now best remembered for their single-action pedal harps (see illustration), the Cousineaus made several improvements in the mechanism of the instrument. Their *à béquilles* ('crutch') system was superior to the earlier hook as a device for raising string pitch, and their bridge-pin slide made it possible to regulate individual string lengths. They also reorganized the connecting levers in the harp neck. These developments assured a more accurate proportioning of the strings throughout the octaves.

According to P.-J. Roussier's *Mémoire sur la nouvelle harpe de M. Cousineau* (1782), the Cousineaus developed a harp which could be tuned in C♭ (rather than E♭) and played in all keys. Ingeniously conceived, but surely formidable to play, the instrument had 14 pedals, arranged in a double row. More conventional seven-pedal Cousineau harps, usually handsomely carved and painted in the Rococo style, are in most major museum collections; the examples in the Victoria and Albert Museum, London, are particularly notable. Empress Josephine's harp at Malmaison, with its gilt-bronze eagle perched on a rectangular capital, is a Cousineau instrument.



Pedal harp (with 'crutch' device) by Georges Cousineau, Paris, late 18th century (Victoria and Albert Museum, London)

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ROSLYN RENSCH

Cousin Jacques. *See* BEFFROY DE REIGNY, LOUIS-ABEL.

Cousins, Benjamin. *See* COSYN, BENJAMIN.

Coussemaker, Charles-Edmond-Henri de (*b* Bailleul, 19 April 1805; *d* Lille, 10 Jan 1876). French musicologist.

He showed great musical ability as a child, particularly as a singer and pianist, but his professional career was in law. He studied law in Paris from 1825 to 1830, during which time he participated actively in the musical life of the city, attending concerts and private salons, and studying singing with Félix Pellegrini and composition with Jérôme Payer and Reicha. Upon receiving his degree, Coussemaker became a barrister at Douai, where he also studied counterpoint with Victor Lefebvre, produced several compositions and began his musicological studies. He later held various jobs in the legal profession, moving to Bailleul, Bergues, Hazebrouck and Dunkirk, with occasional promotions, and finally becoming a judge at Lille in 1858.

In spite of his busy professional career, he devoted much of his life to musicology. He was one of the first scholars to investigate the music of the Middle Ages, and his numerous books opened paths into the topics of Gregorian chant, neumatic and mensural notation, and medieval instruments, theory and polyphony (which he called 'harmonie'). His publications are frequently contrasted with those of Fétis, who expressed reservations about Coussemaker's scholarship: though Coussemaker apparently did not have Fétis's broad knowledge and ability to synthesize large quantities of information into abstract theories, his approach was more precise, more scientific and less speculative. Using primary sources (many of which he had himself discovered), he presented little more than descriptions based upon careful observations; he has been criticized for this approach by those who think him a good collector of data but an inadequate historian. He demonstrated the value of presenting facsimiles of manuscripts, but also provided his own transcriptions into modern notation. His most important work is probably the *Scriptorum de musica*, a four-volume compilation of the writings (all of which are in Latin) of several early music theorists, intended to supplement Gerbert's *Scriptores ecclesiastici de musica*. He made scholarly editions of early music, including medieval liturgical dramas and the works of Adam de la Halle, and collected and edited Flemish folksongs. His publications contain numerous errors, some of which are evidently typographical and many of which were almost inevitable in the work of an innovator at a time when the science of musical palaeography was just beginning; nevertheless, his books introduced much music which was previously unknown, led the way to successful research in the field, and remain valuable references.

Coussemaker's library contained over 1600 items, among which were many early manuscripts and instruments. His compositions include dramatic scenes, masses and other religious works, which were not published; only some romances and dances are known. He also left unpublished treatises on counterpoint and fugue and on harmony. He was a Chevalier of the Légion d'Honneur and, concomitant with his deep interest in law, history and archaeology as well as music, a member of several scholarly societies, among them the Royal Society of Antiquaries in London.

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ROBERT WANGERMÉE

Cousser, Jean [John] Sigismond. *See* KUSSER, JOHANN SIGISMUND.

Cousu, Antoine du [de]. *See* DU COUSU, ANTOINE.

Coutinho, Francisco José (*b* Lisbon, 21 Oct 1680; *d* Paris, 13 Feb 1724). Portuguese composer. Son of Manuel Pereira Coutinho, govenor of Angola (1630–35), he came from a rich and aristocratic family. In deference to his social status, he was usually asked to compose the first villancico in nine published sets of instrumentally accompanied villancicos sung at various Lisbon festivities between 1719 and 1723. Late in 1723 he went to Paris for medical treatment, and he died there of an aneurysm.

He impressed his contemporaries with such polychoral works as an eight-voice *Te Deum* sung in S Roque Church, Lisbon, on 31 December 1722, and a four-choir *Missa 'Scala Aretina'* accompanied by trumpets, timpani and strings that vied with Valls's hexachord mass. According to Barbosa Machado he wrote hymns, psalms, responsories and villancicos, but his catalogued extant works are of more modest dimensions: a solo aria *Este dezasosiego* (*P-Ln*) and an accompanied duo still performed as late as 1761 (*GCA-Gc*).

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ROBERT STEVENSON

Coutreman [Couterman], **Jacobus** (*d* ?Bruges, 1432). South Netherlandish composer. He was active as singer, succentor, organist and scribe at the cathedral of St Donatian, Bruges, in 1417–22 and 1427–32. Only one composition survives with an ascription to him: this is the May song *Vaylle, que vaylle il faut ... au moys de may* (ed. in CMM, xi/2, 1959, 21), which has been thought to make an oblique reference to the Burgundian chaplain Robert Vaille.

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ROB C. WEGMAN

Coutts, Francis Burdett Money. *See* MONEY-COUTTS, FRANCIS BURDETT.

Couture, Guillaume (*b* Montreal, 23 Oct 1851; *d* Montreal, 15 Jan 1915). Canadian composer, choirmaster, conductor and teacher. An astonishingly precocious musician, he became choirmaster at Ste Brigitte when he was 13. In 1873 he went to France to pursue his studies; he was the first Canadian to be admitted to the Paris Conservatoire and its first Canadian graduate. He worked under Théodore Dubois, whose teaching in harmony, counterpoint and fugue was traditional and academic, and studied singing under Romain Bussine, founder and president of the Société Nationale de Musique; he was also an organist. Couture was a guest at the Soirées du Lundi. He was an ardent defender of Wagner and debated with Fauré, Massenet, d'Indy, Saint-Saëns and others. In 1875 Couture was accepted by the jury of the Société Nationale, and his *Memorare* op.1 was performed at the Salle Pleyel under Edouard Colonne. This work reveals his command of counterpoint and his innate sense of sacred style. The same society later performed his *Rêverie* op.2 for orchestra. In 1876 Couture was appointed choirmaster of Ste Clotilde, where Franck was organist. A Fugue in D minor for organ, dedicated to Dubois, was his next work. In 1876 Couture's *Quatuor-fugue* had its première at the Société Nationale, with Ysaÿe as one of the performers. But for his Canadian nationality, Couture would have competed for the Prix de Rome: his cantata *Atala* may have been written for this purpose.

In 1877 Couture returned to Canada. His activities in Montreal as a teacher, critic and conductor no doubt explain why he became less active as a composer. In great demand as a choir director, he served successively at Trinity Church, Christ Church Cathedral, Gésu Church, Notre-Dame Church and St Jacques Cathedral, where he remained from 1893 until his death. He also lectured widely in convents and schools; in 1896 he was invited to the New England Conservatory in Boston. He conducted the Société des Symphonistes, which he organized in 1878, and the Montreal Philharmonic Society (1880–99), as well as conducting the orchestra in concerts given by Emma Albani. Through these and two other concert societies he founded, Couture introduced the Montreal public to the operas of Wagner (which he studied on a trip to Bayreuth in 1893) and other Classical and Romantic repertory. Couture's own compositional abilities are revealed in two important late works, a requiem and the oratorio *Jean le Précurseur*, which is in three sections. The first, *La nativité*, is pastoral in character and is based on a liturgical theme; the second, *La prédilection*, opens with the liturgical theme *Attende*; the third is titled *Le martyre*. The contrapuntal writing is impressive, and the choruses exhibit both verve and drama; but in general the work lacks firm structure and concise expression. Yet Couture's work commands respect despite its traditional and academic aspects.

Both as a composer and as a teacher, Couture was an ardent proponent of a Canadian music that would reflect French origins, as some Ontario composers looked to English or Austro-German models. If his compositions may be said to mark the end of an epoch, his teaching activities pointed towards a new era of enriched diversity in Canadian music. Léo-Pol Morin wrote: 'Couture was the first great musician in the history of Canadian music, the most learned, the most intelligent, the most cultured of his time. He was moreover the first great [music] educator in our country'. Several of his manuscripts and other signed documents are at the University of Montreal. A catalogue, the *Répertoire numérique du Fonds Guillaume-Couture* by Francine Pilote and Jacques Ducharme, was published in 1979. A selection of Couture's letters appeared in the *Revue de l'Université Laval*, xvi (May 1962).

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ANDRÉE DESAUTELS

Covell, Roger David (*b* Sydney, 1 Feb 1931). Australian musicologist, music critic and conductor. He graduated from the University of Queensland with the BA in 1964 and founded the department of music at the University of New South Wales, Sydney, in 1966 (the university first offered music as an interdisciplinary study before it established an institute of practical studies and music education). He took the doctorate at New South Wales in 1976 and was appointed Chair in 1984. His work covers a broad spectrum and includes writings on 17th-century Italian and 19th-century German and French opera, but his major contribution has been in Australian music. His *Australia's Music: Themes of a New Society* (1967) is regarded as the classic study on this topic, and his insights into the Australian repertory (and beyond) have been sharpened through his work as chief music critic at the Sydney Morning Herald (from 1960). He is also well known in Sydney as a conductor, particularly through his work with the University of New South Wales Opera, which since 1968 has staged more than 50 professional productions of Baroque, early 19th-century and contemporary operas, including first performances of Australian operas. He has been president of the Australian Society for Music Education and the Musicological Society of Australia and in 1985 was elected Fellow of the Australian Academy of the Humanities. The following year he was appointed a Member of the Order of Australia for his service to music.

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DAVID TUNLEY

Covent Garden. London opera house, also known as the Royal Opera House. *See* LONDON, §V, 1, §VI, 1(i) and §VII, 2.

Covent Garden English Opera Company. Title of the BRITISH NATIONAL OPERA COMPANY from 1929, when it was taken over by the Royal Opera House, London, until 1938, when it ceased to exist.

Coventry & Hollier. English firm of music sellers and publishers, active in London from about 1833 to 1849. It published a number of important works, many from plates taken over when the firm succeeded PRESTON & SON, including many of Handel's works originally issued by Walsh, Randall and others. Some of these plates were acquired by J. Alfred Novello (*see* NOVELLO & CO.) in 1849, after John Hollier had left the partnership. Charles Coventry was a keen advocate of Bach's organ works, and among the firm's original publications was the first English edition of many of the preludes and fugues in 1836, issued jointly with Cramer, Addison & Beale. Because few English organs of the time possessed pedal departments suitable for these works, they were also advertised as performable on the piano, with the pedal part being taken either by a second pianist or by a cello or double bass, for which a separate part, edited by Domenico Dragonetti, was provided. In 1845–6 followed four books of Bach's chorale preludes, edited by Mendelssohn, whose own six organ sonatas, op.65, were commissioned by Coventry and published in 1845, initially by subscription. The firm also published several of the early works of Sterndale Bennett, who was a close friend of Coventry; Sterndale Bennett's Sextet, op.8, was dedicated to the publisher. From 1849 to 1851 Charles Coventry continued alone but fell into financial difficulties; at the sale of his trade stock in 1851 Novello purchased another 4780 plates of sacred works, and subsequently reissued from some of them.

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WILLIAM C. SMITH/PETER WARD JONES

Coventry plays. One of the Civic cycles of medieval English religious plays, now mainly lost. A Corpus Christi play was performed at Coventry in the early 15th century in the form of a cycle of biblical plays acted on wagons in the city streets. The last performance was probably in the period 1569–75. The Coventry trade guilds' records

suggest that it contained ten plays, mainly concerned with New Testament material. Only two plays survive, both revised texts dating from 1534 or 1535. The manuscript of the Weavers' play *The Purification and Doctors in the Temple*, still owned by the Broadweavers and Clothiers, contains the texts of two songs, 'Rejoyce, rejoyce, all that here be' and 'Beholde, now hit ys come to pase': the name James Hewitt appears below the second song, as if he were the poet, composer or scribe. Hewitt was a well-known city wait and organist in Coventry, and his long involvement with the plays is documented in the guild accounts between 1554 and 1573.

The Shearmen and Tailors' play *The Nativity and Slaughter of the Innocents* was edited by Thomas Sharp in 1817 and again in 1825. The manuscript, like that of the Weavers' play, was evidently the guild's own prompt copy, but it was destroyed by fire in 1879 and Sharp's edition is now its only source. Stage directions call for the shepherds to sing twice and the mothers of the Innocents once. Musical settings for one song by each group are at the end of the play: a fine song for the shepherds, 'As I out rode this enderes night', and the famous lullaby ('Lully, lulla, thow littell tyne child', often called the Coventry Carol) for the mothers of the Innocents. The songs are for alto, tenor and bass, and presumably one group of actor-singers played both sets of characters. In performance there would be about half an hour between the exit of the shepherds and the entrance of the mothers of the Innocents, ample time for the singers to costume themselves for the new roles.

The musical settings may be contemporary with the play's revision of 1534 or 1535. They are written in void notation with full black semiminims (i.e. crotchets). Neither has any musical concordance. 'As I out rode' is a charming refrain song with a lively texture alternating homophony with simple imitation. The cadences are clear and invariably simultaneous in the three voices, and the harmonic language is limited; but the uncomplicated surface hides a motivic concentration and level of harmonic and rhythmic manipulation unusual in so short a work. The composer was highly skilled and knew how to use limited resources effectively. The much better-known lullaby is justly famous, a strophic setting in homophonic style of a four-verse poem. A single composer was probably responsible for both songs.

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RICHARD RASTALL

Cover [cover version, cover record]. A term used in the popular music industry usually for a recording of a particular song by performers other than those responsible for the original recorded version; it may also be applied to a re-recording of a song by the original performers (generally using pseudonyms) for a rival record company. In the 1950s and 60s a cover typically entailed the re-recording of a song, for the purposes of disseminating it among a broader or different section of the record-buying public from that of the original. At this time many international popular music hits were in fact cover versions by established white performers of songs originally recorded by black artists on small regional labels.

By the late 1960s the term had largely lost these purely commercial connotations. Rock and soul artists recorded their own versions of songs which had often already been hits in their own right: thus John Lennon had a hit with Ben E. King's *Stand by me* in 1975. A cover can simply be a straightforward copy of the original song, or a more radical reinterpretation of it: the Talking Heads' rendition of Al Green's *Take me to the river* actually appears to be an analysis of the song, and the arrangement of the Beatles' *Help*, as performed by Tina Turner, changes the melody and harmony so fundamentally that it is scarcely the same song as that written by Lennon and McCartney.

While the term cover is not often applied to such reworkings, some of the principles of cover versions are present in the REMIX. In the 1980s reggae artists used the term 'version' for dub remixes of their own songs, in which they altered the sound of the original by adding delay and other electronic effects. By the 1990s the concept of the remix had developed in dance music such that a single was often reinterpreted in a number of different styles: for example Dreadzone's *Life, Love and Unity* (1996) contained a dub instrumental as well as techno and drum and bass remixes.

ROBERT WITMER/ANTHONY MARKS/R

Covey-Crump, Rogers (Henry Lewis) (*b* St Albans, 24 March 1944). English tenor. After singing as a boy chorister in the choir of New College, Oxford, he studied the organ (with John Birch) and singing (with Ruth Packer and Wilfred Brown) at the RCM and took the BMus at London University. Although he has been associated primarily with early music, singing with David Munrow's Early Music Consort, the Consort of Musicke, the Landini, Deller and Taverner consorts and the Hilliard Ensemble, he was also involved in the first British performance and recording, with Singcircle, of Stockhausen's *Stimmung*. Covey-Crump is an accomplished Evangelist in the Bach Passions, as can be heard on his recordings, and has made a major contribution in reinstating the high tenor voice in music often thought accessible only to falsettists, notably in the recordings for Hyperion of the complete odes and church music of Purcell. His keen interest in vocal tuning and historical temperaments, refreshingly audible in his performances, has generated several writings from him on the subject.

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GEORGE PRATT

Coward, Sir Noël (Peirce) (*b* Teddington, 16 Dec 1899; *d* Blue Harbour, Jamaica, 26 March 1973). English composer, lyricist, librettist and performer. Born into a family of keen amateur musicians, he made his first professional

appearance as an actor in *The Goldfish* in 1911, achieving great public recognition with *The Vortex* (1924) as both playwright and leading actor. Many of his plays have become standards of the repertory and often include individual songs, most famously with 'Someday I'll find you' from *Private Lives* and the integrated musical numbers in his series of one-act plays, *Tonight at 8.30*. As a singer he remains best known for those recordings of his own songs made in the 1950s, and associated with his cabaret performances first at the Café de Paris in London and then the Desert Inn in Las Vegas. The clipped pronunciation, light baritone with much use of head tones, and rhythmic licence have become instantly recognizable trademarks, much copied and parodied.

Although a noted performer Coward considered his writing, both literary and musical, as his main work. He was a self-taught pianist and his formal musical training was slight. He was concerned with details of harmony and orchestration, but relied on musical assistants for notation: the most influential of these was Elsie April, to whom the vocal score of *Bitter-Sweet* is dedicated, and whose help prompted Coward into bolder uses of harmony. His later assistants were his cabaret accompanists Robb Stewart and Norman Hackforth. Coward's preference for composing in flat keys was guided by his own pianistic comfort, just as his characteristic use of rhythm was derived from his own style of vocal delivery: his music has consequently remained relatively free from later stylistic reinterpretation.

In early revue numbers he showed a talent for providing songs which captured the essence of current social style, presenting concise vignettes of the private reality behind public display, for example in 'Parisian Pierrot' (*London Calling*, 1923) and 'Poor Little Rich Girl' (*On with the Dance*, 1925). He absorbed the contemporary syncopated rhythms of jazz into his lyrics, most notably in 'Dance Little Lady' (*This Year of Grace*, 1928). His first venture into a more expanded musical dramatic form was the operette *Bitter-Sweet*, his only unqualified success in both Britain and America. It is a fine example of the genre, showing the direct influence of Lehár and a fluency Coward was not to repeat. Of its several now-classic songs, 'If Love were All' has gained the status of a personal credo. Although his later operettes contained some excellent songs, particularly in waltz form, they never achieved the same appeal as his first. *Pacific 1860* (1946), an indulgent score redolent of Romantic excesses, takes his by now characteristic harmonic colorations to extremes, as in the soliloquy 'Dear Madame Salvador'. Of his later musicals, characterized by revue-style numbers, only *Sail Away* (1961) achieved moderate success.

Coward's most concentrated emotional directness was achieved with deceptively simple diatonic melodies and little harmonic complexity, as in *Matelot*, *Sail Away* and the patriotic *London Pride*. In his comic songs, which increasingly came to define his musical public image, the melodies are usually subservient to the closely-written lyrics. With roots in music hall, these run through his entire output, from the mildly suggestive early work *Forbidden Fruit* (1916) through revue (*I went to a marvellous party*) [*I've been to a marvellous party*] and operette (*The Stately Homes of England*), to cabaret (*Why must the show go on?*). In *Time and Again*, a fine later example, he combines complex internal rhymes and intricate verse structures with a sinuous melody, whose seductive rise and fall is a perfect foil for the song's libidinous message.

Coward also provided the scenario and music for the ballet *London Morning* (1959) and his music was arranged for *The Grand Tour*, performed by the Royal Ballet in 1971. Hugh Martin and Timothy Gray adapted Coward's play *Blithe Spirit* as the musical *High Spirits* to moderate success, while the Coward compilation show *Cowardy Custard* is frequently revived. Although his critical popularity during his life was seldom constant he remains one of the most important figures in British theatre of the 20th century. He was knighted in 1970.

WORKS
(*selective list*)

only those including music

Editions: *Collected Sketches and Lyrics* (London, 1931)
The Noël Coward Song Book (London, 1953/*R*) [51 songs, with commentary by Coward]
L. Snider, ed.: *A Noël Coward Gala: his Words and Music* (New York, 1973) [2 books, one undated]
B. Day, ed.: *Noël Coward: the Complete Lyrics* (London, 1998)

STAGE

unless otherwise stated, music, book and lyrics by Coward and dates those of first London performance

London Calling (revue, 26 sc., collab. R. Jeans), Duke of York's, 4 Sept 1923; music collab. P. Braham [incl. Parisian Pierrot]
On with the Dance (revue, 2), London Pavilion, 30 April 1925; music collab. P. Braham [incl. Poor Little Rich Girl]
This Year of Grace (revue, 2, London Pavilion, 22 March 1928 [incl. A Room with a View, World Weary, Dance Little Lady]
Bitter-Sweet [Bitter Sweet] (operette, 3), orchd I.A. de Orellana, His Majesty's, 18 July 1929 [incl. I'll see you again, If Love were All, Zigeuner, Green Carnation, Ladies of the Town, Dear Little Café]; films 1933, 1941
Cochran's 1931 Revue (2), London Pavilion, 19 March 1931 [incl. Any Little Fish, Half-Caste Woman]
Words and Music (revue, 2), Adelphi, 16 Sept 1932 [incl. Mad Dogs and Englishmen, Mad About the Boy, The party's over now]; rev. as Set to Music, New York, Music Box, 18 Jan 1939 [incl. I went to a marvellous party]
Conversation Piece (romantic comedy with music, 3), orchd C. Prentice, His Majesty's, 16 March 1934 [incl. Regency Rakes, I'll follow my secret heart, There's always something fishy about the French]
Operette (2), orchd Prentice, His Majesty's, 16 March 1938 [incl. Dearest Love, The Stately Homes of England]
Sigh No More (revue, 2), Piccadilly, 22 Aug 1946 [incl. Matelot, Nina, That is the end of the news, I wonder what happened to him]
Pacific 1860 (musical romance, 3), orchd R. Binge and Mantovani, Drury Lane, 19 Dec 1946 [incl. His Excellency regrets, Bright was the day, I saw no shadow]
Ace of Clubs (musical play, 2), orchd Binge and Mantovani, Cambridge Theatre, 7 July 1950 [incl. Chase me Charlie, Three Juvenile Delinquents, Josephine, Sail away, I like America]
After the Ball (musical play, 3, after O. Wilde: *Lady Windermere's Fan*), orchd P. Green, Globe, 10 June 1954 [incl. Why is it the woman who pays?, London at Night]
Sail Away (musical comedy, 2), orchd I. Kostal, New York, Broadhurst, 3 Oct 1961 [incl. Why do the wrong people travel?, Sail away, The passenger's always right]
The Girl who Came to Supper (musical, 2, H. Kurnitz after T. Rattigan: *The Sleeping Prince*), orchd R.R. Bennett, New York, Broadway Theatre, 8 Dec 1963
Ballets: London Morning, 1958; The Grand Tour, arr. H. Kay, 1971
Songs from plays, plays in parentheses: Some day I'll find you (Private Lives), 1930; Twentieth-Century Blues (Cavalcade), 1931; Has anybody seen our ship?, Men about Town (Tonight at 8.30: Red Peppers), 1936; Hearts and Flowers, Drinking Song, Prince and Princess, Music Box (Tonight at 8.30: Family Album), 1936; Play, orchestra, play!, You were there (Tonight at 8.30: Shadow Play), 1936; We were dancing (Tonight at 8.30: We were Dancing), 1936: Come the Wild, Wild Weather (Waiting in the Wings), 1960

OTHER WORKS

music and lyrics by Coward, unless otherwise stated

Film scores: In Which We Serve, 1942; The Astonished Heart, 1950; The Grass is Greener, 1960 [theme song only]

Many individual songs, incl. Forbidden Fruit, 1916; Tamarisk Town, 1918; When you come Home on Leave, 1918; Peter Pan (music D. Joel), 1918; I travel alone, 1934; Most of Every Day, 1934; Mrs Worthington, 1934; Alice is at it again, 1940, rev. 1955; London Pride, 1941; Could you please oblige us with a Bren Gun?, 1941; Imagine the Duchess' feelings, 1941; Don't let's be beastly to the Germans, 1943; There are bad times just around the corner, 1952; Time and Again, 1952; A Bar on the Piccola Marina, 1955; Why must the show go on?, 1955

Principal Publisher: Chappell

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S. Citron: *Noël and Cole: the Sophisticates* (London, 1992)

G. Payn with B. Day: *My Life with Noël Coward* (New York, 1994)

P. Hoare: *Noël Coward* (London, 1995)

JOHN SNELSON

Cowbells (Fr. *sonnailles*, *cloches à vache*; Ger. *Kuhglocken*, *Kuhschellen*, *Almglocken*, *Herdenglocken*; It. *cencerro*). Clapper bells (*see* BELL (i)) suspended from the necks of cows and other herd animals. Those in orchestral usage are similar in shape and sound but are often clapperless, in which case they are struck with a drumstick. They are classified as idiophones: percussion vessels. Various types include (1) those made by folding and riveting or otherwise joining metal plates; (2) wooden bells; (3) cast campaniform bronze bells. The metal variety includes a number of well-known shapes, the open end varying from rectangular to oval, and the height frequently greater than the diameter. Wooden specimens take spectacular shapes and large proportions; examples from Java are over 75 cm wide.

Cowbells are particularly associated with the Alps where, in addition to the tintinnabulation of small bells, the deeper sound of the large bell worn by the champion milk-yielder can be heard. Sounds of this description are captured in orchestral works, notably Mahler's Sixth Symphony (*Herdenglocken* to be shaken intermittently) and Richard Strauss's *Alpensinfonie*. A small clapperless cowbell is specified by Constant Lambert in *The Rio Grande*.

A chromatic series of cowbells has entered the percussion section of the orchestra; at the end of the 20th century four octaves were available (*f*–*f'''*). It would be difficult for a single player to play such a large set, as progressively heavier mallets are required as the bells become larger and lower. The use of chromatic cowbells in the orchestra is largely attributable to Messiaen, who called for two octaves in *Sept haïkaï* (1962), three octaves in *Couleurs de la cité céleste* (1963) and three and a half octaves, played by three players, in *Et exspecto resurrectionem mortuorum* (1964). Peter Schat's *Signalement* (1961) also employs three and a half octaves. In Karlheinz Stockhausen's *Gruppen* (1955–7) eight percussionists each play a series of three, four or five cowbells.

JAMES BLADES/JAMES HOLLAND

Cowboy song. A type of song describing cowboys and their life. Such songs began to appear in popular newspapers, as broadsides, in magazines (such as stockmen's journals), and in songbooks in the late 19th century; they became increasingly romanticized when they were taken over by Tin Pan Alley songwriters (such as Billy Hill) and by Hollywood composers. They are generally written in ballad style, but are melodically and structurally indebted to traditional popular, folk and religious songs. The first significant collections were N.H. Thorp's *Songs of the Cowboy* (1908) and J.A. Lomax's *Cowboy Songs and Other Frontier Ballads* (1910, rev. and enlarged 3/1938/*R*). The first commercial recordings of cowboy songs were probably those made by Charles Nabell for Okeh in 1924; Charles T. Sprague, known as the 'Original Singing Cowboy', made a very successful recording of *When the Work's all Done this Fall* for Victor in 1925. Other early cowboy singers were the Cartwright Brothers, Goebel Reeves (the 'Texas Drifter'), Jules Verne Allen ('Longhorn Luke') and Harry McClintock, but the true union of cowboy song and COUNTRY MUSIC did not come until after 1934, when Gene Autry began his career as a singing cowboy in Hollywood films. He popularized such songs as *Back in the Saddle Again* and *Riding Down the Canyon*; he and the singers he influenced, such as Roy Rogers, Tex Ritter, and the Sons of the Pioneers, did much to implant the romantic image of the cowboy in country music.

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BILL C. MALONE

Cowell, Henry (Dixon) (*b* Menlo Park, CA, 11 March 1897; *d* Shady, NY, 10 Dec 1965). American composer, writer, performer, publisher and teacher. Described by Cage as 'the open sesame for new music in America', he was an early advocate for many of the main developments in 20th-century music, including the systematization of musical parameters, the exploration of timbral resources and transculturalism.

1. LIFE. Many facets of Cowell's remarkable personality resulted from the unusual circumstances of his upbringing. His father, upper-class Irish immigrant Harry Cowell, drifted to California after the failure of an orchard in British Columbia, given to him by his own father, the Dean of Kildare Cathedral. There he married Clarissa

Dixon, who had fled to the West Coast from her Midwestern farming family. The couple have been characterized as philosophical anarchists: both were writers, and neither believed in conventional schooling. Their home was a cottage in a rural area southeast of San Francisco; Henry Cowell was born there, and it remained his principal base until 1936.

After showing early musical talent, from the age of five Cowell received violin lessons, with the idea that he might become a prodigy. The pressure proved too great however, and – with the onset of juvenile chorea – the lessons stopped after three years. His parents divorced in 1903, and following the San Francisco earthquake of 1906, he and his mother lived (mainly with relatives) in Iowa, New York and eventually Kansas, where he had access to a piano. Three decades later, he recalled this period in the *Old American Country Set* (1939). By the time of their return to Menlo Park, probably in 1910, Clarissa Cowell was ill with cancer. After her son had been bullied at school in third grade (during his sole, brief period of public education) she had chosen to teach him at home; now he became their main wage-earner, working variously as a janitor, cowherd and wildflower collector. Concurrently, the dishevelled boy came to the attention of Stanford University psychologist Lewis Terman, who was amazed by his breadth of knowledge, conversational abilities, poor arithmetic and wretched spelling. Terman noted that 'Although the IQ [of 131] is satisfactory, it is matched by scores of others . . . but there is only one Henry'.

Around 1912, Cowell somehow saved $60 and bought a second-hand piano. He had been composing spasmodically since 1907, but from 1913 onwards (when he started keeping a list of his pieces) he experienced a major creative spurt. In order that his blossoming talents be properly nurtured, a fund was organized in 1914 by Samuel S. Seward, a Stanford English professor. The fund, whose contributors included Terman and Jaime de Angulo, supported Cowell until the mid-1920s and helped with his mother's medical expenses, prior to her death in May 1916. Cowell's formal début as a composer-pianist took place on 5 March 1914, in a concert promoted by the San Francisco Musical Club; included in the programme was *Adventures in Harmony* (1913). Perhaps in response to press notices – one suggested that 'he needs a thorough schooling' – Harry Cowell took his son to the University of California, Berkeley in the fall of 1914. Tuition in harmony and counterpoint was arranged with E.G. Stricklen and Wallace Sabin, while weekly discussions on contemporary music were held with Charles Seeger, who recognized in Cowell 'the first brilliant talent of my teaching experience'. A remarkable exchange of ideas ensued (though in later years Seeger felt his contributions went unacknowledged by Cowell). The products of this association included the rhythm-harmony quartets (1917–19) and the first draft of *New Musical Resources* (written with the literary assistance of Seward, and published, after much revision, in New York in 1930). The wealth of possibilities contained in this self-styled 'theory of musical relativity' has influenced several generations of radical composers, in both America and Europe.

Apart from a brief sojourn in New York in late 1916, during which he studied at the Institute of Musical Art and met Leo Ornstein, Cowell remained on the West Coast until 1918. A second important influence there, after Seeger, was John O. Varian, a Theosophist poet and mystic, who in some ways became a surrogate parent to Cowell, especially after Clarissa's death. A regular visitor to the Theosophist community at Halcyon, near Pismo Beach on the Pacific coast, Cowell set several of Varian's texts (the earliest is *The Prelude*, *c*1914), wrote a number of piano pieces influenced by his tales of Irish mythology, and provided music for his 'mythological opera' *The Building of Bamba* (1917), whose introductory number is 'The Tides of Manaunaun'.

After 15 months in the army (1918–19), an experience that triggered his interest in wind band music, Cowell began his career as a crusader for ultra-Modernism. Performing his own piano works, he undertook five European tours (1923, 1926, 1929, 1931, 1932); he also visited Cuba (1930), gave frequent American performances (formal New York début at Carnegie Hall, 4 Feb 1924), and was the first American composer invited to the USSR (May 1929). His tone clusters and direct manipulation of the piano's strings scandalized audiences, established him as an international figure of notoriety, and generated terrific publicity ('Cowell displays new method of attacking piano', as the *New York Tribune* put it in 1924). But European Modernists, including Bartók and Schoenberg, took him more seriously: the former, around 1923, asked Cowell's permission to use clusters, while the latter invited him to perform for his Berlin composition class in 1932. *Dynamic Motion* (1916) was probably among the pieces Cowell played.

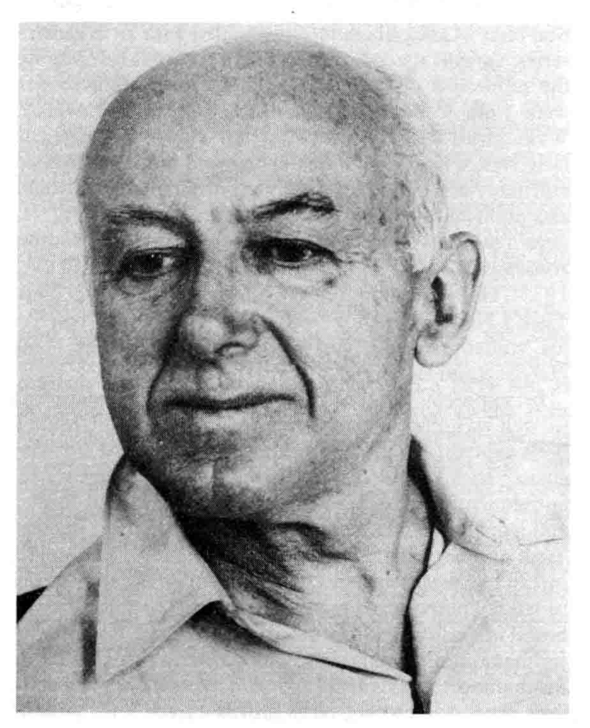
Cowell's efforts on behalf of other contemporary composers were many: he founded the New Music Society of California in 1925, and controlled the Pan American Association of Composers for much of its existence (1928–34). Through these and other organizations, he helped to promote concerts throughout America and Europe. In 1927, he founded the quarterly score publication *New Music*, which later expanded with an orchestra series, various special editions and a record label. Among the numerous composers to benefit from his activities were John J. Becker, Carlos Chávez, Ruth Crawford, Wallingford Riegger, Carl Ruggles, Varèse and particularly Ives, who (anonymously) financed both *New Music* and many of the concerts. Partly to bolster his promotional and publishing efforts, Cowell wrote a stream of articles, gave countless interviews and edited the symposium *American Composers on American Music* (Stanford, CA, 1933). He also taught, both publicly (for instance at New York's New School for Social Research) and privately: his students during this period included Cage, Lou Harrison and Gershwin.

In apparent contradiction to his ultra-Modernism, Cowell was interested in world musics. As a child, he had been exposed less to Western art music than to Appalachian, Irish, Chinese, Japanese and Tahitian music. Subsequently he became acquainted with Indian music, and from the late 1920s regularly taught courses, in New York and elsewhere, on 'Music of the World's Peoples'. In 1931 he was awarded a Guggenheim Foundation grant to study comparative musicology with Erich von Hornbostel in Berlin; he also studied gamelan with Raden Mas Jodjhana and Ramaleislan, and Carnatic theory with P. Sambamoorthy. His 1933 article 'Towards Neo-Primitivism' proved a turning-point in his career: as *Ostinato Pianissimo* (1934) and the String Quartet no.4 'United'

(1936) show, he increasingly followed his own advice in drawing on 'those materials common to the music of the peoples of the world, [in order] to build a new music particularly related to our own century'.

Despite his many professional successes, Cowell's private life was consistently unsatisfactory. A bisexual, he had twice been involved in serious (though tragic) relationships with women: Edna Smith was killed in a car accident in 1922, and Elsa Schmolke was unable to leave Hitler's Germany. He had also had relationships with men, including one at Halcyon in 1922; in May 1936, he was arrested at his Menlo Park home on a morals charge and spent the next four years in San Quentin Penitentiary, where he taught, composed, wrote two unpublished textbooks (*The Nature of Melody* and *Rhythm*) and rehearsed the prison band. In 1940, after a vigorous campaign led by his step-mother Olive Cowell and the folk-music scholar Sidney Hawkins Robertson, he was released on parole. After moving to White Plains, New York, as Percy Grainger's assistant, in September 1941 he married Robertson, who for the next 25 years provided the emotional security he had previously lacked. At the end of 1942 he was pardoned by California governor Cuthbert Olson, primarily to allow his promotion to Senior Music Editor within the overseas branch of the US Office of War Information.

Although now based on the East Coast, Cowell was able to pick up many of the threads of his earlier life. Having relinquished control of *New Music* in 1936, he edited it again for four years (1941–5). Teaching and related activities at the New School for Social Research (1941–63) were supplemented by positions at Columbia University (1949–65) and the Peabody Conservatory (1951–6), and by many guest lectureships; among his postwar pupils were Dick Higgins, Philip Corner and Burt Bacharach. A fresh stream of articles, many of them reviews (an indeterminate number of which were co- or ghost-written by his wife), appeared under Cowell's name. In 1955, the couple published *Charles Ives and His Music* (New York, 1955, rev. 3/1983) a classic study of a composer Cowell had championed for nearly 30 years. After the 1940s, Cowell's appearances as a concert pianist were increasingly rare, but in 1963 he recorded 20 of his piano works for Folkways Records. Although somewhat shunned by establishment performance bodies (who were perhaps flummoxed by the increasing eclecticism of his music) Cowell was lauded in other ways: he was the recipient of several honorary doctorates, was elected to the National Institute of Arts and Letters (1951, vice-president 1962), was president of the ACA (1951–5), and was awarded the Henry Hadley Medal by the National Association of American Composers and Conductors (1962).



Henry Cowell, 1959

Plagued by ill-health for much of his last decade, Cowell nevertheless pursued a punishing schedule. Nine of the 20 completed symphonies date from this period, as do nearly 150 other works, many of them substantial. The Cowells undertook a world tour in 1956–7, sponsored by the Rockefeller Foundation and the US State Department, which included lengthy stays in Iran, India and Japan; among the palpable results were the *Persian Set* (1957), Symphony no.13 'Madras' (1956–8) and *Ongaku* (1957). In 1961, Cowell returned to Iran and Japan as President John F. Kennedy's representative at the International Music Conference in Teheran, and the East-West Music Encounter in Tokyo. After his death in 1965, there was an increasing realization of his importance not only as a Modernist maverick, but also as a postmodern prophet. The centenary of his birth was celebrated at several major events, including a festival and conference in New York, and on 16 March 1997, Kofi Annan, secretary-general of the United Nations, paid tribute in a special address to his 'contributions to intercultural music'.

2. WORKS. Although Lichtenwanger's catalogue of Cowell's works lists 966 items, the precise number of his compositions is difficult to determine. Several catalogue entries are groups of separate works (e.g. the 14 *Ings*, 1917–55); some 'lost' pieces may be retitled versions of extant items (e.g. Three Pieces for Chamber Orchestra, 1928); and some works reflect Cowell's Handelian tendency towards recycling (e.g. Symphony no.15 'Thesis', 1960). Whatever the actual total, Cowell's prolificity – like that of his near-contemporaries Milhaud and Villa-Lobos – is inevitably linked to a certain unevenness of quality. Thus, balanced against his many fine and outstanding compositional achievements, are works that are incomplete, insubstantial, or inconsequential, though almost always possessing worthwhile or notable features.

Quantitative and qualitative issues notwithstanding, Seeger opined as early as 1940 that 'I can think of no composer whose work is more difficult to evaluate . . . To him, music . . . is a field, a *tabula rasa*, in which there are infinite possibilities of combination'. Cowell openly declared his lack of interest in creating a consistent and recognizable personal style: polystylism is thus an ever-present feature of his music, as works as different as *Resumé in Ten Movements* (1914) and the Trio in Nine Short Movements (1965) demonstrate. The former includes 'Savage [Music]', a 'Classic Sonate', 'Folk Music' and a 'Futurist' coda-cadenza; the latter, in microcosm,

runs a gamut of influences from diatonic to chromatic, serious to humorous, folk to art, and conservative to radical. Cowell was endlessly fascinated by the multitude of musical stimuli he encountered, and was increasingly drawn to those that lay beyond his immediate time and place. More importantly, he saw each as a colour to add to his compositional palette.

The crucial factor in Cowell's public acceptance was the degree to which his technical and aesthetic interests were congruent with those of the musical establishment. Until the 1930s, Cowell was best known for his ultra-Modern works, the innovations of which constituted a compendium of contemporary possibilities. Included are examples of extreme chromaticism (String Quartet no.1, 1916; *Seven Paragraphs*, 1925); extreme rhythmic complexity (*Quartet Romantic*, 1917); implied or actual polytempo or polymetre (*Quartet Euphometric*, 1919); innovative notational devices, including graphic notation (*Fabric*, 1920; *A Composition*, 1925); semi-improvised music (*Ensemble*, 1924, rev. 1956); and the investigation of new structural possibilities, both integral (String Quartet no.4, 'United', 1936) and indeterminate (*Mosaic Quartet*, 1935; works in elastic form, including the 'Ritournelle' from *Les mariés de la Tour Eiffel*, 1939). Particularly influential were his investigations of new timbral resources: he was an early exponent of proto-electronic instruments (the rhythmicon, developed in association with Lev Termen, was featured in the concerto of 1931); of non-Western and percussion instruments (thundersticks in *Ensemble*, 1924; percussion in *Ostinato Pianissimo*, 1934); and especially of extended piano techniques. Tone clusters first appeared in *Adventures in Harmony* (1913) and became a common feature after his encounter with Ornstein in 1916. Initially restricted to the piano, clusters were later used in chamber and orchestral contexts: examples include sections of the String Quartet no.5 (1956) and the fifth (1948) and sixth (1952) symphonies. Clusters serve two basic functions: in many works, including *The Tides of Manaunaun* (?1917), the song *Rest* (1933) and the first movement of *Rhythmicana* (1938), they act to colour material that is often diatonic and relatively simple. Elsewhere, clusters constitute the basic sonic resource, as in *Dynamic Motion* (1916), the Concerto for Piano and Orchestra (1928) and parts of *26 Simultaneous Mosaics* (1963). The effect, though often acerbic, can also be very beautiful, as the opening of the Piano Concerto's second movement demonstrates. A similar overall view can be taken of Cowell's manipulation of piano strings: the remarkable sounds produced by strumming, stroking, scraping, muting or hitting the strings is used both colouristically (*The Aeolian Harp*, *c*1923; *Sinister Resonance*, 1930) and as a more fundamental resource which timbrally often approaches electro-acoustic music (*The Banshee*, 1925; third movement of *A Composition*, 1925). Unrelated to the above, but equally remarkable, were Cowell's imaginative theatrical collaborations, including those for *The Building of Bamba* (1917), *Fanati* (1935), *Ritual of Wonder* (1937), *Trickster (Coyote)* (1941) and the various 'elastic' pieces composed for Martha Graham and others (whose lengths can be expanded or contracted to fit with the choreographic or theatrical needs).

Most of these new ideas were introduced during the period before Cowell's arrest, in a cultural climate which was broadly conducive to innovation and novelty. By 1940, however, much had changed. Cowell had already begun to move away from ultra-Modernism towards both populism (he had been a member of the left-wing Composers' Collective) and transculturalism, as the prefatory note to the String Quartet no.4 'United' (1936) and the article 'Towards Neo-Primitivism' make clear. After four years of comparative isolation in San Quentin, he found that the effects of Franklin D. Roosevelt's 'New Deal' and the outbreak of World War II made for a different America, less open to new ideas. Although he increasingly composed in traditional genres (concerto, symphony) and for conventional forces (band, orchestra), he seldom did so in expected or acceptable ways; thus he became increasingly marginalized. All of the later concertos are for unusual instruments (percussion, 1958; accordion, 1960; harmonica, 1962; *koto*, 1961–2; 1965; harp, 1965) and most of the symphonies from no.9 (1953) onwards are in five or more movements. Some recycle earlier music (no.15 'Thesis', 1960 is largely an orchestration of the *Mosaic Quartet*, 1935 and the Movement for String Quartet, 1928), while others rely on forms somewhat tangential to the Western symphonic tradition (jig, ballad and hymn and fuguing tune). Several symphonies incorporate transcultural elements (Indian music in no.13 'Madras', 1956–8; Icelandic music in no.16, 1962), as do many other works, both overtly (*Homage to Iran*, 1957) and covertly (*Set of Five*, 1952). Hymns and fuguing tunes – which Cowell variously described as 'frankly influenced by the early American style of [William] Billings and [William] Walker' and 'something slow followed by something fast' – abound. The numbered set of 18 (1944–64) includes keyboard and other solo works, chamber music, and pieces for orchestra and band; numerous other examples occur in such pieces as the Violin Sonata (1945–6), the String Quartet no.5 (1956), the Trio for flute, violin and harp (1962), and at least eight of the symphonies. A quite different side of Cowell's personality emerges in the substantial body of vocal music: the norm here is of unaffected warmth and lyricism. Typical examples include the songs *St. Agnes Morning* (*c*1914), *The Pasture* (1944) and *Firelight and Lamp* (1962), and the choral pieces *Luther's Carol for his Son* (1948) and *. . . if He please* (1955).

Cowell's musical legacy is twofold. First, many of his advanced ideas – not least as expounded in *New Musical Resources* – have been taken up by later composers, both in America and Europe. For instance, Nancarrow's complex rhythms and use of the player piano were both inspired by the book, and Stockhausen's scales of tempo in *Gruppen* are very similar to those proposed by Cowell. Second, Cowell's remarkable openness of mind, especially in relation to timbre and to non-Western musics – he once stated his desire 'to live in the *whole world* of music' – set an important precedent for his own students, such as Cage and Harrison, who in turn influenced many younger composers. As Goldman asserted in 1966, '[Cowell] helped two generations to see and think and hear, and he helped to create and build a foundation for "modern" music in America. This is not a small achievement; it is a gigantic one. . .'.

Cowell's MSS and sketches are in *US-Wc*, his papers and some MSS are held on deposit at *US-Nyp*.

WORKS

Catalogue: W. Lichtenwanger: *The Music of Henry Cowell: a Descriptive Catalog* (Brooklyn, NY, 1986)

Fragments, sketches, composition exercises and most lost and incomplete works are omitted, except where evidence of performance exists.

Numbers are from Lichtenwanger; letter suffixes denote arrangements, and numbers following a diagonal indicate a movement or part of a larger work.

To facilitate cross-references between sections letter prefixes have been added. Titles follow the forms in Lichtenwanger, except where indicated otherwise.

AP – *anniversary piece (Cowell composed 85 short pieces for his wife Sidney Robertson Cowell for various anniversaries beginning in 1941)*

pf-str – *piano strings (an indication that the part should be played directly on the strings of the piano)*

< – *arranged as/developed into*

> – *arranged from/developed from*

† – *works not appearing in Lichtenwanger*

‡ – *published work*

Index: A – Orchestral and band; B – Concertante; C – Choral; D – Solo vocal; E – 5 or more instruments; F – 3–4 instruments; G – 2 instruments; H – Solo instrumental; I – Keyboard; J – Music for dance and drama; K – Arrangements

A: ORCHESTRAL AND BAND

for orch unless otherwise stated

147 The Birth of Motion, *c*1914, inc. [part <A:221a]

213/2a What's This?, 1920 [>I:213/2]

221a ‡Some Music, 1922 [>lost pf piece and A:147]

245 Symphony [no.1], b, 1918, rev. 1940

253 March, 1918–19

289 A Symphonic Communication, 1919

305a ‡Vestiges, 1922 [>I:305]

387a Manaunaun's Birthing, 1944, lost [>D:387]

404 Some More Music, ?*c*1924, inc.

415a Slow Jig, 1933 [>I:415]

439 Three Pieces for Chamber Orchestra, 1928, lost [? =A:443]

443 ‡Sinfonietta, chmbr orch, 1928; as Marked Passages, cond. N. Slonimsky, Boston, 28 April 1928 [? =A:439; movts 1 and 2 >movts 1 and 2 of E:380; movt 3 >I:429]

463/1a Reel (Lilt of the Reel), small orch, 1932; cond. B. Herrmann, New York, 17 May 1933 [>no.1 of I:463]

463/1b Reel for CBS Orchestra, 1942 [>no.1 of I:463]

464 ‡Synchrony of Dance, Music, Light, retitled Orchesterstück: Synchrony, 1930; cond. Slonimsky, Paris, 6 June 1931

475 [untitled], ?1920–30

484 Two Appositions: One Movement for Orchestra, 1932, lost; cond. Slonimsky, Paris, 21 Feb 1932 [arr. str, 484a; <I:484b]

486 Four Continuations for String Orchestra, 1932; cond. J. Edward Powers, Brooklyn, NY, 10 Dec 1933

493 Horn Pipe, 1933; cond. A. Roldán, Havana, 22 Oct 1933

499 Suite for Small Orchestra, 1934; cond. C. Vrionides, New York, 21 May 1934

506 Reel no.2, small orch, 1934; cond. J. Becker, Minneapolis, 9 Jan 1941 [arr. large orch, 506a]

523 How they Take It: Prison Moods, band, 1936, lost [arr. theatre orch, 523a, ?1937, lost]

527 Jig in Four, 1936

541 ‡Symphony no.2 'Anthropos', 1938: 1 Repose, 2 Activity, 3 Repression, 4 Liberation; cond. Cowell, Brooklyn, NY, 9 March 1941

543 ‡Celtic Set, concert band, 1938: 1 Interlochen Camp Reel, 2 Caoine, 3 Hornpipe; cond. P. Grainger, Selinsgrove, PA, 6 May 1938 [arr. orch, 543a, 1944; <I:543b, <I:543c]

545 Air for Band, 1938

547a ‡Symphonic Set, op.17, 1938; cond. I. Solomon, Chicago, 1 April 1940 [>F:547]

567 ‡Old American Country Set, 1939: 1 Blarneying Lilt, 2 Meetinghouse Chorale, 3 Comallye, 4 Charivari, 5 Cornhusking Hornpipe; cond. F. Sevitzky, Indianapolis, 28 Feb 1940 [no.1 arr. small orch, 567/1a, 1940, lost, arr. band, 567/1b, 1941]

571 ‡Shoonthree (The Music of Sleep), band, 1939; cond. R.F. Goldman, Mansfield, PA, 3 May 1940

574 Quaint Minuet, band, 1939, lost [arr., 574a, lost]

576 Vox humana, 1939 [arr. band, 576a, lost]

579 The Exuberant Mexican: Danza latina, band, 1939 [arr. pf; 579a, lost]

587 ‡Pastoral and Fiddler's Delight, 1940; cond. L. Stokowski, New York, 26 July 1940

594 American Melting Pot Set for Chbr Orch, 1940: 1 Chorale (Teutonic-American), 2 Air (Afro-American), 3 Satire (Franco-American), 4 Alapna (Oriental-American), 5 Slavic Dance (Slavic-American), 6 Rhumba with added 8th (Latin-American), 7 Square Dance (Celtic-American); cond. F. Petrides, New York, 3 May 1943

595 58 for Percy, band, 1940 [<F:595a]

597 ‡Ancient Desert Drone, 1940; cond. Grainger, South Bend, IN, 12 Jan 1941 [<G:597a; ‡arr. small orch, 597b]

598 Purdue, 1940; cond. Sevitzky, West Lafayette, IN, 19 Dec 1940

599 A Bit o' Blarney (This One is a Wise-Cracker), band, 1940, inc.

610 Indiana University Overture, 1941

617 ‡Shipshape Overture, band, 1941; cond. Goldman, State College, PA, 31 July 1941

625 Festive Occasion, band, 1942; cond. Cowell, New York, 3 July 1942

634 ‡Fanfare to the Forces of our Latin-American Allies, brass, perc, 1942; cond. E. Goossens, Cincinnati, 30 Oct 1942

636 ‡Gaelic Symphony (Symphony no.3), band, str, 1942; movt 1, cond. E. Williams, Saugerties, NY, 24 July 1942

645 ‡American Pipers, 1943; cond. P. Henrotte, New Orleans, 12 Jan 1949

647 ‡Philippine Return: Rondo on Philippine Folk Songs, 1943: 1 Introduction, 2 Iluli si nonoy [Iloilo Cradle Song], 3 An mananguete [Leyte Coconut Gatherer's song], 4 Pispis ining pikoy [Visayan Game Song], 5 Kalusan [Bataues Rowing Song]

648 ‡United Music, 1943; cond. K. Krueger, Detroit, 23 Jan 1944

651a ‡Hymn and Fuguing Tune [no.1], sym. band, 1944; cond. E.F. Goldman, New York, 14 June 1944 [>I:651]

652 Improvisation on a Persian Mode, 1943

656 Symphonic Sketch, *c*1943, inc., realized D. Porter

657 ‡Hymn and Fuguing Tune no.2, str, 1944; WEAF radio, cond. H. Nosco, New York, 23 March 1944

659 ‡Animal Magic of the Alaskan Esquimo, band, 1944

660 ‡Hymn and Fuguing Tune no.3, 1944; cond. I. Dahl, Los Angeles, 14 April 1951 [<I:660a]

673a ‡Hymn and Fuguing Tune no.5, str, ? 1946; cond. F.C. Adler, Saratoga Springs, NY, 15 Sept 1946 [>C:673, <movts 1 and 2 of A:788]

679 ‡Big Sing, 1945: 1 Fanfare, 2 Hymn, 3 Testimonials, 4 Great Rejoicing; cond. ?Cowell, Fresno, CA, 27 May 1946

687 Band Piece, ?1940–45

688 Hymn for Strings, str, 1946; cond. Cowell, Denton, TX, 22 March 1946

689 ‡Grandma's Rhumba, band, 1946

692 Festival Overture for Two Orchestras, 1946; cond. W.E. Knuth, Interlochen, MI, 11 Aug 1946

693 Congratulations! To Mr. and Mrs. Howard Hanson, str, 1946

697 ‡Symphony no.4 (Short Symphony), 1946: 1 Hymn, 2 Ballad, 3 Dance, 4 Introduction and Fuguing Tune; cond. R. Burgin, Boston, 24 Oct 1947 [movt 4 >fuguing tune of I:696]

705/3a ‡Ballad, str, 1954; cond. F. Balazs, Tucson, AZ, 27 Nov 1956 [>movt 3 of G:705]

719 ‡Saturday Night at the Firehouse, 1948

722 ‡Symphony no.5, 1948; cond. H. Kindler, Washington, DC, 5 Jan 1949

732 ‡A Curse and a Blessing, sym. band, 1949; cond. R.F. Goldman, Brooklyn, NY, 21 July 1949

744 ‡Overture for Large Orchestra, 1949; cond. C. Brown, Santa Rosa, CA, 1 Dec 1968

767 Air of the Glen/Song of the Glen, band, ?*c*1950–51: 1 Andante – Trio, 2 Schottische; movt 1 arr. as Air for String Orchestra, 767/1b, 1953, inc. [movt 1 <B:767/1a]

769 Fantasie (Enigma Variations) on a Theme by Ferdinand [Friedrich] Kücken, band, 1952; cond. F. Resta, West Point, NY, 30 May 1952

770 ‡Symphony no.6, 1952; cond. Stokowski, Houston, 14 Nov 1955

774 ‡Rondo for Orchestra, 1952; cond. Sevitzky, Indianapolis, 6 Dec 1953

776 ‡Symphony no.7, small orch, 1952; cond. R. Stewart, Baltimore, 25 Nov 1952

778 Symphony no.8, opt. A, chorus, orch, 1952; cond. T. Johnson, Wilmington, OH, 1 March 1953

787 ‡Symphony no.9, 1953; cond. R. Holder, Green Bay, WI, 14 March 1954 [movt 1 >hymn of G:758]

788 ‡Symphony no.10, 1953; cond. F. Bibo, New York, 24 Feb 1957 [movts 1 and 2 >A:673a, movts 5 and 6>F:713]

790 ‡Symphony no.11: Seven Rituals of Music, 1953; cond. R. Whitney, Louisville, 29 May 1954

797 ‡Singing Band, concert band, 1953; cond. Cowell, Central Park, New York, 18 June 1954

801/1 In Memory of a Great Man, 1954, inc., = no.1 of [6] Memorial Pieces [for nos.2–4, 6, see I:801/2, C:801/3, I:801/4, G:801/6; 801/5, frag.]

807 Toward a Bright Day, 1954: 1 Reel, 2 Vivace

816 Dalton Suite, school orch, 1955; New York, 16 April 1956

830 ‡Symphony no.12, 1955–6; cond. Stokowski, Houston, 28 March 1960

833 ‡Variations for Orchestra, 1956, rev. 1959; cond. Johnson, Cincinnati, 23 Nov 1956

838 ‡Persian Set, chmbr orch, 1957; cond. A. Dorati, Tehrān, Iran, 17 Sept 1957

839 Teheran Movement, chbr orch, 1957

842 ‡Music for Orchestra, 1957; cond. Dorati, Athens, Greece, 3 Sept 1957

846 ‡Ongaku, 1957; cond. Whitney, Louisville, 26 March 1958

848 ‡Symphony no.13 'Madras', 1956–8; cond. T. Scherman, Madras, India, 3 March 1959

865 ‡Antiphony for Divided Orchestra, 1959; cond. H. Schwieger. Kansas City, MO, 14 Nov 1959

867 Mela (Fair), 1959, inc.: 1 Thanksgiving, 2 Sowing after Rain, 3 Harvest – The Joy of Fulfillment; broadcast New Delhi, India, 13 Dec 1959

869 Characters, 1959: 1 Cowboy, 2 The Mysterious Oriental, 3 The Profound One, 4 Deep Thinker, 5 The Frightened Scurrier, 6 The Celestial Soul, 7 The Jaunty Irishman

874 ‡Symphony no.14, 1959–60; cond. H. Hanson, Washington, DC, 27 April 1961

887 ‡Symphony no.15: 'Thesis', 1960; cond. Whitney, Murray, KY, 7 Oct 1961 [movts 1–4 >F:518, movt 6 >F:450]

888 Suite, ?str, ?1950–60, score missing but parts complete

892 ‡Chiaroscuro, 1961; cond. J.M.F. Gil, Guatemala City, 13 Oct 1961

904 Andante, 1962

909/2a ‡Carol, 1965; cond. F. Autori, Tulsa, OK, 16 Nov 1968 [>movt 2 of B:909]

912 ‡Symphony no.16 'Icelandic', 1962; cond. W. Strickland, Reykjavik, Iceland, 21 March 1963

916 ‡Symphony no.17, 1963

921a ‡Hymn and Fuguing Tune no.16, 1964; cond. Bernstein, New York, 6 Oct 1966 [>G:921]

930 ‡Symphony no.18, 1964

932 ‡The Tender and the Wild, 1964

942 Twilight in Texas, 1965; cond. A. Kostelanetz, New York, 20 June 1968

943 ‡Symphony no.19, 1965; cond. W. Page, Nashville, TN, 18 Oct 1965

945 ‡Symphony no.20, 1965, movt 4 completed and orchd L. Harrison

946 Symphony no.21, 1965, sketches

B: CONCERTANTE

96 [concerto], ?A♭, pf, orch, 1914, lost

440 ‡Concerto for Piano and Orchestra, 1928; movts 1 and 2, Cowell (pf), New York, 26 April 1930; complete, Cowell, cond. P. Sanjuan, Havana, 28 Dec 1930 [movt 1 >movt 1 of E:406]

452 Irish Suite, conc., pf-str, chbr orch, 1928–9: 1 The Banshee, 2 The Leprechaun, 3 The Fairy Bells; Cowell, cond. Slonimsky, Boston, 11 March 1929 [movt 1 >I:405, movt 2 >I:448, movt 3 >I:447]

481 ‡Concerto for Rhythmicon and Orchestra, 1931, orig. entitled Rhythmicana; realized cptr, orch, L. Smith, cond. S. Salgo, Palo Alto, CA, 3 Dec 1971

605 ‡Four Irish Tales, pf, orch, 1940: 1 The Tides of Manaunaun, 2 Exultation, 3 The Harp of Life, 4 The Lilt of the Reel; Cowell, cond. F. Mahler, New York, 24 Nov 1940 [no.1 >I:219/1, no.2 >I:328, no.3 >I:384, no.4 >no.1 of I:463]

620 Suite for Piano and String Orchestra, 1941, pf pt inc., reconstructed D. Tudor; Cowell, cond. J. Wolffers, Boston, 11 Jan 1942 [movts 3–5 <620a]

620a ‡Little Concerto, pf, band, 1941; Cowell, cond. F. Resta, West Point, NY, 25 Jan 1942 [> movts 3–5 of A:620]; ‡arr. pf, orch, 1945, 620b

767/1a ‡Air, vn, str, 1952 [>movt 1 of A:767]

771 ‡Flirtatious Jig (Fiddler's Jig), vn, str, 1952

813 ‡Hymn and Fuguing Tune no.10, ob, str, 1955; cond. Stokowski, Santa Barbara, CA, 10 Sept 1955 [not = H:798]

861 ‡Concerto for Percussion and Orchestra, 1958; cond. Schwieger, Kansas City, MO, 7 Jan 1961

878 ‡Concerto brevis for Accordion and Orchestra, 1960

882 ‡Variations on 3rds for Two Violas and String Orchestra, 1960; cond. D. Antoun, New York, 10 Feb 1961

894 ‡Duo concertante, fl, hp, orch, 1961; J. Baker, G. Agostini, cond. J. Wiley, Springfield, OH, 21 Oct 1961

897a ‡Air and Scherzo for Alto Saxophone and Small Orchestra, 1963 [>G:897]

908 ‡Concerto for Harmonica [and Orchestra], 1962 R. Bonfiglio, cond. L. Foss, Brooklyn, NY, 4 April 1986

909 ‡Concerto [no.1] for Koto and Orchestra, 1961–2; K. Eto, cond. Stokowski, Philadelphia, 18 Dec 1964 [movt 2 <A:909/2a]

917 ‡Concerto grosso, fl, ob, cl, vc, hp, str, 1963; cond. Sevitzky, Miami Beach, FL, 12 Jan 1964

940 ‡Concerto no.2 for Koto and Orchestra in the Form of a Symphony, 1965; S. Yuize, cond. M. di Bonaventura, Hanover, NH, 8 May 1965

947 Concerto for Harp and Orchestra, 1965

C: CHORAL

53 O salutaris, SATB, pf, 1913

95 Maker of Day, Mez, A, Bar, chorus, timp, pf, 1914

148 [choral sketch], 4vv, *c*1914

154 The Wave of D […], 3vv, pf, ?*c*1914

218 The Light of Peace, chorus, pf, 1917

219/8[?] The Birth of Midyar, SATB, pf, 1917

236 The Sun Shines: Chorale, 9-pt chorus, 1917

276a ‡Psalm cxxi, chorus, 1953 [>D:276]

533a ‡The Road Leads into Tomorrow (D. Hagemeyer), 8vv, pf ad lib, 1947 [arr. from lost song]

536 ‡The Morning Cometh (T. Chalmers Furness), chorus, 1937

546 ‡The Coming of Light (Hagemeyer), 4-pt female vv/4 solo vv, 1938

562 ‡Spring at Summer's End (Hagemeyer), SSA, ?*c*1938

586 Easter Music, chorus, band, 1940, lost: 1 The Passion, 2 The Vigil at the Cross, 3 The Resurrection

640 ‡Fire and Ice (R. Frost), male vv, band, 1943

641 ‡American Muse (S.V. Benét), 2-pt female vv, pf, 1943: 1 American Muse, 2 Swift Runner, 3 Immensity of Wheel

655 Hail, Mills! (L. Seltzer), SSA, pf, *c*1943

673 Hymn and Fuguing Tune no.5, 5vv, 1945 [arr. as A:673a]

675 ‡The Irishman Lilts (Henry Cowell), female vv, pf, 1945

690 ‡Air Held her Breath (canon A. Lincoln), SATB, 1946 [AP]

691 ‡To America (Hagemeyer), SSAATTBB, 1946

707 Union of Voices, 6-pt female vv, ?1945–6

712 ‡Day, Evening, Night, Morning (P.L. Dunbar), 6-pt male vv, 1947

715 ‡The Lily's Lament (E. Harald [Lomax]), SSA, pf, 1947

716 ‡Sweet was the Song the Virgin Sung (Sweet Christmas Song) (early 17th-century), SATB, pf/org/str, 1948

723 ‡Luther's Carol for his Son (Luther), TTBB, 1948
727 ‡Do you Doodle as you Dawdle? (Henry Cowell), chorus, pf, drums ad lib, 1948
728 ‡Evensong at Brookside: a Father's Lullaby (Harry Cowell), male vv, 1948
731 Do, Do, Do, is C, C, C (Henry Cowell), children's chorus, pf, ?c1948
733 ‡Ballad of the Two Mothers (Harald), SSATBarB, 1949
750 ‡To a White Birch (Hagemeyer), chorus, 1950
759 ‡Song for a Tree (Hagemeyer), SSA, opt. pf, 1950
775 With Choirs Divine (J.T. Shotwell), SSA, 1952
781 Mountain Tree (Hagemeyer), chorus, 1952
796 Psalm xxxiv, SATB, unacc./org, 1953
801/3 A Thanksgiving for Ruth Strongin (S.R. Cowell), SSATB/S, pf/org/any 5 insts, 1954, no.3 of [6] Memorial Pieces [see also A:801/1]
818 ‡... if He please (E. Taylor), chorus, boys'/children's chorus, orch/pf, 1955; cond. W. Strickland, Carnegie Hall, New York, 29 Feb 1956
819 ‡The Tree of Life (Taylor), chorus, 1955
829 ‡Lines from the Dead Sea Scrolls, TTTBBB, orch, 1956; cond. H. Ross, Tanglewood, MA, 7 July 1956
873 [possible Malayan national anthem], vv, band, 1959
881 ‡Edson Hymns and Fuguing Tunes (L. Edson, Jr.), suite, chorus, orch, 1960; ‡arr. chorus, org, 881a, ?1960; ‡arr. chorus, band, 881b
902 ‡Supplication: Processional (Henry Cowell), org, 2 tpt, 2 trbn, unison vv, timp ad lib, 1962
919 ‡The Creator (orat, G.R. Derzhavin), S, A, T, B, chorus, orch, 1963; cond. R.L. Hause, De Land, FL, 1 May 1964
929 ‡Ultima actio (J. de Diego, trans. J. Machlis), SSATB, 1964; cond. A. Rodriguez, New York, 22 Sept 1965
938 Zapados sonidos, SSAATTBB, tap dancer, 1964
969 My Spinning Wheel Complete (Taylor), chorus, ?1955†

D: SOLO VOCAL

all for 1v, pf, unless otherwise stated

92 Jesus was born at Christmas, 1v, unacc., ?c1913; 93 Maternal Love (L. Smith Wood), ?c1913; 100 Follow [to the Wild Wood Weeds], 1914; 104/8 That Sir which serves and seeks for gain (W. Shakespeare), 1914 [see I:104]; 104/9 And will he not come again? (Shakespeare), 1914 [see I:104]; 104/10 If she be made of red and white (Shakespeare), 1914, lost [see I:104]; 104/11 You that choose not by the view (Shakespeare), 1914, lost [see I:104]; 106 Sonnet on the Sea's Voice (G. Sterling), 1914; 123 Among the Rushes (C. Dixon), 1914; 125 The Fish's Toes (Dixon), 1914

129 Bed in Summer (R.L. Stevenson), 1914; 131 Rain (Stevenson), 1914; 134 Time to Rise (Stevenson), 1914; 135 Looking Forward (Stevenson), 1914; 136 At the Seaside (Stevenson), 1914; 145 Where Go the Boats (Stevenson), 1914; 146 A Baby's Smile (Smith Wood), c1914; 151 The Prelude (J.O. Varian), c1914; 152 ‡St. Agnes Morning (M. Anderson), c1914; 157 My Auntie (Dixon), 1915; 159 A Song of Courage (Dixon), 1915; 161 Jealousy: Land and Sea (Dixon), 1915; 164 God of the Future (Varian), 1915; 174 White Death (C.A. Smith), 1915; 175 The Dream Bridge (Smith), 1915

177 I dreamed I lay where flowers were springing (Burns), 1915; 182 Light and Joy (Dixon), 1915; 182 Vive Liberty: an Anthem (Dixon), ?c1915; 186 Vive Liberty: an Anthem (Dixon), ?c1915; 192 The First Jasmines (R. Tagore), 1v, vn, pf, 1916; 198 The Wisest Wish (Dixon), 1916; 204 Christmas Song (E.R. Veblen), 1916; 207 Invocation (Varian), 1916; 215 March Men of the Earth (Varian), 1v/vv, pf, c1916 [acc. inc.]; 216 Psalm vii [recte Ps. viii], c1916; 222 Oh, could I mount on fairy wings (F.G. Currier), 1917; 226 Look Deep, 1917; 228 Angus Og (Varian), 1917; 230 Consecration (Currier), 1917

238 The Chauldron (Varian), S, A, T, B, pf, ?c1916–17, inc.; 244 The Morning Pool (Smith), 1918; 248 Democracy (Varian), 1918–19; 250 April (E. Pound), 1918–19; 251 Mother (T. Helburn), 1918–19; 256 Homing (L. Brower), 1918; 258 System (Stevenson), 1918–19; 261 My Summer (W. Brooks), 1918–19; 268 A Vision (L. Brown), 1918–19; 270 We'll Build our Bungalows (?Henry Cowell), 1v/vv, pf, ?1918, refrain lost; 274 Prayer for Mary, 1919

276 Psalm cxxi, 1919 [<C:276a]; 278 There is a Light (Varian), 1919; 282 Oh, let me breathe into the happy air (Keats), 1919; 291 The Daga's Song of the Hero Sun (Varian), c1919; 296 The Sun's Travels (Stevenson), ?1917–19; 297 To a Skylark (Shelley), 1920; 299 To my Valentine, 1920; 317 Forget me not, c1920; 319 Grief Song (Veblen), c1920; 322 Before and After (text and tune, T. Glynn), ?1915–20; 329 My Love (Harry Cowell), 1921

331 Auntie's Skirts (Stevenson), 1921; 337 Olivia (Harry Cowell), c1921; 344 Allegro and Burden, ? 1916–21; 358 Music, when Soft Voices Die (Shelley), 1922; 363 The Song of the Silence (Harry Cowell), 1922; 364 The Dream of My Life, 1v, unacc., ?c1922; 365 Sentence (W. Bynner), ?c1922; 387 ‡Manaunaun's Birthing (Varian), 1924 [<A:387a]; 400 ‡Where she Lies (E. St. Vincent Millay), 1924

414 The Fairy Fountain (Harry Cowell), ?c1925; 417 Our Sun (Varian), ?c1925; 419 Reconciliation (G.W. Russell), T, org, ?c1920–25; 420 Shelter my soul, O my love (S. Naidu), ?c1920–25; 421 The Willow Waltz, ?c1920–25; 425 Carl's Birthday [Ruggles] (?Henry Cowell), ?1926; 427 The Gift of Being (G.W. Russell), 1926; 436 Dust and Flame (J. Rantz), c1927; 455 Renewal (Dixon), 1929; 474 Milady of Dreams, ? 1920–30; 477 ‡How Old is Song? (Harry Cowell), 1931 [<G:477a]; 492 ‡Sunset, Rest (C. Riegger), 2 songs, 1933

497 Proletarian Songs and a March, 1v/vv, pf/unacc., ?1930–33: 1 Canned, 2 Free Nations United!, 4 [Proletarian Song], 5 We can win together, 6 Working men unite, we must put up a fight! [for no.3 see I:497/3]; 502 Love, Creator of Creation (C.E.S. Wood), 1934; 504 Introspection (E. White), 1v, fl, pf, 1934; 507 Relativity (S. Giffin), 1934; 509 Plan ahead (C.W. Eliot), ?c1934; 538 6 Songs on Mother Goose Rhymes, 1v/vv, pf, 1937: 1 Curly Locks, 2 Polly put the Kettle on, 3 Three Wise Men, 4 Dr. Foster went to Gloucester, 5 Goosey, 6 Tommy Trot

542 ‡3 Anti-Modernist Songs, 1938: 1 A sharp where you'd expect a natural, 2 Hark! From the pit a fearsome sound, 3 Who wrote this fiendish 'Rite of Spring'?; 575 Up from the Wheelbarrow (O. Nash), 1939; 604 Mice Lament (E. Grainger), 1v, pf-str, 1940; 665 ‡The Pasture (Frost), 1944 [AP]; 694 ‡Daybreak (Blake), 1946; 695 ‡The Donkey (G.K. Chesterton), 1946

698 ‡March in Three Beats (J.W. Beattie), 1v/vv, pf, 1946; 702 Family Ruellan-Taylor, 3 solo vv, 1946; 760 Signature of Light (Hagemeyer), 1951; 762 Her smile is as sweet as a rose (? Henry Cowell), 1v, ?unacc., 1951; 783 ‡The Little Black Boy (Blake), 1952, rev. 1954; 803 The Commission (sym. Cant., C. McPhee), 4 solo vv, orch, 1954, orchd H. Bloch; 808 ‡Spring Comes Singing (Hagemeyer), 1954; 814 [St Francis' Prayer for Our Day], 4 solo vv, 1955 [AP]

820 Because the Cat (B.A. Davis), ?1951–5; 824 ‡Septet for [5] Madrigal Singers, Cl, and Kbd, 1956; 825 Crane (P. Colum), 1956; 826 I heard in the night (Colum), (1v, pf/fl/cl/va)/(S, fl), 1956; 827 Night Fliers (Colum), 1956; 858 A Tune for Jennie (Cowell, 1v, 1958; 864 Spring Pools (Frost), ?c1958; 879 High Let the Song Ascend (hymn), 1v, fl, pf, 1960; 891 Music I Heard (C. Aiken), 1961; 910 ‡Firelight and Lamp (G. Baro), 1962; 935 3 Songs (L. Hughes), 1v, fl/vn, cl, vc, 1964: I Demand, 2 Moonlight, 3 Fulfillment; 939 The Eighth-Note Jig (R. Brown), ?1960–64; 955 The Word External (?Cowell), ?1917

E: 5 OR MORE INSTRUMENTS

328a ‡Exultation (4 vn, 2 va, 2 vc, db)/str orch, 1930 [>I:328]; 340 Carl's Birthday [Ruggles], 3 cl, hn, str qt, pf, c1920–21; 380 ‡Ensemble: Str Qnt with Thunder Sticks, 1924, ‡rev. 1956, 380b [movts 1 and 2 <movts 1 and 2 of A:443]; 406 ‡A Composition, pf-str, ens, 1925 [movt 1 <movt 1 of A:440, movt 2 < I:406/2a]; 458 ‡Polyphonica, 12 insts/chbr orch, 1930; 491b ‡Suite for Ww Qnt, 1934 [>movts 2, 4, 5, 6 of G:491]; 505 ‡Ostinato pianissimo, 8 perc, 1934, cond. J. Cage, New York, 7 Feb 1943; 521 Dance Forms, 3 melody insts, 2 perc, 1936

548 4 Assorted Movts, fl, ob, cl, b cl, bn, hn, pf ad lib, 1938: 1 Hoedown, 2 Taxim, 3 Tala, 4 Chorale; 565 ‡Pulse, perc, 1939, cond. Cage, Seattle, 19 May 1939; 639 ‡Action in Brass, brass qnt, 1943: 1 Dancing Brass, 2 Singing Brass, 3 Fighting Brass; 643 This is America 1943, fanfare, 4 tpt, 3 trbn, tuba, 1943; 684 ‡Party Pieces [Sonorous and Exquisite Corpses], ?c1945, 20 pieces by Thomson, Cowell, Cage, and Harrison; Cowell contributed to nos.3, 9, 10, 12–20 [arr. fl, cl, bn, hn, pf, by R. Hughes]

705/3b ‡Ballad, ww qnt, 1956 [>movt 3 of G:705]; 709 ‡Tall Tale, brass sextet, 1947; 717 ‡Tune Takes a Trip, cl choir/qnt, 1948; 729 Grinnell Fanfare, brass, org, 1948; 772 4 Trumpets for Alan [Hovhaness], 4 tpt, muted pf, 1952; 837 Taxim, Round and F[uguing] T[une], inst ens, 1957, fuguing tune inc.; 851 ‡Rondo (for Brass), 3 tpt, 2 hn, 2 trbn, 1958; 923 ‡26 Simultaneous Mosaics, cl, vn, vc, pf, perc, 1963

F: 3–4 INSTRUMENTS

24 Pf Quartette, 3vn, pf, ?1912; 160 Scenario, 2vn, vc, pf, 1915; 162 Quartett, str qt, 1915; 166 Minuetto, str qt, 1915; 197 ‡Str Qt [no.1] (Quartett Pedantic), 1916; 223 ‡Quartet Romantic, 2 fl, vn, va, 1917; 283 ‡Quartet Euphometric, str qt, 1919; 332 Movt, str qt, 1921; 383 ‡4 Combinations for 3 Insts, vn, vc, pf, 1924 [movt 2 < movt 1 of G:397]; 408 ‡7 Paragraphs, vn, va/vn, vc, 1925; 438 4 Little Solos for Str Qt, 1928; 450 ‡Movt for Str Qt (Str Qt no.2), 1928 [<movt 6 of A:887]

518 ‡Mosaic Qt (Str Qt no.3), 1935 [<movts 1–4 of A:887]; 522 ‡Str Qt no.4 'United Qt', 1936; 524 ‡Vocalise, 1v, fl, pf, 1936; 547 ‡Toccanta, S, fl, vc, pf, 1940, arr. as Music Lovers' Set of Five, fl, vn, vc, pf, 547b, 1940, lost [<A:547a]; 566 Return, 3/4 perc, 1939, cond. Cage, Seattle, 19 May 1939; 595a 58 for Percy, 3 hmnm, 1940 [>A:595]; 628 ‡60 for 3 Sax, 1942; 650 R[uellan]-T[aylor] 'Family Suite', s rec, s/a rec, t rec, 1943; 662 Sonatina, Bar, vn, pf, 1944 [AP]; 664 Hymn and Fuguing Tune no.4, (s rec, a rec, b rec)/ ww/str, 1944 [AP]

668 Sonatina, Bar, vn, pf, 1944; 713 ‡Hymn, Chorale, and Fuguing Tune no.8, str qt, 1947 [<movts 5 and 6 of A:788]; 737 ‡Sailor's Hornpipe: the Sax-Happy Qt, 4 sax, 1949; 741 Christmas for Sidney 1949, s rec, a rec, t rec, kbd, 1944 [AP]; 779 ‡Set of Five, vn, pf, perc, 1952; 786 ‡For 50, s rec, a rec, t rec, 1953, pubd as no.2 of 3 Pieces for 3 Rec; 789 Song for Claire, 3 rec, kbd, 1953; 800 ‡, 'Duet for 3 Rec' Sonata, sopranino/s rec, s rec, a rec, 1954 [AP]; 802 ‡Qt for fl, ob, vc, hpd, 1954, ‡arr. fl, ob, vc, hp, 802a, 1962

806 ‡Pelog, 2 s rec, a rec, 1954 [AP], pubd as no.1 of 3 Pieces for 3 Rec; 809 ‡Jig, s rec, s/a rec, a rec, 1955 [AP], pubd as no.3 of 3 Pieces for 3 Rec; 832 ‡Str Qt no.5, 1956; 843 Wedding Anniversary Music, a rec/vn, vn/cl/ hn, vc/bn/hn, 1957 [AP]; 850 ‡Hymn and Fuguing Tune no.12, 3 hn, 1958; 890 Sax Qt, 1961; 898 Family Rondo, 3 kotos, 1961; 901 Love on June 2, 1962, fl, vn, pf, 1962 [AP]; 903 ‡Trio for fl, vn, hp, 1962; 941 ‡Trio in 9 Short Movts, vn, vc, pf, 1965; 960 Paragraph, fl, tuba, va, ?1924/5 [ded. Ruggles]

G: 2 INSTRUMENTS

71 [A Prince who was Apart]: 1 March, lost, 2 Wedding Music, vn, pf, 1913 [no.2 = no.12 of J:70]; 74 Rondo, vn, pf, 1913; 104/1 Vn Stucke, vn, pf, 1914 [= no.1 of I:104]; 150 Minuetto, vn, pf, *c*1914; 153 Vn Piece no.1, vn, pf, ?*c*1914; 158 Sonata, vc, pf, 1915 [MS has Sonate]; 180 Vn Piece no.2: Phantasmagoria, vn, pf, 1915; 199 Air, vn, pf, 1916; 263 Vn Song (Love Song), vn, pf, 1918–19; 264 Va Song, va, pf, 1918–19; 304 Mazurka, e, vn, pf, 1920; 320 Reminiscence, vn, pf, *c*1920; 352 Gavotte, vn, pf, 1922

357 Minuetto, vn, pf, 1922; 368 Chiaroscuro, vn, pf, 1923; 392 Paragraph for Leo, vn, pf, 1924; 393 Passage, vn, pf, 1924; 397 ‡Suite, vn, pf, 1924 [movt 1>movt 2 of F:831, movt 4>G:393; 398 Trugbild (Phantasmagoria), vn, pf, 1924; 406/2 Duett to St. Cecilia, vn, pf-str, ?1925/6; 407 Fiddel Piece, vn, pf, 1925; 432 A Remembrance, vn, pf, ?1926; 477a How Old is Song?, vn, pf, 1942 [>D:477]; 491 ‡6 Casual Developments, cl, pf, 1933 [<J:491a, movts 2, 4, 5, and 6 <E:491b]; 517 7 Associated Movts, vn, pf, 1935

529 A Bit of a Suite, vn, va, 1937; 532 ‡3 Ostinati with Chorales, ob, pf, 1937; 552 [4 Pieces for Pereira], vn, pf, ?*c*1938, no.4 inc.; 568 ‡Triad, tpt, pf, 1939; 597a Ancient Desert Drone, 2 hmn, 1940 [>A:597]; 611 ‡Two-Bits, fl, pf, 1941; 649 Carol 1943, 2 rec, 1943 [AP]; 653 Stonecrop, 2 tr insts, 1943; 674 Hymn [of] Hymn and Fuguing Sonata or Suite, vn, pf, 1945 [AP; = movt 1 of G:705]; 676 For Sidney, 2 rec, 1945 [AP]

700 ‡Tom Binkley's Tune, euphonium, pf, 1946; 701 Family Cowell Duet, a rec, b rec, 1946 [AP]; 705 ‡Vn Sonata, 1945–6 [movt 1 = G:674, movt 3 <A:705/3a, E:705/3b]; 710 ‡Hymn and Fuguing Tune no.7, va, pf, 1947; 714 122,547th Two Part Invention, s rec, a rec, 1947 [AP]; 730 Set of Two, vn, pf-str, 1948; 736 ‡4 Declamations with Return, vc, pf, 1949; 756 Duet for Recorders, 1950 [AP]; 758 ‡Hymn and Fuguing Tune no.9, vc, pf, 1950 [hymn <movt 1 ofA:787]

763 Scherzo, s rec, a rec, 1951 [AP]; 766 Duet for Sidney with Love from Henry, vn, vc, 1951 [AP]; 773 Two Part Invention, s rec, a rec, 1952 [AP]; 777 11th Anniversary, s rec, s/a rec, 1952 [AP]; 784 A Set of Four, s rec, a rec, 1952; 791 Duet, s rec, a rec, 1953 [AP]; 793 Merry Christmas to Sidney, 2 rec, 1953 [AP]; 801/6 In Memory of Nehru, (sitar/vī'ṇā/vn/1v), (rambura/sanoi/pipes/hmn), 1964, no.6 of [6] Memorial Pieces [see also A:801/1]; 804 Invention, a rec, kbd, 1954 [AP]

811 Beethoven Birds, 2 rec/pf, 1955 [AP]; 812 Set of Two, vn, hpd, 1955; 815 [Invention], 2 fl/2 rec, 1955 [AP]; 831 Two Part Invention, s rec, a rec, 1956 [AP]; 834 15th Anniversary, 2 tr insts, 1956 [AP]; 835 Sidney Xmas '56, vn, pf, 1956 [AP; = G:862]; 840 Love to Sidney, s rec, a rec, 1957 [AP]; 844 Christmas 1957, s rec, a rec, 1957 [AP]; 845 ‡Homage to Iran, vn, pf, 1957; 854 Birthday Piece, 2 tr insts, 1958 [AP]

855 [Duet], 2 tr insts, 1958 [AP]; 857 Introduction and Allegro, va, hpd/pf, 1958; 859 Duet, 2 s insts, 1958 [AP]; 862 Love to Sidney, Christmas 1958, s inst, pf, 1958 [AP; = G:835]; 866 Duet, 2 vn, 1959 [AP]; 870 Duet, 2 tr insts, 1959 [AP]; 872 Sidney's Christmas Stretto, 2 tr insts, 1959 [AP]; 875 ‡Hymn and Fuguing Tune no.13, trbn, pf, 1960; 876 Stretto, 2 tr insts, 1960 [AP]; 880 Love to Sidney, 2 tr insts, 1960 [AP]

883 Love for Sidney, s rec, a rec, 1960 [AP]; 893 Duet: Hymn and Fuguing Tune no.15-A, 2 insts, 1961 [AP]; 896 Duet, 2 tr insts, 1961 [AP]; 897 ‡Air and Scherzo, a sax, pf, 1961 [<B:897a]; 899 ‡Triple Rondo, fl, hp, 1961; 906 Love Christmas 1962, 2 tr insts, 1962 [AP]; 907 Duet, 2 insts, 1962 [AP]; 914 Sixty with Love, vn, vc, 1963 [AP]; 915 Hymn and Fuguing Tune no.15-B, vn, vc, 1963; 918 August Duet, 2 vn, 1963 [AP]

921 ‡Hymn and Fuguing Tune no.16, vn, pf, 1963 [<A:921a]; 924 Christmas 1963, 2 vn, 1963 [AP]; 928 ‡Hymn and Fuguing Tune no.18, s sax, cb sax, 1964; 933 Duet, 2 a rec/2 vn/2 fl/2 ob, 1964 [AP]; 936 For Sidney with Love, s rec, a rec, 1964 [AP]; 937 Stretto for Claflins, 2 insts, 1964; 944 Duet for Sidney, s rec, a rec, 1965 [AP]; 948 Sidney's Tune, July 1965, s rec, a rec, 1965 [AP]; 950 Duet for Our Anniversary, vn, va/vc, 1965 [AP]; 952 A Melodie for Charlie, love from Henry, vn, vc, 1965; 962 For Vn, vn, pf, ?1924–6; 968 A Cowell Cleistogamy, vn, vc; assembled 1979 by Sidney Robertson Cowell from 12 APs†

H: SOLO INSTRUMENTAL

280 For Unacc. Vc, 1919; 418 [Presto], vn, *c*1925; 621 Love to Sidney from Henry, melody, 1941 [AP]; 626 Birthday 1942 by Henry for Sidney with Love, melody, 1942 [AP]; 699 ‡The Universal Fl, shakuhachi, 1946; 798 Hymn and Fuguing Tune no.10, carillon, ?1952–3, fuguing tune not composed [not =B:813]; 849 Henry's Hornpipe, tr inst, 1958; 852 Andrée's Birthday, tr inst, 1958; 853 Lullaby for Philio, tr inst, 1958; 856 Wedding Rondo, cl, 1958

868 ‡Iridescent Rondo in Old Modes, accordion, 1959; 871 [Birthday Greeting to Dr Alvin S. Johnson], melody, 1959; 877 ‡Perpetual Rhythm, accordion, 1960, orig. version, 1949, lost; 884 Merry Christmas for Blanche [Walton], tr inst, 1960; 895 Birthday Melody for Blanche [Walton], tr inst, 1960; 911 Rondo 1962, tr, inst, 1962; 913 To my Valentine, 1963 [AP]; 922 ‡Gravely and Vigorously, in memory of President John F. Kennedy, vc, 1963 [= Hymn and Fuguing Tune no.17]; 927 Solo for Alto Rec, 1964 [AP]; 931 The Birthday Child, a Day Late, a rec, 1964; 934 Solo for Alto Rec, a rec, t rec ad lib, 1964 [AP]; 967 Tune for Alexa Hershaw, melody, 1959†

I: KEYBOARD

pf solo unless otherwise stated

5 Waltz, *c*1910; 9 The Wierd Night, *c*1910–11; 10 The Night Sound: a Sonata, 1910–11; 15 Rippling Waters, Waltz, *c*1911; 22 Ghoul's Gallop, ?1912; 27 Op.1 for Pf, 1912: 1 School March, 2 Tarantelle, 3 Lullaby, 4 Flashes of Hell Fire: a Dance of Devils, 5 The Cloudlet, 6 The Frisk, 7 Imaginings, 8 The Last Match, 9 The Lotus, 10 Scherzo, 11 Etude, 12 Sonatine, all lost except nos.2 and 4; 29 Nocturne, 1913; 30 Freak de concert, 1913 [= no.13 of J:70]; 31 Polish Dance, 1913

32 Prelude no.2, 1913 [= no.1 of J:70]; 33 Prelude [no.1] after the Style of Bach, 1913 [= no.2 of J:70]; 34 Valse lente, 1913 [= no.3 of J:70]; 35 Bersuse, 1913 [= no.6 of J:70]; 36 Fairys Dance no.3 in a Popular Style, 1913 [= no.7 of J:70]; 37 Invention quasi Bach, a tre voce, 1913 [= no.8 of J:70]; 38 Brownie's Dance, 1913 [= no.10 of J:70]; 40 Savage Suite, 1913: 1 Savage Dance, 2 Savage Music, 3 War Dance, 4 Sad Fragment, 5 Melodie, 6 Fire Dance, 7 Funeral March of Natives, 8 Joy Dance, inc., 9 A Savage Rhythm, 10 A War, inc. [no.8 = no.16 of J:70]

41 A Fragment, 1913; 42 Etude-cadenza, 1913; 43 Lullaby, 1913; 44 Hunting Song, 1913; 45 The Awakening, 1913; 46 Message from Mars, 1913; 47 Quasi Mozart, 1913; 48 Largo, 1913; 51 Etude, d, 1913; 54 Wrinkle Rag, 1913 [= no.4 of J:70]; 55 Love Dance (Valse), 1913 [= no.14 of J:70]; 56 3 Sonatas, 1913: 1 Sonata, A, ?inc., 2 Sonate, E♭, 3 Sonate, B; 57 Romance, 1913 [= no.11 of J:70]; 58 Dirge, 1913

59 Adventures in Harmony (A Novelette), 1913; 60 Sounds from the Conservatory, 2 pf, 1913; 61 Melodie, 1913; 63 Album Leaflet, 1913; 64 Hash, 1913; 65 Mist Music no.1, 1913 [= no.17 of J:70]; 66 Mist Music no.2, 1913; 73 The Anaemic Rag (A Burlesque), 1913 [= no.9 of J:70]; 75 Etude [no.2], C, 1913; 76 Valse, 1913; 78a The Cauldron, ?1913–18 [arr. from lost pf piece]; 81 Sprites' Dance, 1913 [= Wind Spirits' Dance, no.15 of J:70]

82 [Christmas-Thoughts Pieces], 1913: 1 Etude-chimes, 2 Xmas Thoughts for Baby, 3 Reindeer Dance, 4 Xmas Bells, 5 Xmas Stocking Dance, 6 Watching for Santa, 7 The Tin Soldier, 8 The Xmas Tree, 9 Valse, 10 Tarantelle, 11 March, 12 For Phyllis, 1913, nos.9–12 lost; 83 Sonate progressive, 1913: 1 Classic, 2 Romantic, 3 Modern, 4 Humoreske (Bogie); 84 Orchestra Stucke, 1913 [?>lost orch work]; 86 Descriptive Piece, 1913; 87 The Battle Sonata, 1913; 91 [Andante], A♭, ?*c*1913

94 Theme [with 3 variations], 1914; 97 In the Tropics, 1914; 98 Sea Picture, 1913 [= no.5 of J:70]; 99 Etude no.3, 1914; 102 Piece, 1914; 104 [Musical Letters to Mrs. Veblen], 1914: 2 Dance, 3 Maid and Hero, 4 Theme, 5 Tango, 6 ‡Anger Dance (Mad Dance), 7 Modern Stucke, lost, 12 (Etude) Classic, 13 Etude no.4 (The Winds), 14 Themelet, 15 Valse, 16 Snake Piece [for no.1, see G:104/1, for nos.8–11, see D:104/8–11]

105 Vio doloroso, 1914; 108 Imitations in Style of Various Composers: Chopin, Brahms, Schumann, Grieg, 4 pieces, 1914; 109 Popular Melodie, 1914; 114 Sonate [Movt], F, 1914; 115 Sonate [Movt], f, 1914; 119 Sonate [Movt], c♯, 1914;120 Resumé in 10 Movts, 1914: 1 Savage [Music], 2 Choral [Music], 3 Contrapuntal [Music], 4 Classic Sonate, 5 Folk Music, lost, 6 Romantic, 7 Operatic, 8 Oriental, 9 Modern, 10 Futurist; 139 Skylight, 1914

213 [Dynamic Motion and encores]: 1 ‡Dynamic Motion, 1916, 2 ‡What's This?, 1st encore, 1917 [<A:213/2a], 3 ‡Amiable Conversation, 2nd encore, 1917, 4 ‡Advertisement, 3rd encore, 1917, 5 ‡Antinomy, 4th encore, 1917, 6 ‡Time Table, 5th encore, 1917; 214 The Rogues' Gallery: Portraits, 1916, 8 pieces, all lost except no.6 Mrs. Bartlett; 217 Letter [to J.O. Varian], ?1915–16; 219/1 ‡The Tides of Manaunaun, ?1917 [= no.1 of J:219, no.1 ofI:354; <no.1 of B:605]

224 6th Etude (A Tragedy), 1917; 225 Sonate, d, 1917, movt 4 inc.; 227 Prelude and Canon, 1917; 229 Olive, 1917; 234 Antique Dance, 1917; 239 Development, ?*c*1916–17; 240 Prelude, ?*c*1916–17; 241 [quasi 'chorale'], ?*c*1916–17; 243 Telegram, ?*c*1916–17; 262 Child's Song, 1918–19; 269 [Waltz], ?1918–19; 273 Sonate, c, 1919

279 Prelude interrhythmique, 1919; 281 Sonate Movt, B, 1919; 292 [Expressivo], *c*1919; 294 Mrs. Barrett, ?1917–19; 295 ‡One Moment, Please, ?1917–19; 298 Prelude specifique, 1920; 300 Fugue, A, 1920

302 Fugue, c, 1920; 303 Double Fugue, c, 1920; 305 ‡Vestiges, 1920 [<A:305a]; 307 ‡Fabric, 1920; 308 The New Born, 1920; 310 Prelude diplomatique, 1920; 312 For Xmas '20 An Idiosyncrasy: for Xmas 1920, 1920; 315 Episode, b♭, 1920; 323 ‡Episode [no.2], d, 1921; 324 ‡Episode [no.3], g♯, 1921; 326 Singing Waters, 1921; 327 Romance, E♭, 1921; 328 ‡Exultation, 1921 [<E:328a, <no.2 of B:605]; 335 Xmas 1921, 1921

336 Tom's Waltz, for Tom Moss to Play, 1921; 342 March, *c*1920–21; 350 Dance Obsequious, 1922; 353 [Ings]: 1 ‡Floating, ?1922, 2 ‡Frisking, ?1922, 3 ‡Fleeting, 1917, 4 ‡Scooting, 1917, 5 ‡Wafting [no.1], 1917, 6 ‡Seething, 1917, 7 ‡Whisking, 1917, 8 ‡Sneaking, 1917, 9 ‡Swaying, 1924, 10 Sifting, 1917, lost, 11 Wafting no.2, 1917, 12 Landscape no.3; Trickling, 1917, 13 Whirling, ?1930, lost, 14 Rocking, 1955 [nos. 1–6 orig. pubd as series, Six Ings, repr. with nos.7–9 as Nine Ings]

354 ‡3 Irish Legends: 1 The Tides of Manaunaun, ?1917, 2 The Hero Sun, 1922, 3 The Voice of Lir, 1920 [no. 1 = I:219/1, <no.1 of B:605]; 355 ‡It isn't It, 1922, pubd as Scherzo; 361 Scherzo, 1922; 362 Seven and One Fourth Pounds, 1922; 367 ‡The Sword of Oblivion, pf-str, *c*1920–22; 369 ‡The Vision of Oma, 1923; 370 ‡The Aeolian Harp, pf-str, *c*1923; 371 Love Song, ?*c*1923; 377 A Rudhyar, 1924; 378 Xmas Greetings for Olive, 1924

381 ‡Exuberance, 1924; 382 ‡The Fire of the Cauldron, 1924; 384 ‡The Harp of Life, 1924 [<no.3 of B:605]; 388 March of the Feet of the Eldana, 1924; 389 2 Movts for Pf, 1924: 1 ‡Piece for Pf with Strings, 2 Allegro maestoso–Largo–Con moto, inc.; 390 Paragraph, 1924; 395 ‡The Snows of Fuji-Yama, 1924; 399 ‡The Trumpet of Angus Og (The Spirit of Youth), 1918–24; 401 Chromatic Inst Fugue, ?1924; 403 ‡March of the Fomer, ?*c*1924

405 ‡The Banshee, pf-str, 1925 [<movt 1 of B:452]; 406/2a ‡Duett to St. Cecilia, pf-str, 1925 [>movt 2 of E:406]; 409 ‡Prelude for Org, 1925; 412 The Battle of Midyar, ?*c*1925; 415 ‡Irish Jig, ?*c*1925 [<A:415a]; 422 [?F.L.] D. on Birthday, ?*c*1920–25; 426 ‡Domnu, the Mother of Waters, 1926; 429 ‡Maestoso [Marked Passages], 1926 [<movt 3 of A:443]; 433 ‡The Sleep Music of the Dagna, pf-str, 1926; 435 ‡How Come?, 1927

442 When the Wind Chases You, 1928; 446 [10 children's pieces for piano], 1928: 1 ‡The Nimble Squirrel, 2 ‡An Irish Jig, 3 ‡The Spanish Fiesta, 4 ‡In Colonial Days, 5 ‡The Hand Organ Man, titles of nos.6–10 unknown, nos.1–5 pubd as by Henry Dixon; 447 ‡The Fairy Bells, pf-str, by 1928 [<movt 3 of B:452]; 448 The Leprechaun, pf-str, 1928 [<movt 2 of B:452]; 449 ‡I Wish I had an Ice Cream Cone, 1928; 451 ‡2 Woofs, 1928; 453 ‡The Fairy Answer, pf-str, 1929; 454 ‡Euphoria, 1929; 456 Next to Last, ?pf, ?1919–29

462 ‡Sinister Resonance, 1930; 463 ‡Dve piesy [2 pieces]: 1 V ritme 'rilya', irlandskiĭ, tanets, 1928 [Lilt of the reel], 2 Tigr [Tiger], 1930 [no.1 <A:463/ 1a and b, no.4 of B:605; no.2 >inc. pf piece]; 469 March of Invincibility, 1930; 470 ‡Whirling Dervish, 1930; 473 ‡For a Child, ?1920–30; 479 [Gig], 1931; 484b 2 Appositions, 1932 [>A:484]; 487 Rhythm Study, 1932; 489 Expressivo, ?1928–32; 496 On the 8th Birthday of the Princess (Magic Music): a Measure for Each Year, ?1930–33

497/3 Move Forward!, no.3 of Proletarian Songs and a March, D:497, ?1930–33, inc.; 514 ‡The Harper Minstrel Sings, 1935; 515 ‡The Irishman Dances, 1935; 530 Back Country Set: Reel, Jig, Hornpipe, 1937; 543b ‡Celtic Set (1941) [>A:543]; 543c ‡Celtic Set, 2pf (1941) [>A:543]; 549 ‡Set of 2 Movts, 1938: 1 Deep Color, 2 High Color, 1938; 550 Wedding March, 1938 [arr. band, 550a, lost]; 557 ‡Rhythmicana, 1938; 560 [Jig], ?pf, ?*c*1938; 564 ‡Amerind Suite, 1939: 1 The Power of the Snake, 2 The Lover Plays his Flute, 3 Deer Dance

607 Christmas Duet (Noel), pf 4 hands, 1940; 613 Granny O'Toole's Hornpipe, 1941; 614 ‡Homesick Lilt, 1941; 618 Wedding Hymn [pf], 1941 [AP]; 619 Wedding Tune [pf], 1941 [AP]; 631 ‡Square Dance Tune, 1942; 635 ‡Processional, org, 1942; 646 2nd Anniversary, 1943 [AP]; 651 ‡Hymn and Fuguing Piece, 1943 [<A:651a]; 658 ‡Mountain Music, 1944; 660a ‡Hymn and Fuguing Tune no.3, *c*1948 [AP; >A:660]; 667 ‡Kansas Fiddler, 1944: 1 Fiddle Air, 2 Fiddle Jig, 3 Fiddle Hornpipe, 4 Fiddle Reel; 670 ‡Elegie for Hanya Holm, ?1941–4

678 For Sidney Christmas 1945, 1945 [AP]; 683 Lookit! I'm a Cowboy, ?*c*1945; 685 Playing Tag is Keen, ?*c*1945; 686 [bagatelle], ?1940–45;696 Hymn and Fuguing Tune no.6, kbd, 1946 [AP; fuguing tune <movt 4 of A:697, part <I:711]; 703 Irish Epic Set, pf-str, 1946; 711 6th Two Part Invention for Sidney, 1947 [AP; part >I:696]; 718 Invention for Sidney, ?kbd, 1948 [AP]; 720 ‡All Dressed Up, 1948; 724 7th Two-part Invention, 1948 [AP]; 725 ‡The Good Old Days, 1948

726 Two Part Invention, 1948 [AP]; 735 Two Part Invention, kbd/2 rec, 1949 [AP]; 738 ‡Pa Jigs them all Down (Perpetual Jig), 1949; 739 ‡Pegleg Dance, 1949; 740 Two Part Invention, 1949 [AP]; 749 Two Part Invention, kbd, 1950 [AP]; 751 Two Part Invention, kbd, 1950 [AP]; 752 Two Part Invention with [pedal point on] G, 1950 [AP]; 754 ‡Two Part Invention in 3 Parts, 1950 [AP]; 755 Improvisation, 1950; 764 10th Anniversary, 1951 [AP]; 780 Invention, 1952 [AP]; 799 ‡Toccatina, 1954

801/2 Chorale to the Memory of Marie K. Thatcher, org, 1954, no.2 of [6] Memorial Pieces [see also A:801/1]; 801/4 Used in Org Piece for Allen McHose's Mother-in-law, org, 1961, no.4 of [6] Memorial Pieces [see also A:801/1]; 817 Ground and Fuguing Tune, org, 1955; 822 ‡Bounce Dance, 1956, 828 ‡Sway Dance, 1956; 841 Wedding Music (Rugg), 1957; 847 Wedding Piece for Krissi and Davy, 1957; 860 Jim's B'day, 1958; 886 ‡Set of Four, pf/hpd, 1960; 889 Perpetual Motion, 1961 [AP]; 900 ‡Hymn and Fuguing Tune no.14, org, 1962; 905 September 27, 1962, 1962 [AP]; 920 The Twenty-Second, pf/(vn, vc), 1963 [AP]; 949 Tune for Avery, July 27, 1965, pf/(vn, vc), 1965; 953 Polyphonicas nos.1 and 2, 1916; 956 Clusteriana no.1, ?1916–17

J: MUSIC FOR DANCE AND DRAMA

70 Music for Creation Dawn (incid music, T. Kanno), 27 pieces, pf, 1913: nos.1–17 composed separately [see I:32, 33, 34, 54, 98, 35, 36, 37, 73, 38, 57, G:71/2, I:30, 55, 81, 40/8, 65], 18 Sunset Music, 19 Fairy's Dance [no.2], 20 Thy lily bells, 21 Extacy, 22 Sad Music, 23 Music for Saavashi, 24 Dance Music for Sagano, 25 Sleepy Music, 26 Extra Music: Melodie, 27 Moonlight Music [the finale]; Cowell, Carmel, CA, 16 Aug 1913

184 Red Silence (incid music, Jap. drama, F.L. Giffin), 10 pieces, spkr, fl, vn, vc, pf, 1915, no.7 inc., no.8 lost; San Francisco, 20 Jan 1916

219 The Building of Bamba (Irish mythological op, 14 scenes, Varian), solo vv, mixed chorus, pf, 1917, inc., Halcyon, CA, 18 Aug 1917; rev. 1930, 219a, lost, cond. Cowell, Halcyon, 7 Aug 1930 [scene 1 = I:219/1, no.1 of I:354 <no.1 of B:605]

423 Atlantis (ballet, 9 movts), S, A, Bar, pf, orch, ?1926–31; cond. M. Tilson Thomas, San Francisco, 1996

457 Men and Machines (dance music, E. Findlay), pf, 1930; Brooklyn, NY, 27 Feb 1930

476 Steel and Stone (dance music, C. Weidman), ?pf, 1931, lost, New York, 4 Feb 1931; arr. as Dance of Work, 10 insts, 476a, cond. A. Weiss, New York, 5 Jan 1932

482 ‡Dance of Sport (dance music, Weidman), orig. entitled Competitive Sport, pf, also arr. fl, ob, cl, bn, str, 482a, 1931; New York, 5 Jan 1932

483 Heroic Dance (dance music), 10 insts, ?1931 [ded. M. Graham]; ‡arr. pf, 483a, ?1931 pubd as Danza Heroica

491a Six Casual Developments (dance music, Graham), chbr orch, 1934, lost; cond. L. Horst, New York, 25 Feb 1934 [>G:491]

495 Three Dances of Activity (dance music, S. Delza), fl, pf, perc, 1933, lost: 1 Labor, 2 Play, 3 Organization; New York, 10 Dec 1933

500 The Trojan Women (dance music, R. Radir), chbr orch, 1934

513 Fanati (incid music, prol., 5 scenes, R.E. Welles), vv, pf, perc, 1935, lost; Palo Alto, CA, 7 June 1935

516 Salutation (dance music, H. Holm), fl, pf, perc, 1935, lost; Millbrook, NY, 28 Feb 1936

534 Sarabande (dance music, Graham), ob, cl, perc, 1937, lost; cond. Horst, Bennington, VT, 30 July 1937

537 Deep Song (dance music, Graham), ww, perc, 1937, lost; cond. Horst, New York, 19 Dec 1937

539 Ritual of Wonder (dance music, M. Van Tuyl), pf, perc, 1937; Oakland, CA, May 1938

563 ‡Les mariés de la Tour Eiffel (incid music, J. Cocteau), pf, perc, 1939: 1 Hilarious Curtain-Opener, 2 Ritournelle, 3 Two Ritournelles, 4 The Train Finale; Seattle, 24 March 1939, pf, dir. J. Cage

596 Fanfare [Chaconne] (dance music, Van Tuyl), theme with 7 variations, 1940, 7th variation lost; Oakland, CA, 27 July 1940

606 King Lear (incid music, W. Shakespeare), male chorus, pf, orch, 1940; dir. E. Piscator, New York, 14 Dec 1940

609 ‡Trickster (Coyote) (dance music, E. Hawkins), ww, perc, 1941; New York, 20 April 1941

622 Hanya Holm Music (dance music, Holm), pf, 1941, inc., New York, 17 March 1941

624 Woman in War (dance music, S. Chen), pf, 1942, lost; New York, 23 April 1942

627 Mr. Flagmaker (film score, M.E. Bute), SAATB, wind, ?pf, str, 1942

630 Banners: a Choreographic Chorale (dance music, 2 scenes, W. Whitman), S, chorus, chbr ens, 1942

644 Chinese Partisan Fighter (dance music, Chen), pf, 1943, lost; Redlands, CA, 27 Aug 1943

654 Fabric Ending (Finale) (dance music, Chen), pf, ?1943

666 Derwent and the Shining Sword (incid music, radio play, Bute), 1944

680 Hamlet (incid music, Shakespeare), male vv, inst ens, 1945

721 ‡Diedre of the Sorrows (dance music, G. Lippincott), pf, 1948

734 Madman's Wisp (dance music, Lippincott), pf, 1949

743 O'Higgins of Chile (op, 3, Harald), 1949, not orchd

753 A Full Moon in March (dance music, Lippincott, W.B. Yeats), male v/hn/vc/trbn, pf, 1950; Fargo, ND, 1 Dec 1950

761 Clown (dance music, Hawkins), pf, 1951

768 The Morning of the Feast (incid music, M. Connelly), solo vv, inst ens, 1952

805 Changing Woman (dance music, J. Erdman), pf, drums, hmn, 1954; San Francisco, 18 Dec 1954

836 Music for Ploesti (film score), ?1955–6, inc.

885 Here by the Water's Edge (film score, C. Pratt, L. Hurwitz), cl, bn, tuba, str, 1960, inc.

K: ARRANGEMENTS

525 ‡C. Ives: Calcium Light Night, 6 wind, 2 drums, 2 pf, arr. and ed., 1936

572 J.S. Bach: Christ lag in Todesbanden BWV278, arr. band, 1939

folksong arrangements

612 ‡The Lost Jimmie Whalen (American trad.), 4vv, 1941

623 La Valenciana (Iberian trad.), S, A, mixed chorus, fl, bn, 2 gui, castanets, tap dancer, 1942

633 Ballynure Ballad (Irish trad.), chorus, bagpipe, 1942

671 ‡United Nations: Songs of the People (various trad.), vv, pf, 1945

672 ‡The Irish Girl (Irish trad.), SATB, pf, 1945

742 ‡Lilting Fancy (Nickelty, Nockelty) (Irish trad.), SATB, 1949

782 The Golden Harp (spiritual), 4-pt boys' chorus, 1952

794 ‡Garden Hymn for Easter, SATB, 1953

795 ‡Granny does your dog bite?, SATB, 1953

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DAVID NICHOLLS

Cowen, Sir **Frederic Hymen** [Hymen Frederick] (*b* Kingston, Jamaica, 29 Jan 1852; *d* London, 6 Oct 1935). English pianist, conductor and composer. He was brought to England in 1856. As a child he showed extraordinary precocity; he published a waltz at the age of six and two years later wrote an operetta, *Garibaldi*, to a libretto by his cousin Rosalind. The same year he began to study harmony with Goss and the piano with Benedict. As a young musician Cowen enjoyed the advantages of his father's position as both private secretary to the Earl of Dudley and treasurer to the Italian Opera at Her Majesty's Theatre. He gave his first piano recital in the concert room of Her Majesty's in December 1863, and at Dudley House in June 1864 he performed Mendelssohn's Concerto in D minor in a concert that also featured Joachim and Santley. The following year at Dudley House he appeared with Joachim and Pezze in his own Piano Trio in A.

In 1865 Cowen won the Mendelssohn Scholarship, but his parents would not give up their control of him (as demanded by the Scholarship Committee) and instead he studied independently in Leipzig, where he worked with Hauptmann, Moscheles, Plaidy, E.F. Richter and Reinecke. His String Quartet in C minor was performed at the Conservatorium in January 1866. After a brief period in England, during the Austro-Prussian war, he returned to Germany, this time to Berlin. In October 1867 he entered the Stern Conservatory, where he studied composition with Kiel and Taubert and the piano with Tausig and gained valuable experience as a conductor. During this period he met Liszt in Weimar, and Brahms, Hanslick and Hans Richter in Vienna. Returning to London in 1868, he took piano lessons with Charles Hallé and embarked on a career as a virtuoso, appearing at the Philharmonic Society and the Crystal Palace.

Cowen first established his reputation as a composer with a concert at St James's Hall on 9 December 1869 paid for by his father. The programme featured his First Symphony and Piano Concerto in A minor, works that elicited unanimous adulation from the press. His interest in opera led to employment as an accompanist for Mapleson's concert party which toured Britain and Ireland; he also wrote incidental music to *The Maid of Orleans* (1871), a 'comedietta' *One Too Many* (1874) and, for Carl Rosa, *Pauline* (1876). Choral commissions resulted in a cantata, *The Corsair* (1876), for Birmingham and *The Deluge* (1878) for Brighton.

During the 1870s he did much travelling, visiting Germany, Italy and the USA, and toured Scandinavia with the singer Trebelli on three occasions. These tours inspired his Third Symphony (the 'Scandinavian'), which was given at St James's Hall at a series of four concerts conducted by the composer in the winter of 1880. The work, colourfully orchestrated (with off-stage horns), well constructed and thematically distinctive, was an immediate success, brought Cowen's name to prominence and received performances in Budapest, Vienna, Prague,

Paris, Cologne, Stuttgart and Aix-la-Chapelle as well as in Britain and America. Hailed by *The Times* as 'the most important English symphony for many years', it played an important role in the establishment of a British symphonic tradition at the end of the 19th century.

Although he was on the staff of the National Training School for a short time as conductor of the orchestra class (1879–81), it was as a conductor that Cowen found his professional niche. He succeeded Sullivan as conductor of the Promenade Concerts in 1880 and soon began to conduct by invitation the Philharmonic Society, who then appointed him permanently in 1888. That year he went to Australia for six months at the invitation of the Victoria Government to direct the music for the Melbourne Centennial Exhibition, for which he was paid the handsome fee of £5000. On his return to London he took up his duties with the Philharmonic and worked with artists such as Borwick, Joachim, Janotha, Nordica, Pachmann, Paderewski and Ysaÿe. In 1892 he resigned after a disagreement over rehearsal time, but, was appointed again for a second term (1900–07). After the death of Hallé in 1895, he was appointed conductor of the Hallé Orchestra (until 1899). He was conductor of the Liverpool Philharmonic Society (1896–1913), the Bradford Festival Choral Society and subscription concerts (from 1897), the Bradford Permanent Orchestra (1899–1902), the Scarborough Festival (1899), the Scottish Orchestra (1900–10), the Cardiff Festival (1902–10) and the Handel Festival (1903–23). At the Philharmonic Cowen raised the standard of playing, was highly regarded by the press for the breadth of his programmes and improved the financial position of the society. His unostentatious style of conducting, criticized by Shaw but praised by Elgar, was widely respected, but it was in time superseded by the greater aplomb of Landon Ronald and Henry Wood.

In recognition of his contribution to English music he received the honorary doctorate from Cambridge in 1900 (at the same time as Elgar) and from Edinburgh in 1910. He received a knighthood the following year. Thereafter he wrote relatively little music and devoted his time to the production of literary works including a number of monographs on Haydn, Mendelssohn, Mozart and Rossini and his autobiography *My Art and My Friends* (1913).

As a composer Cowen entertained aspirations somewhat beyond the capacity of his musical gifts. Although his *Scandinavian Symphony* proved popular, this was largely due to the charm of the orchestral handling, notably in the lighter rhythmic and melodic directness of the inner movements. Uncomplicated scores such as the two suites *The Language of Flowers* (1880 and 1914), the ballet suite *In Fairyland* (1896), *The Butterfly's Ball* (1901) and the curious exoticism of the *Indian Rhapsody* (1903) reveal an adroitness that generally eluded him in his symphonies and choral works, though on occasion he could strike a deeper, more emotional note, as in his *Ode to the Passions* (1898). This tendency is also largely true of his contribution to opera. The diminutive canvas of his 'comedietta' *One Too Many* (1874) has a charm and subtlety that befits Cowen's natural sense of wit. His attempts at serious opera, on the other hand, were much less happy. His one *verismo* opera, *Signa* (1892), intended to follow the production of Sullivan's *Ivanhoe* at D'Oyly Carte's new Royal English Opera House, was performed twice at the Teatro Dal Verme, Milan, in November 1893 (reduced from four acts to three) and at Covent Garden in the summer of 1894 (reduced to two acts), where despite a royal performance before Queen Victoria, it was not a success. Cowen was also a prolific songwriter but regretted that his fame in this genre rested on popular ballads such as *It was a Dream* (made famous by Tietjens), *The Better Land* and *The Promise of Life*.

WORKS

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all publications are vocal scores

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One Too Many (comedietta, 1, F.C. Burnand), London, St George's Hall, 24 June 1874 (1898)
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Syms.: no.1, c, 1869; no.2, f, 1872; no.3 'Scandinavian', c, 1880 (Vienna, 1882); no.4 'Welsh', b♭, London, Philharmonic Society, 1884 (*c*1884); no.5, F, Cambridge, 1887; no.6 'Idyllic', E, 1897 (Leipzig, 1898)

Ovs.: d, 1866; Festival Ov., Norwich, 1872; Niagara, characteristic ov., London, Crystal Palace, 1881; The Butterfly's Ball, concert ov., London, Queen's Hall, 1901 (1901)

Other orch.: Pf Conc., a, 1869; The Language of Flowers, suite no.1, 1880, *US-Bp* (1880), suite no.2, London, Proms, 1914; Sinfonietta, A, 1881; In the Olden Time, str orch, 1883; In Fairyland, suite de ballet, 1896 (1896); 4 Old English Dances, set i, 1896, set ii, 1905; Concertstück, pf, orch, London, Philharmonic Society, 1900 (1900); A Phantasy of Life and Love, Gloucester Festival, 1901 (1901); 2 Morceaux: Melodie, A l'espagne (Vienna, 1901); Coronation March, 1902; Indian Rhapsody, Hereford Festival, 1903; Rêverie, vn, orch, 1903 (1903); Childhood, Girlhood, 2 pieces, small orch, 1903

CHAMBER AND PIANO

Minna-Waltz, pf, 1858; Pf trio, A, 1865; Str qt, c, 1866; 3 valses caprices, pf; Rondo à la Turque, pf; Fantasy on The Magic Flute, pf, 1870; La coquette, pf, 1873; Flower Fairies, suite, pf; Petite scène de ballet, pf; Pf Sonata

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JEREMY DIBBLE (text); JENNIFER SPENCER (work-list, bibliography)

Cow horn. A bovine horn with the tip removed for blowing, used since antiquity by herdsmen and for sounding alarms and assemblies, and also in warfare. Remains exist of gold-mounted horns, and also of gold horns in the arcuate shape of a large ox horn, from Bronze Age northern Europe. For *Der Ring des Nibelungen*, Wagner required one *Stierhorn*, ('ox horn') to be sounded off-stage in *Die Walküre*, Act 2, written *c*; and in *Götterdämmerung*, Acts 2 and 3, three *Stierhörner* written *c*′, *d*♭′ and *d*′, but played an octave lower. A set of three special instruments is required to perform this, each consisting of a straight tube of brass (the C Horn is 104 cm long) with an exact conical bore which expands from a socket for a trombone mouthpiece at one end to an orifice 6 cm across at the other; there is no bell flare. Their fundamentals are sounded *fortissimo* by three trombonists in the wings. Wagner also used the cow horn for the night watchman in *Die Meistersinger*.

In the finale of his *Spring Symphony* (1949) Britten required a cow horn in *c*′ which was to sound grace notes from the 4th above and below, in addition to its fundamental; to produce this Boosey & Hawkes fitted two keys to a brass horn, which was sounded with a modern trumpet mouthpiece.

ANTHONY C. BAINES

Cowie, Edward (*b* Birmingham, 17 Aug 1943). English composer and painter. He studied with Fricker at Morley College, privately with Goehr, and at the universities of Southampton and Leeds; he also received advice and encouragement from Lutosławski in Warsaw. In 1973 he was appointed lecturer in music and composer-in-residence at the University of Lancaster. From 1983 to 1986 he was composer-in-residence to the Royal Liverpool PO. In 1983 he was appointed to the chair of creative arts at the University of Wollongong, New South Wales; from 1989 he was research professor and director of the Australian Arts Fusion Centre at James Cook University of North Queensland. While in Australia he also appeared frequently as a conductor, and founded the Australian Composers' Ensemble. He returned to England in 1995, and the following year was appointed director of research at Dartington College of Arts.

As the interdisciplinary nature of his teaching appointments since 1983 suggests, Cowie has a strong interest in the relationship between different art forms, and between artistic and scientific observation. As a painter he has exhibited in England, Australia and the USA; his paintings and compositions often share subject matter and formal concerns. Works by other artists have also been a fruitful source of inspiration: for example, Leonardo's studies of the movement of water in the Concerto for Orchestra; four paintings by Turner in the Choral Symphony; and the theories of Kandinsky in *Point and Line to Plane*.

Much of Cowie's work is inspired either by landscape paintings or directly by nature, sometimes through musical 'transcription' of specific sites. This involves not only onomatopoeic representation of natural sounds like birdsong, but also the derivation of forms, textures and melodic shapes from the landscape itself, and from movement and change within it. An outstanding example is *Gesangbuch* (1973–6), for wordless chorus and ensemble, in four movements corresponding to the four seasons in four northern English locations. Even the 'fantasy opera' *Commedia*, while based on the traditional characters of the *commedia dell'arte*, places a strong emphasis on the natural world. A second operatic project was suggested by Sidney Nolan's paintings of the outlaw Ned Kelly in the Australian landscape; this was planned in the early 1980s (before Cowie's departure for Australia) but subsequently abandoned – though not before generating, like *Commedia*, a group of satellite works.

Cowie's music is rarely entirely abstract in conception. Another regular starting-point has been architecture, for example in *Cathedral Music* and *The Roof of Heaven* (the latter, like several of Cowie's works, to his own text). Pre-existing music has less often been used as source material: but '48' is an extended sequence of miniatures paying homage to Bach's *Das wohltemperirte Clavier*; and the Cello Concerto, written in memory of a music-loving friend, includes quotations from Beethoven, Schubert and others.

After using serial techniques in his earliest works (up to 1973), Cowie developed a freely atonal language; tonal

centres are often suggested, however, by means of pedal-points and sometimes sustained common chords, to provide periods of repose during or at the end of works. In later works he has moved closer to tonality and modality. His sources of inspiration in the natural world result in forms which grow organically from their basic material, usually without reference to traditional structures; rhythms are intricate, often with a fluctuating pulse, and with some passages of loose coordination. Cowie's use of natural analogues also leads on occasions to textures of almost bewildering profusion, especially in his orchestral music. But his music of the 1990s, which includes a higher proportion of chamber works, shows a greater refinement of texture.

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(selective list)

Op: Commedia (4, D. Starsmeare), 1976–8, Kassel, 1979

Orch: Cl Conc. no.2, 1972–5; Leviathan, sym. poem, 1975; Pf Conc., 1976–7; L'or de la trompette d'été, str, 1977; Leonardo, chbr orch, 1981–2; Conc. for Orch, 1982; La Prima Vera, hp, chbr orch, 1982–3; Sym. (American), 1983; 15 Minute Australia, 1984; Atlas, nar, orch, 1986; Vc Conc., vc, chbr orch, 1992–3; Denge Wood Wind Music, ww, brass, 1995; Elysium, fl, cl, chbr orch, 1996–7; Ob Conc., 1998–9; H.J. Etudes, a sax, chbr orch, 1999; From Moment to Moment, chbr orch, 2000

Choral, vocal ens: Gesangbuch, 24vv, 12 insts, 1973–6, arr. 24vv, 1976; Madrigals, bks 1–3, 12vv, 1980–1; Kelly Choruses, SATB, hp, 1981; Missa brevis, SATB, org, 1983; Ancient Voices, Ct, 2T, Bar, 1983; Choral Sym., Bar, SATB, orch, 1984; Queensland Sweet, 5vv, hand perc, 1990; Ancient Voices 2, SATB, vib, perc, 1991; Water, Stone, Wood and Breath, SATB, perc, 1996; Between Two Waves, 12vv, 1997–9; Phase Portraits, 24vv, hp, cel, pf, amp hpd, 1999

Solo vocal: Columbine, S, 14 insts, 1978; Brighella's World, Bar, pf, 1979; Kate Kelly's Road Show, Mez, fl/pic/a fl/rec, cl/E♭-cl/b cl, perc, pf, accdn, vn, va, vc, 1983; The Roof of Heaven, T, chbr orch, 1987–8; Birdsongs 1, high v, 2 cl, 1996; Birdsongs 2, high v, 15 insts, 1996: see Chbr [48, 1993]; Frames in a Row, high v, baroque fl, vn, vc, theorbo, 1999–2000

Chbr: Str Qt no.1, 1974; Cathedral Music, 12 brass, 1977; Str Qt no.2, 1977; Kelly Passacaglia, vn, va, vc, db, 1981; Str Qts nos.3–4, 1983, 1983–4; Cartoon Music, pic, cl/sax, hn, 2 perc, synth, vn, vc, 1985–6; Voices of the Land, vn, pf, 1987; Sonata, vn, pf, 1989; Perihelion, fl, cl, va, vc, pf, 1992; 48, books 1 and 2, fl, cl, hn, perc, hp, pf, vn, va, vc (high v in book 2), 1993; The Voices of Gaia, 2 vn, 2 va, 2 vc, 1994; Str Qt no.5, 1994; Kandinsky, 4 gui, 1995; Point and Line to Plane, fl, cl, bn, hn, pf, vn, va, vc, db, 1995; Night Owls, fl, pf, 1997–8; Dartmoor Etudes, ob, cl, hp, 1999; The Healing of Saul, vn, hp, 2000; Several Charms, vn, pf, 2000

Inst: Pf Variations, 1976, rev. 1981–2; The Falls of Clyde, 2 pf, 1980; Harlequin, hp, 1980; Commedia Lazzi, gui, 1980; Kelly-Nolan-Kelly, cl, 1981; Kelly Variations, pf, 1981; Coburn Partita, vc, 1989

Principal publishers: Schott, Australian Music Centre, Chester

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ANTHONY BURTON

Cowper [Cooper, Coupar, Couper], **Robert** (*b* *c*1474; *d* 1535–40). English composer. He was a clerk at King's College, Cambridge, from 1493 to 1495, and obtained the degrees of MusB and MusD at that university in 1493 and 1507. He is probably the Robert Cowper who was in the choir of the chapel of Lady Margaret Beaufort, mother of Henry VII, between about 1504 and 1509 (household accounts at St John's College, Cambridge). He was ordained a priest in 1498, and was rector of the free chapel of Snodhill, Herefordshire, from that year (vacated by 1514), and rector of Lydiard Tregoz, Gloucestershire, from 1499 to 1513. In 1516 he was granted two benefices from the Archbishop of Canterbury: East Horsley in Surrey and Latchington in Essex. He was rector of Snargate in Kent from 1526 to his death. According to Thomas Whythorne he was also 'of the Abbey at St. Edmondzbury'. In a letter dated 5 June 1525 William Cowper, dean of Bridgnorth, requested a benefice from Thomas Cromwell for his brother Robert, saying that he was 'well-disposed and virtuous and a good choirman' (see Brewer). This may have been the composer; wills of persons of this name were proved in 1541 and 1549.

Although the list of his extant works is small, he was admired by two later 16th-century writers: Thomas Morley mentioned him in his *Plaine and Easie Introduction* (London, 1597), and Francis Meres in his *Palladis Tamia* (London, 1598) listed him among the 'excellent musicians' of England. An inventory of 'Pryke Song' books belonging to King's College, Cambridge, in 1529 has an entry: '4 smaller books covered with leather having Cornyshs and Copers Masses'. King suggested that Cowper may have provided the music for the song 'Time to pass' in Rastell's interlude of the *Four Elements*: like Cowper, the surviving copy of the interlude seems to have had Bridgnorth connections.

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SACRED

Gloria in excelsis, 4vv, *GB-Lbl* Add.17802–5
O crux gloriosa, 3vv, *Lbl* R.M.24.d.2
Stella celi, 3vv, *Lbl* R.M.24.d.2

SECULAR

Alone I leffe, alone, 3vv, S (round)
Farewell my joy, 3vv, S
I have bene a foster, 3vv, S
In youth in age, 3vv, 1530[6]
Petyously constraynd am I, 3vv, *Lbl* Roy.App.58
So gret unkyndnes, 3vv, 1530[6]
Ut re mi, a 3, 1530[6]

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DAVID GREER

Cowsins, Benjamin. *See* COSYN, BENJAMIN.

Cox, David (Vassall) (*b* Broadstairs, 4 Feb 1916; *d* Pratt's Bottom, London, 31 Jan 1997). English composer and writer on music. He studied with Howells and Benjamin at the RCM (1937–9) and also attended Oxford University (1937–40, MA, BMus), where he was organ scholar at Worcester College and then assistant organist at Christ Church Cathedral. After war service he worked mainly for the BBC, notably as external services music organizer

(1956–76) with responsibility for all music broadcasts on the overseas services (his orchestral arrangement of *Lilliburlero* has been the 'signature tune' of the BBC World Service English news bulletins for over 30 years). Cox's compositions follow in the English tradition from Tudor music and Purcell through to Holst and Britten, but also with strong French influences. Significant among them are a choral suite, *Out of Doors* (1969), an opera, *The Children in the Forest* (1968), and the Five Songs from John Milton (1974). As a writer and broadcaster he was best known for his sympathetic understanding of 20th-century French and English music. He wrote many articles and contributions to symposia as well as a BBC music guide, *Debussy Orchestral Music* (London, 1974), a history of the Promenade Concerts, *The Henry Wood Proms* (London, 1980) entries for the *New Grove Dictionary of Music and Musicians* (London, 1980), and co-edited *Peter Warlock: A Centenary Celebration* (London, 1994).

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(selective list)

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Choral: Jubilate, SATB, 1952; The Summer's Nightingale (W. Raleigh), suite, T, SSA, str orch, 1954; Of Beasts (medieval), suite, SATB, 1957; Songs of Earth and Air (J. Dryden), SATB, 1960; This Child of Life, Christmas cant., SSA, str orch, 1960; A Greek Cantata, T, chorus, orch, 1967; Out of Doors, suite, SATB, 1969

Songs: Fine English Days!, Mez/Bar, pf, 1953; 3 Songs from John Donne, T, pf, 1959; 5 Songs from John Milton, S/T, pf, 1974; A Hedonist of Ancient Greece, S, rec, pf, 1994; The Magical Island (Phaecia), S (vocalise), rec, pf, 1996

Pf: Majorca, a Balearic Impression, 2 pf/orch, 1955; 2 Dances, 1960; Brazilian Song and Indian Ritual Dance, 1965; Tango and Zimbomba, 1967

Other inst: A Warlock Suite, vn, pf, 1989; Mr Playford's Banquet, rec, gui, fl, pf, 1991; A Cornish Carol, rec, pf, 1996

Principal publisher: OUP

ANDREW BURN

Cox, Harry Fred (*b* Pennygate, Barton Turf, Norfolk, 1885). English traditional singer and musician. Harry Cox's paternal grandfather and his father were noted singers in the community; his father also played the fiddle and Cox's mother sang. The seventh of 13 children, he left school at 13 years old to become a farm labourer. He worked, played music and sang with his father from whom he learnt most of his repertory; some of Cox's songs appear in his mother's collection of broadsides. During World War I he served in the Royal Navy. He married at the age of 40 years after which lived at Catfield Common, Norfolk.

Harry Cox performed traditional songs, played the fiddle, tin-whistle and melodeon, made dancing dolls and also step-danced. During the early 1920s he was 'discovered' by the composer and folksong collector E.J. MOERAN. Some of his material was subsequently published in the *Folk-Song Journal* (1923). From the late 1940s until shortly before he died, he was recorded by numerous song collectors including E.J. Moeran, Francis Collinson, Peter Kennedy and ALAN LOMAX. He made occasional appearances on radio and television.

Harry Cox is one of the most famous English traditional singers noted for the outstanding quality of his performances, his sense of timing and extensive repertory. Since the 1960s he has had a steadfast influence on traditional music enthusiasts within the Folk Revival.

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The Voice of the People, ii: *My Ship Shall Sail the Ocean: Songs of Tempest and Sea Battles, Sailor Lads and Fishermen*, various pfmrs, Topic TSCD 652 (1999)

The Voice of the People, xii: *We've Received Orders to Sail: Jackie Tar at Sea and On Shore*, various pfmrs, TSCD 662 (1999)

REG HALL

Cox [née Prater], **Ida** (*b* Toccoa, GA, 25 Feb 1896; *d* Knoxville, TN, 10 Nov 1967). American blues singer. She joined a black minstrel show as a child and was singing in theatres at the age of 14. After several years on the T.O.B.A. circuit, she opened the Apollo Theater, Harlem, in 1929 with her *Raisin' Cain Revue* and continued on the road throughout the 1930s. On stage in the South she depended less on vaudeville songs, and most of her repertory consisted of blues in traditional form. The first of her many recordings, *Any Woman's Blues* (1923, Para.), was a composition by her pianist Lovie Austin and demonstrated the characteristic resonant, rather nasal quality of her singing. With appropriate material, particularly her own blues compositions, she was among the finest female singers. *Ida Cox's Lawdy Lawdy Blues* (1923, Para.) and *I've got the blues for Rampart Street* (1923, Para.), both with excellent accompaniment by Tommy Ladnier on the cornet and a trio including Austin, are strong yet relaxed. For several years Cox was accompanied professionally by the pianist Jesse Crump, who is heard playing a sombre organ setting in *Coffin Blues* (1925, Para.). After 1929, when she recorded *Jail House Blues* (Para.) with the trombonist Roy Palmer, Cox did not record for ten years. *Four Day Creep* (1939, Voc.), although recorded with a larger band than usual (including Hot Lips Page on the trumpet), showed that she was still in excellent form. Between then and 1950 she worked intermittently as a singer but made no recordings. In 1961 at the age of 65 she recorded a final session, including a remake of *Wild women don't have the blues* (on her album *Blues for Rampart Street*, Riv.). Her voice had lost its quality, however, and she retired from active performing thereafter.

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PAUL OLIVER

Cox [Cocks, Cockx, Cokkes], **Richard** (*fl* mid-15th century). English composer. He may have been the Richard Cokkes who was a scholar of Eton College in 1440; this scholar himself is likely to have been the Cokkes who was a clerk of King's College, Cambridge, in 1457. Van den Borren claimed to have found Cox among the members of the choir of Antwerp Cathedral during the mastership of Barbireau (1448–91), but did not cite his evidence.

A three-voice *Missa Sine nomine* ascribed to 'Riquardus cockx' (ed. N. Sandon, Newton Abbot, 1989; also in

EECM, xxxiv, London, 1989) is the third in a group of five English mass cycles which form the opening section of the Burgundian manuscript *B-Br 5557*; the other masses are by Cox's contemporaries Walter Frye and John Plummer. The arrival of these works at the Burgundian court is likely to have been associated with the marriage of Charles the Bold and Margaret of York on 3 July 1468. No other music by Cox is known to survive.

Cox's five-movement mass (the Kyrie sets the prosula *Deus Creator*) is typical of those produced by the generation of English composers succeeding Power and Dunstaple. Each movement consists of several metrically contrasted sections; most of these sections consist of subsections scored alternately for three and two voices. The tenor and contratenor share the same clef and range a 5th below the superius and constantly cross each other; most of the duets are for superius and contratenor. As in the masses by Frye and Plummer the voices are more like each other in melodic and rhythmic style than was usual in English music of the previous generation, and the treatment of dissonance is more careful and consistent. On the other hand, Cox largely eschews imitative writing, and there is little sign of the profusion of ornamental detail which would become a feature of English style less than a generation later; in these respects Plummer's *Missa Sine nomine*, which precedes Cox's in this source, is considerably more forward-looking.

The movements of Cox's mass are interrelated through a tenor motif which recurs several times in each movement, and through a less systematic re-use of brief passages for two and three voices. None of the material resembles a plainchant cantus firmus, and none of it has been identified in any other polyphonic work. It is possible that Cox proceeded by constantly reworking freely invented material; this technique may have a precursor in John Benet's *Missa Sine nomine*, and evidently motivated a significant number of other three-voice masses, both English and continental, of the later 15th and early 16th centuries.

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NICHOLAS SANDON

Coxe, William (*b* London, 7 March 1747; *d* Bemerton, 16 June 1828). English divine and historian. His father William Coxe (*d* 1760) was royal physician to George II. After his father's death, his mother (*d* 1785) married the composer John Christopher Smith, who, with Benjamin Stillingfleet, guided the education of her children. At King's College, Cambridge, Coxe was a private pupil of Joah Bates. From about 1773 he served as tutor or travelling companion to sons of various noblemen, and from 1788 he was rector of Bemerton. His biographical, historical and topographical writings were based upon material gathered during his travels or compiled from the archives of persons with whom he was connected. In the case of his *Anecdotes* and *Literary Life*, the information relating to music and music theory came directly from the participants themselves.

WRITINGS

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JAMIE C. KASSLER

Coxsun [Coxson], **Robert** (*b* 1489/90; *d* after 1548). English composer. He was a member of the choir of St Nicholas, Wallingford (Berkshire), in 1548, in which year he was aged 58. The presence of two organ works for the Latin liturgy in the earliest section of *GB-Lbl* Add.29996 suggests that he was active as a composer in London during the early 1540s. Both works are offertories (both ed. in EECM, x, 1969). The first, *Laetamini in Domino*, is for three widely spaced voices in the manner of Redford. The second, *Veritas mea*, is much more individual. The cantus firmus (uniquely in organ settings of Mass chants) is a faburden, slow-moving but richly embellished. Above it the right hand provides a florid counterpoint enlivened with ingenious cross-rhythms.

JOHN CALDWELL

Coya, Simone (*b* Gravina, nr Naples; *fl* 1679). Italian composer. He was living in Milan in 1679 when he published as his op.1 a volume of cantatas and serenatas, *L'amante impazzito* (which is the title of one of the pieces); they are for one and two voices, violins and continuo. Manuscript copies survive (at *F-Pn*) of motets that he is said to have published at Milan in 1681.

□

Coypeau, Charles. *See* DASSOUCY, CHARLES.

Coyssard, Michel (*b* Besse-en-Chandesse, 1547; *d* Lyons, 1623). French hymn writer and writer on music. He was active in the religious instruction of children, and taught at the new Jesuit colleges in Vienne and Lyons (Collège de la Trinité, 1579), later serving as rector in Tournon, Puy and Besançon. Following the instructions of the Council of Trent he became deeply involved in the Counter-Reformation movement in France. His determination to emulate the popularity of Lutheran chorales and Calvinist psalms in disseminating Christian doctrine through vernacular religious song led him to compile a collection of hymns and canticles, some new and others translated from Latin liturgical texts, mostly adopting the form of the rhymed quatrain which had proved so successful in the moralistic verses of Guy du Faur de Pibrac and Pierre Mathieu. Coyssard's *Hymnes sacrez & odes spirituelles* were first published as an appendix to his *Sommaire de la doctrine chrestienne* (Lyons, 1591) with an indication that they were to be sung before and after

the lessons of catechism. The hymns proved popular, and appeared in several later editions. 16 were reprinted in Lyons with anonymous four-part musical settings in a simple homophonic style (RISM 1592[6]); the title-page explains that the superius could be sung alone. Some of the music was criticized, however, and later editions printed in France and the Low Countries between 1594 and 1655 provided new musical settings; the music for one print published in Antwerp in 1600 was mostly composed by Virgile Le Blanc.

An enlarged edition of the *Hymnes* was published along with Coyssard's *Traicté du profit que toute personne tire de chanter ... les hymnes et chansons spirituelles en vulgaire* (Lyons, 1608; ed. in Pau), itself a revision of his (anonymously published) *Discours de l'utilité que toute personne tire de chanter en la doctrine chrestienne* (Tournon, 1596). The *Traicté* makes reference to the composer Anthoine de Bertrand, who also hailed from the Auvergne; a further, abridged edition of the *Hymnes* published in Lyons in 1608 includes a *Chanson contre la volupté mondaine* composed for 'M. Jan Pietro, joueur de lut, excellent'. In these and later editions Coyssard recommended the use of the music from the earlier Lyons and Antwerp publications or the use of familiar sacred or secular tunes, as he did for his *Odes et chansons spirituelles qu'on chante à saincte Ursule*, appended to another edition of the *Sommaire de la doctrine chrestienne* printed in Lyons in the last year of his life.

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FRANK DOBBINS

Cozette, François. *See* COSSET, FRANÇOIS.

Cozio di Salabue, Count **Ignazio Alessandro** (*b* Casale Monferrato, 14 March 1755; *d* Salabue, 15 Dec 1840). Italian collector of violins. He was of noble birth and endowed with both a natural curiosity about violins and the means to satisfy it. His first great opportunity came in 1775–6 when he acquired ten Stradivari violins, together with tools, patterns and all that remained of Stradivari's violin-making equipment (now owned by the city of Cremona) from the master's son Paolo. For the next 50 years, with the assistance of the Mantegazza family, Cozio avidly traced and where possible purchased fine Italian violins of the Cremonese school, scrupulously noting down their details in his *Carteggio* (ed. R. Bacchetta, Milan, 1950; partial Eng. trans., 1987). He also gave much assistance and encouragement to many violin makers, including G.B. Guadagnini and Giacomo Rivolta.

Much of Cozio's collection was eventually acquired by another energetic enthusiast, LUIGI TARISIO. The instruments included the famous unused Stradivari of 1716 (later known as the 'Messiah'), sold to Tarisio in 1827 and donated by Hills to the Ashmolean Museum, Oxford.

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CHARLES BEARE/CARLO CHIESA

Cozzella, Damiano (*b* São Paulo, 1930). Brazilian composer. At first self-taught in composition, he studied under Koellreutter after 1950 and in 1961 attended the Darmstadt summer courses. He belonged in the late 1950s and early 1960s to the group of São Paulo Música Nova, which called for total adherence to new aesthetics and techniques. From 1964 to 1970 he taught at the Escola Livre de Música, São Paulo, of which he had been a co-founder, and in 1971 he was appointed professor of music at the University of Brasilia. His output is very small. In works such as *Músicas I–IV* for various instrumental ensembles (1954–62) and the piano works *Catálogo* (1962) and *Discontinuo* (1963) he followed serial methods, but after about 1965 he turned to popular music as a composer and arranger.

GERARD BÉHAGUE

Cozzi, Carlo (*b* Parabiago, nr Milan; *d* Milan, *c*1658). Italian composer. He was at first a barber and seems to have come to music later in life. In 1649, according to the title-pages of his two publications, he was organist and choirmaster of S Simpliciano, Milan; he dedicated the first of them to Queen Maria Anna of Spain (the duchy of Milan was under Spanish rule). Both consist of mass and office music rather than motets and of the two motets in op.1, one is in fact by Michel'Angelo Grancini. Op.1 shows the conservative double-choir idiom still frequently adopted for such functional music; each choir has its own organ continuo. The other collection, a set of compline music, is for a more modest medium but has an optional fifth voice part. Most of the pieces are in triple time – a characteristic of mid-17th-century Italian music – but there is much rhythmic variety. Only the *Salve regina* antiphon is largely in 4/4, and it is also more motet-like in its declamatory vocal writing, good bass line and fairly predictable word-painting and chromaticism. (J. Roche: '*Musica diversa di Compietà*: Compline and its Music in 17th-Century Italy', *PRMA*, cix (1982–3), 60–79)

WORKS

Messa e salmi correnti per tutto l'anno, 8vv, con un Domine, Dixit, Mag, concertati nel primo choro, et motetti con le letanie della BVM, op.1 (Milan, 1649)
Salmi per la Compietà con le antifone, & letanie della BV, 3–5vv, bc (org) (Milan, 1649)
Ps, 4vv, insts, *D-Dl*

JEROME ROCHE/ELIZABETH ROCHE

Cozzolani, Chiara Margarita (*b* Milan, 27 Nov 1602; *d* Milan, 4 May 1676 – 20 April 1678). Italian singer and composer. In many ways, her life epitomizes the destiny of Milanese patrician women, most of whom became nuns in the early 17th century; some two-thirds of the 41 monasteries that housed them were renowned for music until the late 18th-century dissolutions. The youngest daughter of a wealthy merchant family, she entered the Benedictine monastery of S Radegonda. She professed final vows in 1620, taking 'Chiara' as her religious name. She is mentioned in documents from S Radegonda in connection with disputes over the regulation of music and

may have served as the *maestra di cappella* of one of the house's two choirs.

Cozzolani's first publication (1640) is lost, along with the continuo part to the 1648 solo motets. But enough music remains to mark her as one of the leading composers of mid-century Milan. The duets and solos in the 1642 *Concerti sacri* are among the first Milanese examples of the Lombard style pioneered by Gasparo Casati. These motets are characterized by highly affective texts, extended musical length by means of sequence, rapid declamation and irregularly spaced melismas, and by parallel 3rds. In contrast, the three- and four-voice pieces look back to earlier traditions; the Assumption Day dialogue *Psallite superes*, for instance, is a cantilena refrain motet.

The 1650 Vespers volume mixes two-choir antiphony (in the tuttis and frequent refrains) with concertato solo and duet writing for the verses. These Vespers are among the largest-scale (and least traditional) settings of mid-century Milan, although their liberal use of repetition and sequence tempers their appeal. The concertos in the 1650 book expand the characteristics of the 1642 collection in a more extended style; the duet *O quam bonus es*, for example, sets a double meditation (on the wounds of Christ and the milk of the Madonna) to balanced, well-crafted melodic periods in a multi-sectional form. A central genre in both prints is the dialogue; Cozzolani's 1650 dialogue on Mary Magdalene at the tomb stands apart among Milanese treatments by its apportioning of long phrases to the Magdalene's lament, its closing section unified by an ostinato cadential figure, and its language taken from the Song of Songs.

After 1650 Cozzolani's musical production seems to have slackened off, partly because of her duties at S Radegonda (she was abbess in 1658–9 and 1672–3, and prioress in the 1660s), and the crusade against music and 'irregularities' launched by Archbishop Alfonso Litta in the mid-1660s.

WORKS

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Concerti sacri, 2–4vv, bc, op.2 (Venice, 1642); O dulcis Jesu, 1649[6]; 1 ed. in Noske, 1992, 2 ed. in Kendrick, 1998
Scherzi di sacra melodia, 1v, bc lost, op.3 (Venice, 1648), ed. in Kendrick, 1998
Salmi à otto ... motetti et dialoghi, 2–8vv, bc, op.3 [*sic*], (Venice, 1650); 1 ed. in Noske, 1992, 2 ed. in Kendrick, 1998
No, no no che mare, aria, lost

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ROBERT L. KENDRICK

Crabbé, Armand (Charles) [Morin, Charles] (*b* Brussels, 23 April 1883; *d* Brussels, 24 July 1947). Belgian baritone. He used the name Charles Morin when appearing in small roles. He studied in Brussels and with Cottone in Milan and made his début at La Monnaie in 1904 as the Nightwatchman in *Die Meistersinger*. From 1906 to 1914 he sang at Covent Garden, where his roles included Valentin, Alfio, Silvio and Ford; he returned in 1937 as Gianni Schicchi. At La Scala he sang Rigoletto, Marcello, Beckmesser, Lescaut and the title role of Giordano's *Il re* (1929), which he created. He joined Hammerstein's Manhattan Opera in 1907 and appeared at Chicago (1910–14), and at the Teatro Colón, Buenos Aires, in the 1920s. One of his most successful roles was Mârouf, which Rabaud transposed for him from tenor to baritone. Crabbé continued to appear until the early 1940s, mainly in Antwerp. He published *Conseils sur l'art du chant* (Brussels, 1931) and *L'art d'Orphée* (Brussels, 1933). His recordings show his voice to have been typical of the French school in its forward tone and precise diction.

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HAROLD ROSENTHAL/ALAN BLYTH

Crackle. A term used by Thomas Mace (*Musick's Monument*, London, 1676) for a short, staccato articulation of a chord in lute music that is achieved by quickly releasing the left-hand fingers which hold the notes of the chord (stops). Mace wrote

> To Crackle such 3 Part-Stops, (as abovesaid) is only to divide each stop, with your [right hand] Thumb, and 2 Fingers; so as not to loose Time; But give each Crotchet Its due Quantity; And to add Prittiness; Cause Them to Sobb, by Slacking your [left] Stopping Hand, so soon as They are Struck; yet not to unstop Them, but only so much as may Dead the Sound on a sudden. This gives Great Pleasure in such Cases.

JAMES TYLER

Cracoviensis, N.Z. *See* N.Z. CRACOVIENSIS.

Cracow. *See* KRAKÓW.

Cradle song. *See* WIEGENLIED and LULLABY.

Craen, Nicolaus [Claes, Nicolaes] (*b* ? Holland, *c*1440–50; *d* 's-Hertogenbosch, shortly after 29 March 1507). South Netherlandish composer. Only the last years of his life are documented: he served as *sangmeester* of the Confraternity of Our Lady in 's-Hertogenbosch from 8 June 1501 until his death in 1507. In 1504 the chapter of St Donatian, Bruges, tried without success to hire him as *maître de chapelle* in place of the departing Antonius Divitis, calling him 'worthy and highly praised'. Vander Straeten surmised that Craen might be the same person as Nicolò d'Olanda, a highly prized soprano singer in the chapel of Ercole I d'Este in Ferrara from soon after the duke's accession in 1471 until his chapel's disbandment in 1482. This cannot be proved, but it may be significant that the earliest sources of four of Craen's six works were printed by Petrucci in Venice – the Italian tradition of his music antedates its appearance in northern sources.

Although there are no sources before the beginning of the 1500s, the style of Craen's two three-part sacred pieces is congruent with that of other works dating from the 1470s. Their texture is generally full, the rhythm is animated, and there is much variety of phrase lengths. Imitation is common between two parts, much rarer among all three; there is frequent use of motivic repetition and sequence. Both works may have been textless in conception, as neither is provided with words beyond an incipit, but Smijers showed in his edition how the upward

scale (in imitation between discantus and tenor) at the opening of *Si ascendero* is followed by a striking downward scale (in imitation between discantus and contratenor) at the point where the words 'si descendero' would fall if the text of Psalm cxxxix, 8–9 is applied. *Ecce video* does not employ the melody of the antiphon that begins with the same words; but it is so closely related to the *secunda pars* of La Rue's *Sancta Maria virgo* that one must be a reworking of the other. Meylan and Meconi have argued that La Rue's is the prior work, but the evidence is inconclusive.

Ave Maria is probably of similar date to Craen's three-part works, as it shares the stylistic features mentioned above. It is constructed on a scaffolding melody in the altus, unrelated to any of the chants on the same words, which is imitated in the other parts only at the beginning and at the words 'fructum ventris tui'. The *Salve regina* seems somewhat later, as there is much more restraint in the use of repetition and sequence. The plainchant is paraphrased with increasing simplicity and prominence as the work progresses. *Tota pulcra es* is by far the most mature composition. The antiphon melody is paraphrased in an imitative structure involving all voices equally, and there is masterful control of pace and texture, with an impressive conclusion. Othmar Luscinius (*Musurgia seu praxis musicae*, 1536) praised Craen's 'outstanding qualities' and singled out *Tota pulcra es* as a forward-looking work.

Craen's only well-attested secular work, the Dutch song *Mins lefkins pruyn oghen*, survives only in a keyboard intabulation by Fridolin Sicher, so lightly arranged that the vocal original can easily be restored. In perfect tempus (triple metre) like the first two sections of the *Salve regina*, it shares with them a disregard for the regular succession of perfect breves, allowing imitations to begin and cadences to fall on any semibreve within the bar. The identical first, third and fourth phrases of the six-line monophonic song are stated clearly in the tenor or bass with anticipatory imitation in the other voices, whereas the other phrases are treated more freely.

WORKS

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Ecce video celos apertos, 3vv, 1502[1], *c*1535[14], 1538[9], 1547[1], *CH-SGs* 463, *CZ-HKm* II A 20, *D-HB* X/2, *Kl* 8° Mus.53/2, *Mu* 8° 322–5, Z LXXVIII,3, ed. in MSD, vi (1965); with text Osculetur me, *F-CA* 125–8; kbd intabulations, *CH-SGs* 530 (ed. in SMd, viii, 1992), *PL-Wn* 564 (attrib. Josquin); lute intabulations, as 2p. of ?La Rue's Si dormiero, H. Gerle: *Tabulatur auff die Laudten* (1533; ed. Paris, 1977, see Meylan); as 3p. of Si dormiero, 1536[13]

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Si ascendero, 3vv, 1504[3], *D-Mbs* Mus.ms.1516, ed. A. Smijers, *Van Ockeghem tot Sweelinck* (Amsterdam, 1939–56); with incipit Diva palestina, *c*1535[14]; lute intabulation, 1536[13]

Tota pulcra es, 4vv, 1504[1], ed. in SCMot, ii (1991); lute intabulation in *US-Cn* Case VM C.25 (ed. O. Gombosi, *Compositione di meser Vincenzo Capirola: Lute-Book (circa 1517)*, Neuilly-sur-Seine, 1955)

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DOUBTFUL AND MISATTRIBUTED WORKS

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Betreubt ist mir min Hercz, 3vv, attrib. 'Nicolaus' in tablature *CH-Bu* F.IX.22, ed. in SMd, iv (1967), with conjectural attrib. to craen (isolated A in *D-Mbs* Mus.ms.4483, anon., is from a related but different setting); untypically plain melodic style and lack of variety

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JEFFREY DEAN

Crafft. *See* KRAFFT family.

Crafft, Georg Andreas von. *See* KRAFT, GEORG ANDREAS.

Craft, Robert (*b* Kingston, NY, 20 Oct 1923). American conductor and writer on music. He graduated from the Juilliard School (BA 1946), and conducted the Chamber Art Society in New York (1947–50). From 1950 to 1968 he was a conductor of the Evenings-on-the-Roof and the Monday Evening Concerts in Los Angeles and also appeared at the Ojai Festival. His main repertory interests were older music (e.g. Monteverdi, Schütz, Bach and Haydn) and contemporary music (e.g. the Second Viennese School, Stockhausen, Varèse and Boulez). His interest in the music of Gesualdo led to recordings (1959, 1962) that brought that composer to popular attention. He also directed the first recordings of the complete works of Webern (1957) and most of Schoenberg's music, for CBS (1963). He conducted the first performance of Varèse's *Nocturnal* and, with the Santa Fe Opera, the American premières of Berg's *Lulu* and Hindemith's *Cardillac*.

From 1948 Craft was closely allied with Igor Stravinsky, first as assistant, later in a closer, almost filial relationship. Over 23 years he shared more than 150 concerts with Stravinsky, collaborated on seven books, and conducted the world premières of a number of Stravinsky's later works, notably *In Memoriam Dylan Thomas* and *Requiem Canticles*. Besides his Stravinsky collaborations Craft has written extensively on music and literature, as both a critic and an essayist, mainly for the *New York Review of Books*. To his writing Craft has brought an individual style and a highly literate, if specialized, intelligence. His works include *Stravinsky: Chronicle of a Friendship* (1972), which includes sections, some reworked, from the collaborations, *Stravinsky in Pictures and Documents* (1978), and the collections of criticism *Prejudices in Disguise* (1974) and *Current Convictions* (1977). In 1976 Craft received an American Academy of Arts and Letters award for his criticism.

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PATRICK J. SMITH/MAUREEN BUJA

Craig, Carl. American club DJ, record producer and electronic musician. His aliases include Paperclip People, Innerzone Orchestra, Psyche and BFC. While at school in Detroit, Craig listened to Derrick May's house music radio show and was inspired to train in both electronics and electronic music. Early experiments resulted in a collaboration for May's Transmat record label (*Neurotic Behaviour*, 1988). World-wide interest in the Detroit scene took Craig and May (as Rhythm is Rhythm) to Europe for live appearances and recordings in 1989. As a result Craig was involved in reworking Rhythm is Rhythm's *Strings of Life* and recorded early solo material (the *Crackdown* EP) for the influential Belgian label R&S. He founded the labels Retroactive (with Damon Booker) and Planet E Communications. Planet E releases incorporated jazz influences into Craig's work while working under the pseudonym Innerzone Orchestra. By the end of the 1990s he was touring Europe with an acid jazz/techno version of the Innerzone Orchestra. Success as a remixer (notably with a ten minute rework of Tori Amos's *God*) led to solo albums, including *Landcruising* (Blanco y Negro, 1995), a DJ mix session for the French label Studio K7 as *DJ Kicks, More Songs About Food & Revolutionary Art* (Planet, 1997) and *The Secret Tapes of Dr. Eich*, released under the more hardcore techno guise of Paperclip People.

IAN PEEL

Craig, Charles (James) (*b* London, 3 Dec 1919; *d* Banbury, 23 Jan 1997). English tenor. He first sang as part of an entertainment unit during war service. In 1947 he joined the chorus at Covent Garden and sang small roles with the company. Beecham, impressed with his voice, financed his further study (with Dino Borgioli) and engaged him as soloist for concerts in 1952. The following year Craig joined the Carl Rosa Opera Company, making his début as Rodolfo. He came to more general notice when he sang Des Grieux (*Manon Lescaut*) and a viscerally exciting Benvenuto Cellini with the company in 1957. He also sang with Sadler's Wells Opera (from 1956), appearing as Manrico, Samson, Luigi (*Il tabarro*), Cavaradossi and Andrea Chénier. In 1959 he appeared opposite Joan Hammond in *Rusalka* at Sadler's Wells. That was also the year of his Covent Garden début in a major role, Pinkerton to Jurinac's Butterfly. Turiddu followed in the famous Zeffirelli staging of *Cavalleria rusticana* and *Pagliacci* (later, Craig became an impassioned Canio). Other notable appearances were Arturo Talbot to Sutherland's Elvira (*I puritani*, 1964), Don Alvaro (in Sam Wanamaker's controversial staging of *La forza del destino*, 1962), Calaf, Radames, a wily Golitsïn in *Khovanshchina*, and Sergey in the British première of *Katerina Izmaylova*. In Paris in 1964 he sang Pollione to the Norma of Callas. For Scottish Opera he sang Siegmund, Florestan and his first Otello, the role he then sang all over Italy and Germany (and at Chicago in 1966) but not in London until 1981 with the ENO, and finally at Covent Garden in 1983. Probably the best English lyric-dramatic tenor of the postwar era, Craig sang all his roles with Italianate fervour and innately musical phrasing. Though his acting was never subtle it had rude sincerity and honest conviction. His moving Otello is preserved on a live recording under Elder (1983, in English); there are also recordings of extracts from *Un ballo in maschera*, from Scottish Opera, and *Madama Butterfly* in English with Marie Collier, a frequent stage partner.

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ALAN BLYTH

Craig, Edward (Henry) Gordon (*b* Stevenage, 16 Jan 1872; *d* Vence, France, 29 July 1966). English stage designer. He was the son of the architect and designer E.W. Godwin and the actress Ellen Terry, and is best known for his revolutionary theories and scene projects which influenced virtually all 20th-century theatrical art. Like Adolphe Appia, he was among the first to design neutral, non-specific settings – screens 'painted' with light to meet the symbolic, poetic requirements of each moment – and in his 'Über-Marionette' theory he was the originator of the concept of the actor as a controlled instrument without egoism, the ideal tool of a higher directorial purpose.

Craig's earliest and arguably most artistically successful realized productions were those he directed from 1900 to 1903 for the Purcell Operatic Society, including Purcell's *Dido and Aeneas* and *The Masque of Love* (an adaptation of *Dioclesian*), and Handel's *Acis and Galatea*. These productions, which marked the beginning of the contemporary revival of English opera, aroused great interest. For *Dido and Aeneas* he created a proscenium of unusual proportions and, by abandoning wings and borders and using only a vast sky-cloth which disappeared out of view of the audience, gave the illusion for the first time of vast scale and space appropriate to the staging of lyric drama. In *Acis and Galatea* the giant was effectively suggested by a shadow projected by an offstage actor, moving in front of a naked electric light. Colour schemes and textures in the costumes and also uses of coloured light heralded reforms to be seen in opera in the next quarter-century. In all these productions, both soloists and chorus eschewed 19th-century conventions and were produced to act and move in a style consonant with the mood of the piece. Craig published his theories in *The Art of the Theatre* (Edinburgh, 1905) and further explained them in *On the Art of the Theatre* (London, 1911/*R*), *Towards a New Theatre* (London, 1913/*R*), *Scene* (London, 1923/*R*) and in the periodical *The Mask* (1908–29).

One of Craig's most remarkable projects, inspired by the influence of Martin Shaw, was Bach's *St Matthew Passion*, an idea that consumed his interest for over 14 years. He even constructed a model of the playing area, unsuited to any conventional theatre, with towering flights of steps, platforms and chambers on which the epic

could be enacted with stylized movement and changes of light.

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PAUL SHEREN

Craighead, David (*b* Strasburg, PA, 24 Jan 1924). American organist. He studied with Clarence Mader in Los Angeles (1940–42) and with Alexander McCurdy at the Curtis Institute of Music in Philadelphia (1942–6). A brilliant and technically secure recitalist, he began touring in 1944 and played at several conventions of the American Guild of Organists as well as the International Congress of Organists. He has held important church and teaching posts: as organist at Pasadena Presbyterian Church (1946–55) and St Paul's Episcopal Church in Rochester, NY (from 1955); as faculty member at Westminster Choir College, Princeton (1945–6), Occidental College, Los Angeles (1948–55) and at Eastman School of Music in Rochester (1955–92), where he was professor of organ and co-chair of the keyboard department. A champion of 20th-century American organ music, he gave the first performance of Samuel Adler's Organ Concerto (1971) and Persichetti's *Parable VI* (1972); his recordings include William Albright's *Organbook I* and *III* and *The King of Instruments*, Lou Harrison's Concerto for Organ and Percussion and Persichetti's Organ Sonata. For 47 years he was married to the accomplished organist, Marian Reiff (*b* New Cumberland, PA, 1919; *d* Rochester, NY, 8 May 1996).

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VERNON GOTWALS/CHARLES KRIGBAUM

Cramer. German family of musicians, active in England.

(1) **Wilhelm Cramer** (*b* Mannheim, bap. 2 June 1746; *d* London, 5 Oct 1799). Violinist of Silesian descent. The son of a Mannheim violinist, Jakob Cramer (1705–70), he was a precocious violin pupil. He studied with Johann Stamitz, Domenicus Basconi and Christian Cannabich, and in about 1752 joined the Mannheim orchestra, where he became known as one of the finest violinists of his day. He left Mannheim to work for the Duke of Württemberg in Stuttgart, and he soon obtained permission to travel to Paris and London. He appeared at the Concert Spirituel in Paris in 1769 and by 1772 he had arrived in London, where his success, and the encouragement of J.C. Bach, led him to decide to remain permanently in England.

For the next two decades Cramer was considered London's foremost violinist, lauded equally for the 'fire, tone, and certainty' of his solo playing (Burney) and for his authority as an orchestral leader. A particular speciality was his technique of off-the-string bowing, still unusual at the time: perhaps it was for this reason that his name became associated with one type of transitional violin bow. Certainly he brought the precision and firmness of Mannheim symphonic practice to London, as leader of the Bach–Abel concerts from 1773 and of succeeding series at the Hanover Square Rooms, including the Professional Concert (1785–93), of which he was one of the principal organizers. He led at the Italian Opera almost every season from 1777 to 1796, and became equally associated with the Handelian tradition, as leader at the Concert of Ancient Music and at numerous festivals in London and elsewhere (including the prestigious Handel Commemoration in 1784). The connection with Bach and Abel led to invitations to play chamber music at court, and around 1784 he was appointed leader of the Queen's Band (though not of the more ceremonial King's Band, as sometimes stated). Throughout this period he remained active as a concerto soloist, and he was also celebrated as a chamber music player; indeed he was London's first major quartet leader, appearing regularly with the same players at the Professional Concert.

Only in the 1790s did Cramer's star begin to wane, following the success of Salomon's concerts with Haydn and of Viotti's grander style of violin playing. The appointment of Viotti as leader of the Italian Opera in 1796 initiated a slide into financial insecurity: an attempt to revive the Professional Concert in 1799 met with a lukewarm response, and Cramer died later that year. He composed eight violin concertos and a number of chamber works for string instruments, but was little noted as a composer.

(2) **Johann** [John] **Baptist Cramer** (*b* Mannheim, 24 Feb 1771; *d* London, 16 April 1858). Composer, pianist and publisher, the eldest son of (1) Wilhelm Cramer. He was the most outstanding member of the family. As one of the most renowned piano performers of his day, he contributed directly to the formulation of an idiomatic piano style through his playing and his compositions. When he was about three years old he was taken to London by his mother to join his father, who had decided to establish himself in England. Wilhelm taught his son the violin from a very early age, but the child showed distinct precocity at the piano and at the age of seven was placed under the direction of J.D. Benser. He continued his studies with J.S. Schroeter from 1780 to 1783, when he was entrusted to Muzio Clementi. Although he studied with Clementi for only one year, the lessons were decisive in forming his artistic character. His formal training was completed with lessons in theory (from 1785) under C.F. Abel, through whom Cramer first came to know the writings of Kirnberger and Marpurg. His early training acquainted him with the works of the greatest keyboard composers of the century, and by the mid-1780s he had studied works of Clementi, Schröter, J.C. Bach, C.P.E. Bach, Domenico Scarlatti, Müthel, Paradies, Haydn and Mozart. He may have been introduced to *Das wohltemperirte Clavier* as early as 1787, and he developed a lifelong fascination for Bach. By the time Clementi left England for the Continent and Cramer's formal piano lessons were abruptly ended, he had already attracted attention as a performer in London. He made his formal début on 6 April 1781, appearing in his father's annual benefit concert. He performed occasionally during the next few years, at one concert (in 1784) playing a duet for two pianos with Clementi.

In 1788 Cramer undertook his first foreign tour and visited the major cities of France and Germany, including

Paris and Berlin. While in France he was given a number of J.S. Bach's manuscripts. His earliest compositions were also published during his stay in France. On his return to England in 1791 he immediately began an active performing career, and during the next nine seasons established himself as England's most remarkable young pianist, capable of providing stiff competition for the older virtuosos. He participated as a soloist in both major series, the Professional Concert and the Salomon Concerts, as well as appearing in numerous benefit concerts. He made the acquaintance of all the eminent artists who appeared in London during that decade, including Haydn, and he began to gain recognition as a composer and teacher.

Cramer left London in 1799 for a second journey that included the Netherlands, Germany and Austria. He met Beethoven in Vienna, initiating a warm and mutually rewarding relationship, and he renewed his friendly association with Haydn. On his return to England in 1800 he married almost immediately. The activities of his first 30 years had brought him into contact with nearly all the most prominent musicians of Europe, including Hummel, Dussek, Weber, Kalkbrenner, Cherubini and Wölfl, in addition to those already mentioned. In later years he came to know Ries, Czerny, Moscheles, Mendelssohn, Liszt and Berlioz. He championed with characteristic vigour the works of composers whom he admired; his performances of Bach and Mozart, in particular, created great excitement, and he helped to introduce Beethoven's sonatas to English audiences. His impact as a popularizer of music by other composers seems to have been felt as much by his playing at private gatherings as by his concert appearances, for he preferred private music-making, even when travelling abroad.

After 1800 Cramer's public career was centred almost entirely on England. He taught privately at least into the 1820s, commanding the top fee of one guinea per lesson. But he travelled again from 1816 to 1818, visiting Amsterdam and Mannheim. While abroad he continued to renew and expand his associations, but his public performances were apparently rare. His mature years in London were marked by many signs of high regard. To admiring English audiences he was their 'Glorious John', and his appearances continued to stir excitement until his formal retirement. He was one of the founders of the Philharmonic Society in 1813, and he was appointed to the board of the RAM on its foundation in 1822.

Following the very successful example of Clementi, Cramer entered the music publishing business. His earliest ventures included a partnership known as Cramer & Keys in 1805, and another partnership with Samuel Chappell (later of CHAPPELL) from 1810 to 1819. A more lasting firm was established in 1824 (when Cramer joined Robert Addison and T.F. Beale), at a later date known as J.B. CRAMER & co. ltd, which flourished from its first days and still exists.

Cramer married for the second time in 1829, and he retired officially from public life after a gala farewell concert in 1835. His next decade included visits to Munich and Vienna and a long residence in Paris (seeillustration), but he returned again to England in 1845 and remained there for the rest of his life. He died at his house in Kensington and was buried in the Brompton Cemetery.

The large volume of Cramer's compositions is only part of his musical achievement. His playing left a permanent impression on several generations of early 19th-century pianists. He received almost universal admiration for his playing; even Beethoven considered him the finest pianist of the day, according to Ries. His expressive legato touch, which later became a stylistic norm among pianists, was especially admired: in Moscheles's words, his legato 'almost transforms a Mozart Andante into a vocal piece'. His refinement in improvisation and the remarkable independence of his fingers were equally renowned; they are also evidence of his Classical ideals and distinguish him from more dramatically inclined later generations. By the end of his long career his playing may have become somewhat outmoded. Certainly Wilhelm von Lenz found his playing in the 1840s dry and harsh, though at the same time August Gathy contradicted Lenz's judgment. Cramer himself noted the changing fashions when he described earlier playing as 'fort bien' ('very good') and the newer style as 'bien fort' ('very strong').



Johann Baptist Cramer: portrait by Firmin Salabert, pastel, 1844 (Royal College of Music, London)

Many aspects of Cramer's compositional style are strikingly conservative. He apparently liked to view himself as a latter-day Mozartian, preserving Mozart's grace, elegance and clarity. His music is generally less dramatic than Clementi's, less rich than Dussek's, less sentimental than Field's. The originality of his genius appears principally in his combination of a conservative bias with the most advanced, idiomatically pianistic passage-work. Although there is an inconsistency in the quality of his works that was observed even by critics of his day, his music is nearly always skilful, pleasant and sophisticated, and his ingenuity in passage-work expanded the vocabulary of colourful and evocative sonorities available to the piano.

Cramer's affinity for certain Classical ideas did not prevent him from assimilating the newer musical forms that became popular in the early 19th century, and his own work accurately reflects the changing tastes of the period. Nearly all his 117 sonatas, for example, were written before 1820, and his production of didactic works, capriccios, fantasias and small pieces based on popular tunes increased markedly after 1810. He supplied so much music for the dilettante that by the end of the century his name was used in France as a pseudonym for musical trifles.

Of all Cramer's works, the one that has had the greatest enduring value is his celebrated set of 84 studies for the piano, published in two sets of 42 each in 1804 and 1810 as *Studio per il pianoforte*. This collection has long been considered a cornerstone of pianistic technique and is the only work of Cramer's that is generally known today. Clementi claimed for himself the idea of such a comprehensive technical volume, accusing Cramer of having stolen the idea and title for the *Studio*. Cramer's work inspired many similar efforts, some being mere imitations. Soon after its appearance, Steibelt and Wölfl produced sets of studies, and Clementi eventually published his *Gradus ad Parnassum*. Nevertheless, Cramer's *Studio* was the most widely used and admired collection in the early 19th century. Beethoven annotated 21 of the studies for his nephew's use (published in an edition by J.S. Shedlock in 1893) and considered them 'the best preparation for his own works'. Schumann described the *Studio* as the finest training 'for head and hand'. The studies are structurally simple; each is based on a characteristic pattern or mechanical problem, and although the shadows of Bach and Domenico Scarlatti are often apparent, the harmonic colouring and figurational variety in the *Studio* are eminently modern and entirely suited to the piano. The success of the studies led Cramer to produce many more methods, including the *Anweisung das Pianoforte zu spielen*, which includes rules for fingering and the use of the pedals. Some of the later studies were given individual descriptive titles, in keeping with the fashion, but none of them matched the *Studio* in usefulness and artistic merit.

The scope and seriousness of Cramer's compositions often varies widely within a single category; even among the sonatas and concertos the range is considerable. The best of the shorter pieces anticipate the general features of the character piece in form and expressiveness, while many works were plainly directed to the unsophisticated amateur. The sonatas, in spite of their diminishing numbers in Cramer's later years, contain some of his most impressive achievements. There is some evidence that Beethoven occasionally borrowed from Cramer's sonatas, and Schumann considered Cramer and Moscheles the only outstanding sonata composers of their generation.

The accompanied sonatas, which comprise less than half the total number, are generally lighter and more popular in character than the solo sonatas. After 1800 Cramer showed a clear preference for solo works, although some of the later solo sonatas still have some popular features, such as the inclusion of 'favourite airs'. The sonatas written after 1810 are more consistently serious and contain more prominent Romantic characteristics. Several have descriptive titles (*Il mezzo*, *Le retour à Londres*) and a highly flexible, dramatic approach to the use of compass and texture. In harmonic daring they show the impact of Beethoven, and they abound in sweeping, colouristic accompanimental patterns. Cramer's late sonatas were occasionally reprinted in the 19th century, but they have passed into obscurity in more recent times.

WORKS

dates are those of publication; first published in London unless otherwise stated; for clarification of conflicting opus numbers, esp. opp.17–49, see Milligan (1994)

SONATAS

t – *title*
d – *dedicatee*

op.	
1	3 (g, F, D), pf (*c*1788), d Dumergue
2	3 (C, D, E♭), nos.1–2 for pf, fl, no.3 for pf, vn (*c*1788), d Anacreontic Society
3	3 (E, A, E♭), pf, vn, vc (1788), d Middleton
4	3 (D, E♭, f), pf, vn ad lib no.1 t Grand Lesson (*c*1788), entire set as op.4 (Paris, *c*1795)
5	3 (C, F, E♭), pf, vn, vc (Paris, *c*1790), d Fontete
6	4 (D, c, F, a), pf/hpd (Paris, 1790)
7	3 (D, G, F), pf (1792), d Clementi
8	2 (F, G), pf (1792–3), d Mackworth
9	3 (D, F, C), pf, vn/fl, vc ad lib (1793), d Danvers
11	3 (D, A, G), pf, vn, vc ad lib (1796), d Byng
12	3 (C, a, B♭), pf, vn, vc ad lib (1796), d Smith
13	3(C, G, D), pf, vn/fl ad lib (1796), t Divertimentos
14	3 (F, E♭, D), pf, vn, vc (1797), d East
15	3 (G, B♭, C), pf, vn, vc ad lib (1797), d Clarke
18	3 (C, D, C), pf, vn, vc (1799), d Welch
19	3 (B♭, D, A), nos.1–2 for pf, vn, vc, no.3 for pf (1799), d Reid
20	1 (D), pf (1800), d Clementi
21	2 (G, B♭), pf, vn (1800), d Lowe
22	3 (A♭, C, a), pf (Vienna, 1799 [as op.23]), d Haydn
23	3 (E♭, F, G), pf (1800–01), d Campbell
25	3 (E♭, D, E♭), pf (?1801), d Kloest
27	2 (f, C), pf (1802), d Farquhar
29	3 (A, A♭, C), pf (1803), d Dussek
31	3 (B♭, F, G), nos.1–2 for pf, vn/fl, no.3 for pf (1805), d Grahams
34	3 (E♭, F, C), pf (1805), d Rigby
35	3 (G, D, E♭), pf, vn/fl, vc ad lib (1805), d Electress of Bavaria
36	1 (D), pf (1805–6), d Wölfl
37	3 (G, C, D), pf (1806), d Cornewall
39	3 (C, E♭, G), nos.1–2 for pf, vn/fl, no.3 for pf (1807), d Fernandez
41	3 (G, B♭, g), pf (1809), d Cuny
42	1 (B♭), pf (1809), d Onslow
43	3 (D, B♭, E♭), pf (1809), d Cockburn
44	3 (G, B♭, A), pf (1809), d Rowles
46	1 (C), pf (1810), d Gostling
47	1 (D), pf (*c*1810), d Phillotte
49	(E♭), pf (1811), d Beauchamp [no.1 previously pubd without op.no.]
53	1 (a), pf (1812), t L'ultima, d Dizi
57	1 (C), pf (1817), t Les suivantes no.1, d Kruft
58	1 (B♭), pf (1817), t Les suivantes no.2, d Murray
59	1 (e), pf (1817), t Les suivantes no.3, d Bonnemaison
62	1 (E), pf (1818), t Le retour à Londres
63	1 (d), pf (1821), d Hummel
74	1 (F), pf (1827), t Il mezzo, d Attwood
—	3 (G, F, C), pf, vn/fl ad lib (1801), [later t Letter A]
—	1 (E♭), pf (Munich, 1800), d Toerring [later t Letter B]
–	1 (A), pf, vn (Munich, 1800), d Toerring
–	1 (E♭), pf (*c*1802), d Smith
—	1 (C), pf (*c*1806), t Letter C, d Butler
—	1 (D), pf (*c*1806), t Letter D, d Sackville
—	1 (E♭), pf (1808), t No.1, d Mahon [later became op.49 no.1]
—	1 (E♭), pf (1808–9), t No.2, d Beckford
—	1 (F), pf, fl ad lib (*c*1807), t No.3, d Stanhope
—	1 (B♭), pf (*c*1808) t Parody in Form of a Sonata
—	1 (F), pf (?*c*1815), t La délice de Cambria, d Lockier
—	1 (G), pf 4-hands (before 1818), t No.2
—	1 (C), pf (1820) [in the style of Clementi]

— 1 (D), pf, vn/fl ad lib (1820), d Delmé
— 1 (E), pf, vn/fl ad lib (1825), t Amicitia [arr. of Qnt op.69]

OTHER WORKS

9 pf concs.: no.1 (E♭), op.10 (1795); no.2 (d), op.16 (1797); no.3 (D), op.26 (c1801); no.4 (C), op.38 (1806); no.5 (c), op.48 (1811); no.6 (E♭), op.51 (1811); no.7 (E), op.56 (1816); no.8 (d), op.70 (1825); Concerto da camera (B♭), pf solo, fl, str qt acc (1813)
2 qnts, pf, vn, va, vc, db: no.1, op.60 (before 1817); no.2, op.69 (1823)
1 pf qt (E♭) op.28 (1803)
Pf solo: Studio per il pianoforte (1804–10); Instructions for the Pianoforte (1812); Dulce et utile, op.55 (1815); 25 New and Characteristic Diversions (1825); New Practical School, op.100 (1844); c12 other didactic works
3 capriccios, 6 dances, 33 divertimentos, 5 duos, 56 rondos, 12 fantasias, 20 songs, 6 impromptus, 24 variation sets, 9 nocturnes, 4 sets of preludes, other short piano works; 12 Notturnos, pf four hands, op.96 (1842)

(3) **Franz** [François] **Cramer** (*b* Schwetzingen, nr Mannheim, 12 June 1772; *d* London, 1 Aug 1848). Violinist, son of (1) Wilhelm Cramer and brother of (2) Johann Baptist Cramer. His family moved to London when he was about two years old, but left Franz with his grandfather until about 1777. He was taught the violin primarily by his father, and after 1790 he frequently appeared in concerts with his father, his brother, or both. He enjoyed singular success as an orchestral musician, becoming the leading violinist of the Ancient Concerts and the Philharmonic Concerts, as well as leading the orchestra at many provincial festivals. He served as Master of the King's Music, and was leader of the band at the coronation of William IV. He was not noted as a composer, though he may have composed some vocal music. Only one of his works is known, an *Album Leaf* for violin.

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SIMON McVEIGH (1), JERALD C. GRAUE/THOMAS B. MILLIGAN (2–3)

Cramer, Anna (Merkje) (*b* Amsterdam, 15 July 1873; *d* Blaricum, 4 June 1968). Dutch composer. She studied piano at the Amsterdam Conservatory, graduating in 1897. While a student she was already composing songs, and at the end of 1897 she went to Berlin, where she studied composition with Wilhelm Berger. In 1903 her song *Wenn die Linde blüht* was published by the magazine *Die Woche*, and in 1906 Ludwig Wüllner included some of her lieder in his recital in the Concertgebouw in Amsterdam. The following year two collections of songs, the humorous *Fünf Gedichte von Klaus Groth* and the *Fünf Gedichte von O.J. Bierbaum*, were published by Fürstner of Berlin. She then studied in Munich (1907–8), where her *14 Volkstümliche Lieder* were published. In 1909 she toured the Netherlands, accompanying the baritone Gerard Zalsman and the soprano Jeanne Broek-Landré in 22 of her own lieder. She also gave concerts in Paris and Berlin. In 1917 she was living again in Munich, and in 1925 she moved to Vienna, where she worked closely with Walter Simlinger, a singer and composer. He wrote the librettos for her two operas *Der letzte Tanz* and *Dr. Pipalumbo*. In 1930, after encountering financial problems, she returned to the Netherlands, where she lived as a recluse. By 1958 she had been forcibly moved to a psychiatric nursing home in Blaricum, where she died, totally forgotten.

Cramer's lieder are mostly either diatonic or chromatic. The diatonic kind is represented by the *14 Volkstümliche Lieder*, which have a folk-like, lyrical quality and are often strophic. The chromatic lieder, which are through-composed, are lacking in obvious melodic appeal but are dramatically expressive, harmonically complex and full of dissonances, and have almost orchestrally conceived piano accompaniments. A number of lieder express poignant grief in love. Her longest and most dramatic, *Erwachen in den grellen Tag* (on a text by Bierbaum), expresses extreme anger. Some songs, apparently dating from her Viennese period, are cabaret-like. Cramer's music was rediscovered after her death by Willem Noske, and Dutch interest in her music has grown, with both critics and public highly enthusiastic.

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(*selective list*)

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MSS in *NL-DHgm* [catalogue in Metzelaar]

Principal publishers: A. Fürstner, H. Lewy

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HELEN METZELAAR

Cramer, Carl Friedrich (*b* Quedlinburg, 7 March 1752; *d* Paris, 8 Dec 1807). German linguist, publisher, writer on music and composer. He was the eldest son of Johann

Andreas Cramer, a noted professor of theology and later chancellor at Kiel University, and in 1775 became professor of Greek and oriental languages at the same university. His sympathies with French Republican forces led to his removal from this office in 1794. He stayed briefly in Hamburg, then in late 1795 emigrated to Paris and became a printer and bookseller there by 1797.

From the 1770s Cramer was in close contact with various musicians of the North German school, especially C.P.E. Bach. Beginning in 1782 he edited a series of vocal scores, first advertised (at Leipzig and Dessau) under the collective title *Polyhymnia*; these include Salieri's *Armida* (1783), J.G. Naumann's *Orpheus og Euridike* (1787), J.A.P. Schulz's *Aline, reine de Golconde* (1790) and F.L.A. Kunzen's *Holger Danske* (n.d.). Cramer also edited and published *Flora* (Kiel, 1787), a collection of songs and keyboard pieces by C.P.E. Bach, Gluck, Gräven, A.C. and F.L.A. Kunzen, Reichardt and Schwanenberger. Perhaps his greatest importance to music lies in his periodical *Magazin der Musik* (Hamburg, 1783–6/*R*, continued as *Musik*, Copenhagen, 1789); in addition to lists of new publications by genre, criticism of concerts and essays on music theory, it provided descriptions of concert programmes and performers at various European cities as well as the personnel in several contemporary orchestras (Bonn, Kassel, Dresden). 41 of his German translations of psalms were set by C.P.E. Bach in 1774, and in 1801 his translation into French of Rochlitz's 'Verbürgte Anekdoten aus Wolfgang Gottlieb Mozart Leben' (*AMZ*, i, 1798–9) appeared in Paris. He especially admired the music of Bach, Mozart and Haydn, and the writings of Klopstock. His original works include a *Kurze Übersicht der Geschichte der französischen Musik* (Berlin, 1786) and various keyboard pieces and songs mostly written for the *Magazin der Musik*.

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SHELLEY DAVIS

Cramer, David (*b* ?1590–95; *d* probably at Hamburg, before 1666). German violinist and composer. Rist, writing in 1666, referred to him as dead and mentioned that he had been an assistant to William Brade at Hamburg, which might mean that he had also been Brade's pupil; since Brade was in the service of the city of Hamburg from 1608 to 1610 and from 1613 to 1615, Cramer was associated with him presumably during those years. Nothing is known of his later activities, though as a skilful violinist and able composer he seems to have belonged to the Hamburg school of violinists and composers founded by Brade and continued by such men as Nicolaus Bruhns, Johann Schop (i) and Nathanael Schnittelbach. He published a volume of four-part pieces for strings, *Allerhand musicalische Stücke von Pavanen, Couranten, Intraden, Balletten ... auff 3 Discant Violinen und ein Violdgamba* (Hamburg, 1631), the last surviving copy of which was lost in World War II (*D-Hs*). Apart from suites, it included a number of pieces with such titles as *Melancholia*, *Patientia*, *Inconstantia*, *Avaritia*, *Gaudium* and *Tristitia*, which suggest that they were used for allegorical ballets. Rist stated he published 'fine pieces ... to accompany comedies and tragedies'. It is not possible to confirm whether this was indeed so, especially since, according to the dedication, the 1631 collection was intended 'to exercise the beginner', but from its title, *Herodis Auszug* ('Herod's March'), another piece in it, could have been written for a tragedy. It and *Avaritia* (both ed. in Eitner) are lively pieces, with varying rhythms and changes of time. Moser mentioned an *Intrada morionis* that included diminutions on the melody of the song *Von den zarten Jungfräwlein*. In this piece Cramer used double stopping in 3rds, and in no.21, *Speculator*, he had double and triple stopping in all the violins simultaneously.

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GEORG KARSTÄDT

Cramer, J.B. English firm of music publishers and, formerly, piano manufacturers active in London. The firm was founded as Cramer, Addison & Beale in 1824 when the pianist and composer J.B. Cramer (*see* CRAMER, §2) joined the partnership of Robert Addison (*d* London, 17 Jan 1868) and Thomas Frederick Beale (*b* ?1804 or 1805; *d* Chislehurst, 26 June 1863). With the addition of Cramer's name the publication of piano music became the firm's chief interest, and in 1830 it bought many of the plates of the Royal Harmonic Institution, which gave it works by Beethoven, Clementi, Dussek, Haydn, Hummel, Mozart, Steibelt and others. Italian songs and duets and English operas by composers such as Balfe and Benedict were soon added to the catalogue.

In 1844 Addison retired and was succeeded by William Chappell (*see* CHAPPELL), and the firm then became known as Cramer, Beale & Chappell, or Cramer, Beale & Co. In 1847 Beale also became the manager and director of the Royal Italian Opera at the rebuilt Covent Garden Theatre. After the death of Cramer in 1858 and Chappell's retirement in 1861 George Wood (*b* ?1812 or 1813; *d* Hove, 22 Feb 1893), who was related to the Scottish music publishers, became Beale's partner; the firm then traded as Cramer, Beale & Wood, and also began the manufacture of pianos. After Beale's death Wood continued the business as Cramer & Co. (later

Cramer, Wood & Co., and J.B. Cramer & Co.), and the piano-making side of the firm became predominant. A major sale of engraved plates and copyrights took place in 1875. His nephews, John Wood and George Muir Wood, succeeded to the business on his death. The firm was turned into a limited company in 1897. Many successful ballads appeared under the firm's imprint at the end of the century, and a series of ballad concerts was run by L.J. Saville from 1912 until World War II. The publishing firm of METZLER was acquired in 1931. In the 20th century publishing became the firm's main activity once again with an emphasis on choral, piano and organ music; the piano business passed to Kemble & Co. in 1964.

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CHARLES H. PURDAY/WILLIAM C. SMITH/PETER WARD JONES

Crane, William (*d* 7 July 1545). English musician, actor and businessman. By 1506 he was a Gentleman of the Chapel Royal and was listed among the Fraternity of St Nicholas, London. In 1523 he succeeded William Cornysh (ii) as Master of the Children of the Chapel, a post he held for 22 years. There is no evidence that he composed. While he was a member of the chapel he was much concerned with theatrical presentations. During the early years of Henry VIII's reign he was one of the chief actors in many pageants and disguisings, including *The Golldyn Arber* (1511), *Le fortresse dangerus* (1512) and the *Pavyllon un the plas parlos* (1514). Later, after his appointment as Master of the Children, Crane and his charges were regularly rewarded for playing before the king each Christmas season. Whether Crane, like Cornysh, composed any of the material performed by the children is not known.

Crane was also an active businessman, holding such posts as controller of the petty customs of the port of London from 1514; he also supervised the fitting-out of three ships for Henry VIII's campaign to France in 1513. In 1525 he was made a freeman of the Mercers' Company. He had a house in Greenwich and leased other property in London, Kent and Essex.

His will (*GB-Lpro* PROB11/31, f.7) is dated 6 July 1545 and was proved on 6 April 1546. He was buried in the chancel of St Helen Bishopsgate.

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JOHN M. WARD/ANDREW ASHBEE

Cranesteyn, Gasparo. *See* PIETRAGRUA FAMILY, (1).

Cranford, Thomas. English church musician, possibly related to WILLIAM CRANFORD.

Cranford [Cranforth], **William** (*b* late 16th century; *d* ?*c*1645). English composer and singer. The naming of his psalm tune 'Ely' in Ravenscroft's 1621 psalter, and Dudley North's remark from Kirtling, Cambridgeshire (1658), concerning 'Mr. Cranford, whom I knew, a sober, plain-looking Man', may indicate that Cranford came from East Anglia (where the name is well known), but his family has not been traced. Cranford's six-voice elegy *Weep, Brittaynes, weep* (*GB-Och* 56–60) was occasioned by the death of Prince Henry in 1612; its context suggests he was already in London and part of a musical circle involving the St Paul's Cathedral clergy and others living nearby. Significantly the other contributors to Ravenscroft's 1621 psalter belonged to this group. Probably Cranford was already vicar-choral at St Paul's Cathedral, a post he is known to have held by 1624 and in which he served until the Civil War. He may be the 'William Cranford' in a list of deliquents (royalist supporters) in 1643, but he is not named among 'the four vicars choral' in July 1645.

Monson argues that the manuscript *Och* 56–60, perhaps associated with the Fanshawe family, was completed by 1625. Apart from *Weep, Brittaynes, weep*, it contains Cranford's sacred madrigal *Woods, rocks and mountains* and his verse anthem *My sinful soul. O Lord, make thy servant Charles*, also known as *The king shall rejoice*, was apparently his most popular work of this kind: it is in a simple, semi-polyphonic style, rather in the manner of Adrian Batten. Most of Cranford's church music survives in imperfect or fragmentary form, especially in sources linked with St Paul's, such as the 'Barnard' set (*Lcm* 1045–51) and the 'Batten' organ book (*Ob* Tenbury 791). His three-voice catches had an extended life through Hilton's and Playford's publications. According to Hawkins, Purcell put the words to Cranford's music for *Let's live good honest lives* (zD102). An association with the composer Simon Ives (i), who also belonged to the London musical circle, is evident in two three-voice catches – *Boy go down* and *Boy come back* – the one by Ives and the other by Cranford.

All but four of Cranford's 20 surviving instrumental consorts occur in the manuscript *IRL-Dm* Z3.4.7–12, a source now believed to have originated in London in the 1630s, and he is also well represented in a manuscript formerly owned by Sir Nicholas Le Strange of Hunstanton, Norfolk (*GB-Lbl* Add.39550–4). Three pieces for two lyra viols (*Ob* Mus. Sch. D.245–6) were copied by John Merro of Gloucester (*d* 1639). Cranford's consorts belong to the Caroline era and commentators have remarked on his individual style. Gordon Dodd notes 'the fewer the parts, the more pointilliste . . . The harmony is distinctly strange and the texture is often mechanical'. Dudley North draws attention to Cranford's 'pieces mixed with Majesty, Gravity, Honey-dew Spirit and Variety': striking contrasts are an important element within pieces. Though somewhat idiosyncratic, Cranford is revealed as a competent if relatively minor composer; it is unfortunate that much of his church music survives only in a fragmented state.

It is not known whether the composer was related to Thomas Cranford, vicar-choral at St Paul's, or to the eccentric Presbyterian divine James Cranford (1592–1657).

WORKS

VOCAL

Magnificat and Nunc dimittis, ?/?vv, *GB-Ob*
8 verse anthems, inc., *Cp, DRc, GL, Lbl, Lcm, LF, Llp, Ob, Och, Ojc*
Hear my prayer, O Lord, verse anthem, inc., *Cp, DRc, Lbl, Ob* (attrib. G. Bath), *Y* (attrib. Cranford)

'Ely' psalm tune, 1621[11]
11 catches, 3vv, in 1651[6], 1652[10], 1658[5], 1663[6], 1667[6], 1672[5], 1673[4], *Lbl* [elsewhere attrib. H. Purcell], *Lcm*
Elegy, 6vv, *Och*; Madrigal, 6vv, *Och*

INSTRUMENTAL

13 fantasias a 3–6, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*, *US-Ws*: 6 ed. V. Brookes (Albany, CA, *c*1996); 3 pavans a 6, *IRL-Dm*, *GB-Lbl*; In Nomine a 5, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*, *US-Ws*; Almain a 3, *GB-Och*; 3 pieces, 2 lyra viols, *Ob*
Variations: Goe from my window, a 5, Walsingham, a 4, *IRL-Dm* [anon., attrib. Cranford]

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ANDREW ASHBEE

Crang & Hancock. London firm of instrument makers. It was formed of a partnership between John Crang and James Hancock (*d* nr Maidstone, 1792). Crang came from North Devon and is traditionally said to have been apprenticed to the Loosemore family. Crang's earliest noted work is a claviorgan dated 1745. His address in 1763 was Great Queen Street, Lincoln's Inn Fields, London. He is said to have been largely concerned with converting old Echo organs into Swells. He undertook repair work or alterations at St Peter upon Cornhill (1751) and St Paul's Cathedral (1757). He provided organs for Stoneleigh Abbey (1761), St Peter and St Paul, Barnstaple (1764), and Fonthill Tremens, Wiltshire (*c*1765). The splendid case of the latter went to Towcester Church in 1817, was damaged by fire in recent years, and has been restored by the Victoria and Albert Museum, London. The partnership with Hancock was established about 1772: Crang is noted as working *solus* at Holy Trinity Minories, London, in that year; and in the same year the partnership is noted at St Peter upon Cornhill. The partnership of Crang & Hancock lasted until the early 1780s when Crang retired. Their most important new organ was that supplied to St Vedast-alias-Foster, Foster Lane, London (1774). A piano, labelled and dated 1782, is in the Colt Clavier Collection, Bethersden, Kent. There is confusion about how many Hancocks were organ builders. James Hancock was working in Chelmsford in 1772 with a John Hancock, possibly his brother; one of these was reputedly a good reed voicer. James Hancock is listed on his own in the trade directories from 1783, at Wych Street, Temple Bar, London; in 1790 he was working at the collegiate church, Maidstone. He was married to Crang's sister; their son James Crang Hancock is first noticed in 1783 with a labelled organ now in Brighton Pavilion. His address in the early 1790s was 32 Parliament Street, London. By about 1800 he had moved to Bristol, working at Berkely Place. There is little evidence of his work, but he enlarged the organ at St Sepulchre, Holborn, London, in 1817. He is almost certainly the James Hancock who is known to have been working until about 1820.

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DAVID C. WICKENS

Cranko, John (*b* Rustenburg, South Africa, 15 Aug 1927; *d* Dublin, 26 June 1973). British choreographer. *See* BALLET, §3(iv).

Cranz, August. German firm of music publishers. It was founded by August Heinrich Cranz (*b* Berlin, 1789; *d* Hamburg, 1870) in 1814 in Hamburg. His son Alwin Cranz (*b* Hamburg, 1834; *d* Vevey, 10 April 1923) took over the music publishing house in 1857 and acquired the Viennese publishing firm C.A. Spina in 1876. August Cranz was the original publisher of many works by Josef, Eduard and Johann Strauss (father and son), including *Die Fledermaus*, *Der Zigeunerbaron* and *Eine Nacht in Venedig*. Viennese operettas and light music (e.g. Lanner, Suppé, Millöcker) played a large part in the publishing programme. Oskar Cranz, a partner from 1896, moved the firm to Leipzig in 1897. The August Cranz publishing house lost most of its stock in 1943; the rebuilding of the firm was carried out at first in Munich and from 1949 in Wiesbaden. In 1965 the firm began producing tapes and records. The firm August Cranz of Wiesbaden had branches in Brussels, London, Paris and Vienna and was represented by agents in several countries. It was acquired by Schott in 1992.

HANS-MARTIN PLESSKE

Crappius, Andreas (*b* Lüneburg, *c*1542; *d* Hanover, 8 Jan 1623). German composer and theorist. He matriculated at the University of Wittenberg on 12 July 1565, but he took no degree. On 28 March 1568 he was appointed Kantor of the Lateinschule and of the Marktkirche, the two most important musical positions in Hanover, and he held them until he retired in 1616. His output reflects his activities in these posts. His three masses, which are parody masses, and his motets (1572 and 1581) show that he was a competent composer of polyphony, and his three-part songs (1594) are more contrapuntal than such pieces often were. His primer of 1599, dedicated to 54 of his pupils, including the infant Melchior Schildt, contains 14 canons as exercises.

WORKS

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SACRED VOCAL

Melodia epithalamii, 5vv (Wittenberg, 1568)
Missa, 6vv ... huic adiunctae sunt cantiones aliquot sacrae, 4–6, 8vv (Wittenberg, 1572)
Sacrae aliquot cantiones, 5, 6vv, quibus adiuncta est missa (Magdeburg, 1581)
Missa, 5vv (Ülzen, 1583)
Der erste Theil newer geistlicher Lieder und Psalmen, 3vv (Helmstedt, 1594)
4 wedding motets (printed 1594–1605)
1 wedding motet, *D-HVs*

THEORETICAL WORKS

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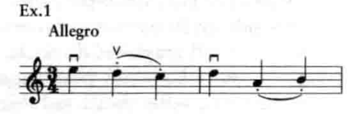
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KLAUS WOLFGANG NIEMÖLLER

Craquer (Fr.: 'to snap'). In string playing, a type of bowing where two (or more) notes are played in one bowstroke but with each note distinctly articulated. *Craquer*, which

is usually performed up-bow and in fast time, is indicated by dots under a slur, the length of the slur showing the number of notes in one bowstroke (ex.1). The term is first



found in Georg Muffat's codification of the bowing rules of Lully's orchestra (*Florilegium secundum*, Passau, 1698).

See also Bow, §II, 2(ii).

DAVID D. BOYDEN/PETER WALLS

Cras, Jean (Emile Paul) (*b* Brest, 22 May, 1879; *d* Brest, 14 Sept 1932). French composer. The son of a distinguished naval surgeon, his gifts were nurtured in a musical home, but, following in the family tradition he enlisted at the naval academy in 1896. After settling in Paris in 1900, he met Duparc, who immediately recognized his gifts. Through three months of almost daily instruction during 1900, Duparc provided the only formal training in composition Cras received, an experience crucial to his development and to their life-long friendship; Duparc would later call Cras his 'spiritual son'.

Cras had four children. His second daughter Colette, an excellent pianist, married Alexandre Tansman; she later premièred Cras's Piano Concerto (1931). Unlike his friend Roussel, Cras sustained a brilliant naval career all his life, rising to rear-admiral and receiving numerous decorations for heroism during World War I.

His works remained relatively unknown until his opera *Polyphème* won the First Prize in the 'Concours musical de la Ville de Paris' in 1921, and was produced at the Opéra-Comique in December 1922. From this time, his works were performed by leading interpreters and he was befriended by many of the most prominent musical, literary and political figures of the time. His death inspired hundreds of poignant eulogies and the commission of a monument overlooking the harbour at Brest.

Although naval obligations necessitated his absence from Paris for much of his life, Cras remained fully aware of artistic developments, but maintained a passionately creative independence. Schooled in the Beethovenian structural principles instilled in him by Duparc, he championed cyclic form and motivic development. From an initially Franckian idiom, Cras evolved an eclectic Impressionism, combining Celtic folk and sacred elements with exoticisms inspired by his travels. Cras composed 77 songs, giving primacy to the text and adapting his style to a generally restrained narrative tessitura. He first embraced symbolist poetry and, after setting Samain's *Polyphème*, his vocal compositions were the products of fruitful collaborations with living post-Parnassian poets whom he knew well. Cras's legacy of chamber music is one of the century's finest and demonstrates an acutely sophisticated understanding of instrumentation and nuance.

A prodigious intellect steeped in the religious writings of Léon Bloy, Cras expressed his deep Catholic faith and introspective spirituality (often fiercely self-critical) through diaries and voluminous correspondence. Honoured by the French Academy of Science, Cras's patented inventions include his *règle-rapporteur*, a navigational ruler-compass still used by the French Navy. Only in the 1990s has his musical importance begun fully to emerge.

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Orch: Impromptu pastoral, 1900; Andante religieux, 1901; Marche nuptiale, 1904; Ames d'enfants, 1918; La villa des pinsons, 1923; Prélude et danse, 1924; Journal de bord, Sym. suite, 1927; Légende, vc, orch, 1929; Conc., pf, orch, 1931

Chbr: Marche funebre, 1894; Ballade, vn, pf, 1894; Morceau, vc, pf, 1984; Voyage Symbolique (Trio no.1), vn, vc, pf, 1899; Sonata, vn, pf, 1900; Sonata, va, pf, 1900; Sonata, vc, pf, 1901; Largo, vc, pf, 1903; Largo, vc, pf, 1904; Pf Trio, C, 1907; Str Qt no.1, 1909; Interlude de Polyphème, vn, pf, 1918; Pf Qnt, 1922; Sax Qt, 1924; 2 Impromptus, hp, 1925; Str Trio, 1926; Air varié, Habanera, Evocation, Eglogue, vn, pf, 1926–9; Suite en duo, fl, hp, 1927; La Flûte de Pan (L. Jacques), 1v, fl, vn, va, vc, 1928; Quinetette, fl, vn, va, vc, hp, 1928

Pf: Trois valses, 1893; A la lumière des lustres, 1894; Marche nuptiale, org, 1894; Impromptu pastoral, 1900; Petite pièce, F, 1901; Scherzo, 1901; La Cloche, 1901; 5 Poèmes intimes, 1902–11; Valse en mi, 1904; Str Qt, 4 hands, 1909; 4 Danze, 1917; 2 Paysages, 1917; Ames d'enfants, 1918, pf, 6 hands and 4 hands, 1918; Interlude de Polyphème, 1918; Premier anniversaire, 1919 Aux étoiles, 4 hands

Choral: O Salutaris Ostia, 1v, org, 1894; Chorale, org, 1899; Panis angelicus, 1v, org, 1899; Mass, 4vv, org, 1904; Grande marche nuptiale, org, 1904; Ave verum, 1v, vn, org, 1905; Mass, 4vv, 1908; Regina coeli, vv, org, 1909; Ave Maria, 1v, org, 1910; Hymne en l'honneur d'une sainte, female vv, org, 1925; Le chant des nations, 1930

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PAUL-ANDRÉ BEMPÉCHAT

Crass, Franz (*b* Wipperfürth, 9 Feb 1928). German bass-baritone. He made his first appearance at the age of 11 as the Second Boy in *Die Zauberflöte*. He then studied singing at the Cologne Musikhochschule, and made his début at Krefeld in 1954 as the King in *Aida*. Engagements followed at Hanover (1956–62) and Cologne (1962–4); after 1964 he divided his time between Hamburg, Munich, Frankfurt and Vienna, with guest appearances in most leading European theatres. Crass first appeared at Bayreuth in 1959 as King Henry in *Lohengrin* and returned each year until 1973, singing the Dutchman, Biterolf, Fasolt, King Mark and Gurnemanz. He also appeared at Salzburg, as Rocco and Sarastro, and at La Scala from 1960, when he sang Don Fernando (*Fidelio*). In 1966 he sang Barak in the British première of *Die Frau ohne Schatten*, given by the Hamburg Staatsoper at Sadler's

Wells. His repertory also included the roles of Philip II, Nicolai's Falstaff and Bartók's Bluebeard. He retired from the stage in 1980. Klemperer chose him to sing in the *Missa solemnis* in London in 1960 and in Mozart's Requiem in 1964. His large concert repertory included works by Bach, Handel, Haydn and Janáček. Crass possessed a well-schooled bass-baritone voice of lyric rather than dramatic quality, which can be heard at its best in his recordings of Sarastro, Rocco and the Dutchman.

HAROLD ROSENTHAL/R

Crasselius [Crasselt], **Bartholomäus** (*b* Wernsdorf, nr Glauchau, Saxony, 21 Feb 1667; *d* Düsseldorf, 10 Nov 1724). German theologian and hymn writer. His family name was Crasselt, which he later latinized. He was probably instructed in poetry by the learned Wernsdorf pastor and Poet Laureate Johann Poelitz. He appears later to have been tutor to the Schönburg family at Schloss Glauchau. He then moved to Halle and joined the circle of pupils around August Hermann Francke, through whom he became a convinced Pietist. He stayed for a time with his brother, who was the minister at Saara, Saxe-Altenburg, but was obliged to leave after preaching one Sunday on a free text in the Pietist manner. In 1701 he became deacon at Nidda, Wetterau. From 1708 until his death he was a clergyman at Düsseldorf. He was one of the most consistent pioneers of Pietism and his uncompromising championship of it involved him on several occasions in violent disputes with authority. It is uncertain whether the melodies to the hymns in Freylinghausen's songbook are by him. *Dir, dir, Jehova*, deeply felt and technically accomplished, became world-famous and is one of the most beautiful and moving of Protestant hymns. The best-known melody for it is by Bach (BWV299 and 452).

WORKS

probably texts only

Dir, dir, Jehova, will ich singen, in Geistreiches Gesangbuch (Halle, 1697)

Ach Herr! wenn kommt das Jahr; Erwach o Mensch! erwache; Friede, ach Friede, ach göttlicher Friede; Heiligster Jesu, Heil'gungs-Quelle; Herr! höre mich und merke auf mein Wort; Herr Jesu, ewges Licht; Nun ruht doch alle Welt; Uns ist geboren Gottes Kind: in J.A. Freylinghausen, Geistreiches Gesangbuch (Halle, 1704)

Heilig ist Gott der Herre, in J.A. Freylinghausen, Geistreiches Gesangbuch (Halle, 16/1730)

Christen, lernet euch wohl schicken, in Davidisches Psalter-Spiel (n.p., 1718)

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WALTER HÜTTEL

Crassot, Richard (*b* Nantes, *c*1530; *d* after 1580). French composer. In 1556 he was *maître des enfans* of a church in Troyes, and is known to have been a resident of Lyons by 1566, where his four-voice settings of the complete Huguenot Psalter based upon traditional melodies were issued by Thomas de Straton in 1564. In his preface to this print Crassot insisted on the need for using the traditional melody exactly as it stood, and he did no more than add three voices to the tune in a note-against-note style. His harmonizations were published in choirbook format (in contrast to the customary partbooks used in other early editions of the Huguenot polyphonic Psalter), with the official melody given both musical pride of place in the uppermost voice and graphical distinction through the use of marginal symbols. It has been suggested that his books were thus suitable both for monophonic congregational singing and polyphonic perfomance in domestic settings. Similar formats were also used in Claude Goudimel's and Hugues Sureau's books of harmonizations issued in 1565 (in Geneva and Rouen, respectively). Crassot's Psalms are framed by the central prose texts found in many early French Protestant Psalters: epistles on the Psalms themselves by Calvin and Théodore de Béze, and the *Confessions de foy*. Despite his apparent alignment with the Protestant movement, Crassot did not leave France (or, it seems, the Catholic Church) in the years following the St Bartholomew's Day Massacre in 1572. In 1581 he held an appointment at St Martin in Tours. He may also be identifiable with the Richard Grasset who was *maître de chant* at Orléans in 1572.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Craven, Elizabeth. *See* ANSPACH, ELIZABETH.

Cravo (Port.). *See* HARPSICHORD. More rarely, the term signifies CLAVICHORD.

Crawford, Jesse (*b* Woodland, CA, 2 Dec 1895; *d* Sherman Oaks, CA, 27 May 1962). American theatre organist. He grew up in Washington and Oregon orphanages and was entirely self-taught. He made his career first by playing for silent films and later as a performer on network radio and in the recording studio. His first success followed his appointment in 1917 to Sid Grauman's theatre in Los Angeles. In 1921 Balaban & Katz brought him to the Chicago Theatre, where he met Helen Anderson (1899–1943), a cinema organist, whom he married; a second four-manual console was installed in the theatre so that they could perform as a duo. From 1926 to 1932 they appeared together at the Paramount Theatre in New York and in 1933 Jesse Crawford appeared at the Chicago World's Fair. After his wife's death he continued as a solo performer of popular tunes. He later taught in New York and, after 1952, in Los Angeles. A writer for *Music: the AGO Magazine* (1962) considered his playing to represent 'a perfection seldom found, in the realm of the theatre, the church or the concert hall'.

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VERNON GOTWALS

Crawford, Richard (Arthur) (*b* Detroit, 12 May 1935). American musicologist. He studied at the University of Michigan with Hans T. David and H. Wiley Hitchcock (BM 1958, MM 1959), taking the doctorate in 1965 with

a dissertation on Andrew Law. He began teaching at Michigan in 1962, becoming professor in 1975. He was a senior research fellow at Brooklyn College, CUNY, 1973–4, and Ernest Bloch Professor of Music at the University of California, Berkeley, in 1985. He was president of the AMS from 1982 to 1984. Crawford's main area of study is music in the United States. He is editor-in-chief of *Music of the United States of America*, a national series of scholarly editions. His writings have ranged from early American psalmody to jazz discography in the first half of the 20th century.

WRITINGS

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PAULA MORGAN

Crawford, Robert MacArthur (*b* Dawson, YT, 27 July 1899; *d* New York, 12 March 1961). American baritone, composer, lyricist and conductor of Canadian birth. As a boy he studied the violin and piano, and took part in musical and theatrical productions. One of his first songs, *My Northland*, became the theme song of the Alaskan Pioneers (his family had moved to Fairbanks in 1904). He studied at Princeton University (graduated 1925) and during the summers at the American Conservatory in Fontainebleau (1924, 1925) with Nadia Boulanger (composition) and André Bloch (conducting), among others. He later pursued singing at the Juilliard School of Music. From 1936 to 1939 he taught at Juilliard and conducted symphonies, operas and ballets in the New York area.

While still a student at Princeton, Crawford learned to fly and in 1932 *Time Magazine* dubbed him 'The Flying Baritone'. His song *Off We Go into the Wild Blue Yonder* was chosen as the theme song of the US Air Corps in 1939. During World War II he flew for the Air Transport Command, entertained Allied troops and composed songs relating to his military experiences. Other works, including the orchestral suite *Alaskania*, were based on his Alaskan boyhood.

WORKS

VOCAL

texts by Crawford, unless otherwise stated

Stage: The Scarlet Coat, Princeton, NJ, 1924

Songs: Dear Heart (anon.), 1913; If I were King, 1913; My Northland (1915); To an Idal, 1915; Coleen's Eyes (1919); In memoriam 'To Woodrow Wilson' (Crawford, R. Browning), 1924; Nadège, 1924; 3 Songs (M.A. Taylor), 1925; The Heavenward Way, 1926; When Jesus Came to Bethlehem (S.A. Stoddard Kennedy), 1937; The Army Air Corps, 1938 [title changed to US Air Force Song, 1951]; Behold What Manner of Love to Every Man (Bible, J. Oxenham) (1938); Thank God We're Over Here (1940); Thank God We've Found the Man (1940); Trees and Men, 1941, arr. SATB; Remember the Hills, 1942; Cadets of the Army Air Corps, 1943; Born to the Sky (1945); My Gal, My Plane and I, 1947; My Miami (F.F. Criley, Crawford), 1947; The Army History, 1948; Let's Send Harry Back to the Farm (W.L. Daniel), 1948; Everything Reminds Me of You, 1949; Too Much Pepper, 1950; Alma mater, 1951; The Loyal Legionnaire, 1951, arr. orch/band; By the Dawn's Early Light (D. Shupe), 1954, arr. SATB (1959); Alaska to Thee (1956); My Very Own, 1956; My Spacious Love (1958); Saddle Strings (K.J. Kennedy) (1958); Sons of Marco Polo (1959), orchd; Wagon Wheels, orchd; Stand Fast (L. Thomas, Crawford); Rust on the Moon, orchd; Send Her Along (trad. Fr. Can.), arr. SATB

Choral: Drakes Drum, SATB, orch, 1920; Drink to Me Only (1923), arr. B, SATB; Nocturne, S, SATB, 2 hn, str, 2 hp, 1926; Romany Rye (Gypsy Gentlemen) (T.A. Daly), SATB (1930); Nocturne (A. Rubin), 1937; We're Over Here, 1940; Trees and Men, 1941; Kill the Bastards (1944); Greenbrier Hill, SSA (1945); Winds of the Mountains, SATB, orchd 1956; The Ox's 5's, 1958; De Lawd's Baptizin'; Send her on Along; By the Dawn's Early Light, SATB (1959); Who Built the Ark?

INSTRUMENTAL

Les étoiles, 1933; Les soir, vc, orch, 1933; Prelude and Fugue, 1936 [arr. of J.S. Bach: Prelude and Fugue, e]; Lost in Your Arms, 1939; Alaskania, 1957 [based on trad. Alaskan native and Inuit themes]; Prohibition Ballet, pf, 1960

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SUZANNE SUMMERVILLE

Crawford (Seeger), Ruth (Porter) (*b* East Liverpool, OH, 3 July 1901; *d* Chevy Chase, MD, 18 Nov 1953). American composer and folk music specialist. She had two important careers in a relatively short lifetime: as a composer, she was an outstanding figure among early American modernists in the 1920s and early 1930s; as a specialist in American traditional music, she transcribed, edited and arranged important anthologies in the 1940s and early 1950s.

Crawford received her earliest musical training while living in Jacksonville, Florida, between 1912 and 1921. Piano lessons with Madame Valborg Collett (a pupil of Agathe Grøndahl) from 1917 to 1920 led to further study at the American Conservatory of Music in Chicago with Heniot Levy (1921–3) and Louise Robyn (1921–4). She gained skill in composition from Adolph Weidig (*c*1923–1929). Equally formative were her piano studies from about 1925 to 1927 with the Canadian teacher Djane Lavoie Herz, a disciple of Skryabin. Through Madame

Herz, Crawford came into contact with Cowell and Rudhyar. By 1926 she was also acquainted with the leading Chicago poet Carl Sandburg, contributing folk-song arrangements to his landmark anthology *The American Songbag* and absorbing his poetic and philosophical ideals.

Crawford's career flourished in the 1920s within the confines of the small modernist movement existing outside New York. In 1926 Cowell named her for the board of his New Music Society and later published several of her works in the *New Music Quarterly*. In the mid-1920s she became a board member of the Pro Musica Society and in 1928 a founder member of the Chicago chapter of the International Society for Contemporary Music (ISCM). Between 1924 and 1929 she composed almost two-thirds of her output, receiving several notable performances from new-music groups. The first professional performance of her music was given in New York in November 1925 by Gitta Gradova (another pupil of Lavoie Herz), who performed her second Piano Prelude. In 1927 her Violin Sonata was played at a League of Composers concert of music by six 'Young Americans' (including Copland and Blitzstein); the following year it was performed at the inaugural concert of the Chicago chapter of the ISCM. Buhlig included three piano preludes by her in a recital on 6 May 1928 in the Copland–Sessions series in New York.

In autumn 1929, after spending the summer at the MacDowell Colony in New Hampshire, Crawford left Chicago for New York to study dissonant counterpoint with the composer and musicologist Charles Seeger. There she joined Cowell's circle of 'ultra-moderns', which included Seeger's close friend Carl Ruggles. She became a protégée of Seeger and was influential in helping him to revise *Tradition and Experiment in New Music and a Manual on Dissonant Counterpoint* for publication. His ideas were crucial to the development of her second-style period (1930–33), a few short but fruitful years.



Ruth Crawford: portrait from life by Carl Bohnen, charcoal, mid-1920s (private collection)

In 1930 Crawford was awarded a Guggenheim Fellowship in composition; she was the first woman to be named and one of only five in the next 15 years. She spent her year abroad mostly in Berlin (autumn 1930 to April 1931) and in Paris (June to early November 1931). 'In Berlin I studied with no-one', she later wrote (alluding to her lack of contact with Schoenberg). Yet she regarded her encounters with Bartók and Berg as high points of what was the most productive year of her life. Virgil Thomson later described the String Quartet '1931' as 'in every way a distinguished, a noble piece of work'. Crawford returned to New York in November 1931 and married Charles Seeger the following year. In the early 1930s her music was performed at the New School for Social Research, where both Seeger and Cowell were on the faculty. Her Three Songs for voice, oboe, percussion and strings represented the USA at the 1933 ISCM Festival in Amsterdam.

In 1936 the Seegers moved to Washington, DC: Charles was appointed to the music division of the Resettlement Agency (a federal New Deal organization), while Ruth worked closely with John and Alan Lomax at the Archive of American Folk Song at the Library of Congress, her interests having shifted from composition to the preservation and dissemination of American folk music. The Seegers became one of the most important 'families' in the folk music revival of the late 1930s and the 1940s. Her stepson Pete Seeger was the leading folk revival performer in the USA; her children Mike and Peggy also became professional musicians. Her only original composition during this period was *Rissolty Rossolty*, an 'American Fantasia for Orchestra' based on folk tunes, commissioned by CBS for its radio series American School of the Air.

With the publication of *Our Singing Country* (1941), Crawford became well known for her transcriptions. Later she developed music programmes utilizing folk music for progressive private schools in the Washington area. Compiled in 1941–6, the classic *American Folksongs for Children* (1948) won praise from both composers and music educators; it was followed by *Animal Folksongs for Children* (1950) and *American Folk Songs for Christmas* (1953). The Suite for Wind Quintet (1952) marked a return to composition.

Crawford's original music falls into two style periods. Her Chicago compositions (1924–9) reveal her predilection for dissonance and for post-tonal harmonies influenced by Skryabin, as well as her fondness for irregular rhythms and metres. Unpublished diaries and poems suggest the influence of an eclectic legacy of philosophical and literary sources common to many American artists and writers of the early 20th century. Among these were theosophy and Eastern mysticism, and American literary transcendentalism, as well as the imaginative traditions of Walt Whitman and Sandburg, the latter supplying the texts for almost all of her vocal compositions.

However, Crawford's reputation as an innovative and experimental composer rests mainly on her New York

compositions (1930–33), in which she concerned herself with dissonant counterpoint and indigenous American serial techniques. She was one of the earliest composers to extend serial controls to parameters other than pitch and to develop formal plans based on serial operations. As a folksong arranger, she was no less original and skilful. Her folksong transcriptions were praised as impeccable and her arrangements as faithful to both the soul and the spirit of the original field recordings that were so often their source. She summed up her credo as a desire to give people 'a taste for the thing itself'.

WORKS

CHAMBER

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Suite, 5 wind insts, pf, 1927, rev. 1929
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String Quartet '1931'; New York, 13 Nov 1933
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Let's Build a Railroad (New York, 1954)
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JUDITH TICK

Crawley, Clifford (*b* Dagenham, London, 29 Jan 1929). Canadian composer, conductor and music educator of English origin. He received the MMus from Durham University, and became a Fellow of Trinity College of Music (London) and an Associate of the RCM. His composition teachers included Arthur Hutchings, Lennox Berkeley and Humphrey Searle. After teaching in England for 20 years, he moved to Canada in 1973 to take up a post as professor of composition and music education at Queen's University (Kingston, Ontario). In addition to his university responsibilities he conducted amateur orchestras and choral groups, was an examiner for the Royal Conservatory (Toronto), adjudicated at music festivals, and participated in 'Creative Artists in the Classroom' programmes. He also served as a music consultant in Honduras and Malaysia for Canadian Executive Service Overseas.

Crawley's extensive output includes operas, orchestral works, chamber music, music for large vocal ensembles, solo songs and keyboard works. His vocal works display a special skill in writing for children and amateur musicians. These compositions, many written for schools, range from simple songs to the musical *Porky, Snorky and Corky* (1983). His several operas, such as *Slaughter of the Innocents* (1974) and *Bernardo Boy* (1981) create

performance opportunities for large numbers of amateur-level participants, requiring comparatively few professional-level players and singers. Crawley's musical idiom is both accessible and eclectic, following in the tradition of Benjamin Britten and Malcolm Arnold.

F.R.C. CLARKE

Craxton, (Thomas) Harold (Hunt) (*b* London, 30 April 1885; *d* London, 30 March 1971). English pianist, accompanist and teacher. He was a pupil of Matthay and Cuthbert Whitemore at the Matthay School, becoming a professor there in 1914. He also taught at the RAM, 1919–61. In his varied career he gave recitals as a solo pianist, especially of early English music, and spent two years as Albani's accompanist and afterwards 12 as Clara Butt's; he was then in great demand to accompany leading singers and instrumentalists. A fine teacher, he numbered among his pupils Denis Matthews, Peter Katin, Nina Milkina, Alan Richardson, John Hunt and Noel Mewton-Wood. He edited, with Tovey, the Associated Board edition of Beethoven's sonatas and published many transcriptions of early English music, as well as a few original piano pieces and songs. His recordings include Delius's Cello Sonata with Beatrice Harrison. He was made an OBE in 1960.

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FRANK DAWES

Craxton, Janet (*b* London, 17 May 1929; *d* London, 18 July 1981). English oboist, daughter of HAROLD CRAXTON. After studying at the RAM (1945–8) and at the Paris Conservatoire (1948–9), she became principal oboe of the Hallé Orchestra in 1949. She also served as principal of the London Mozart Players (1952–4) and the BBC SO (1954–63). In 1967 she formed the London Oboe Quartet, which gave many concerts and broadcasts; she was also a member of the London Sinfonietta and played in the Da Vina Trio and in a duo with her husband Alan Richardson. A polished and reliable artist, with a particular gift for chamber music, she was entrusted with the first performance of works by Vaughan Williams (*Ten Blake Songs*), Berkeley, Rawsthorne, Lutyens, Maconchy and Rainier, and made a number of recordings. At the time of her death she was principal oboe at Covent Garden and professor at the RAM; to the latter institution she left a collection of music, including autograph manuscripts and marked parts of works in her repertory.

JOHN WARRACK/R

Cray, Robert (*b* Columbus, GA, 1 Aug 1953). American blues and soul guitarist, singer and songwriter. The most assured composer among a younger generation of black American guitarists, Cray's influences included the veteran blues player Albert Collins and also the blues rock guitarists Jimi Hendrix and Peter Green, and Steve Cropper, the soul music specialist of Booker T and the M.Gs. From the formation of the first Robert Cray Band (1974) he leavened his fluent blues guitar cadences with a vocal style which owed more to soul than blues. In 1985 he recorded the album *Showdown!* with Albert Collins, one of his early heroes, and the blues guitarist and singer Johnny Copeland. Cray's first international recognition came with the album *Strong Persuader* (1986). This was followed by *Don't Be Afraid of the Dark* (1988) and *Midnight Stroll* (1990), where Cray was accompanied by the Memphis Horns, who had done many soul recordings for the Stax label. By 1999 and the album *Take Your Shoes Off*, he had evolved a new stylistic synthesis which paid equal tribute to the Southern soul stylist O.V. Wright and the blues guitarist B.B. King. His compositions *Bad Influence* and *Phone Booth* have been recorded by Eric Clapton and Albert Collins respectively; he co-wrote *Old Love* with Clapton and has recorded vocal duets with Tina Turner.

DAVE LAING

Cream. English rock group. It was formed in London in 1966 by Ginger Baker (*b* London, 19 Aug 1940; drums), Jack Bruce (*b* Glasgow, 14 May 1943; bass guitar, vocals and harmonica) and ERIC CLAPTON (electric guitar and vocals). Each member came to the group as an established virtuoso: Clapton from John Mayall's Bluesbreakers, Baker from the Graham Bond Organisation and Bruce from Manfred Mann. The name Cream was a boast about their collective talents. The group played blues, covering such standards as Willie Dixon's *Spoonful* and Robert Johnson's *Crossroads*, but Clapton was the only blues purist in the group and even he acknowledged the need to move in other directions, especially after hearing Hendrix. The group's most enduring songs are those in which a new rock style was forged: blues-based riffs, often played in octaves by Clapton and Bruce (as in *Sunshine of Your Love*), slow tempos, and a heavy bass and drum sound. There is also a type of Cream song that can be considered a model for progressive rock, breaking out of conventional forms, employing more complex harmonies and in some cases further instrumentation; some of the studio songs on *Wheels of Fire* fall into this category. As the group's principal songwriter, Bruce collaborated with the London poet Pete Brown, whose psychedelic lyrics in songs such as *White Room* and *SWLABR* are also a trademark of the band.

Bruce's lead vocal style was substantially different from that of later rock singers: his clean timbre, relatively low range juxtaposed with his use of falsetto (which he employed for contrasting sections of songs including *White Room* and *Strange Brew*), vibrato and rubato style are derived more from jazz than from blues shouters, who were so influential in shaping other rock singers. Baker was an inventive drummer, comparable to Led Zeppelin's John Bonham in terms of power (especially the kick drum sound), but generally busier. One example of Baker's subtlety can be heard in *Politician* (especially the live version on *Goodbye*), in which his syncopated accentuation of the riff sometimes suggests a change in metre. It has been remarked that in the studio and in live performances Cream was in fact two different bands. In the latter situation, they would indulge in extended improvisation, either as individuals or collectively; 'Spoonful' from *Wheels of Fire* is a particularly good example of their collective improvisation.

Before disbanding in 1968, the group recorded two studio albums, *Fresh Cream* (1966) and *Disraeli Gears* (1967), and two that combined studio and live tracks, *Wheels of Fire* (1968) and *Goodbye* (1969), all for Polydor records. Two further live recordings were also released in 1970 and 1972. Cream was important to the history of rock because of their emphasis on virtuosity,

and as the first power trio, upon which subsequent rock bands such as the Police and Rush were based.

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SUSAN FAST

Creation. British record company. It was set up in 1984 by Alan McGee, a former British Rail clerk, and Dick Green. Creation's first signing was the Jesus and Mary Chain, whose single *Upside Down* sold more than 50,000 copies in Britain, a sizable hit for a fledgling independent label. Creation acquired a reputation for developing the hottest indie bands with Primal Scream, Ride and My Bloody Valentine their main acts. However, by 1993 the label had debts of over £1 million, and McGee and Green sold a 49% stake of the company to Sony for £3.5 million, assuring the label's future. That same year McGee saw a support gig by the unknown band Oasis in 1993 and signed the band on the spot; Oasis became the label's leading group and by 1998 had sold more than 27 million records. Apart from the hit indie band Super Furry Animals, all the band's new talent was discovered by McGee and the label remained very much driven by his passions. In the late 1990s McGee became a powerful voice within the industry and participated in a number of think-tanks such as the Creative Industries Taskforce and the Music Industry Forum, which advise the government on issues affecting the British music industry. By the late 1990s Creation had also founded its own dance label, Eruption, run by the disc jockey and journalist Kris Needs. In July 2000 Creation closed down after McGee left to form a new label, Poptones.

DAVID BUCKLEY

Crébillon, Prosper Jolyot de (*b* Dijon, 13 Jan 1674; *d* Paris, 17 June 1762). French dramatist. He studied law at Dijon and by 1703 was living in Paris. He became a member of the Académie Française in 1731 and was appointed theatre censor in 1735. His nine tragedies, based on subjects from classical antiquity, are melodramatic and exploit violence and romantic entanglements; they were highly regarded during his lifetime. *Idoménée* (1705), his first work, was a source for Campra and Danchet's *Idoménée*, which in turn served for Mozart and Varesco's *Idomeneo*. His masterpiece, *Rhadamiste et Zénobie*, was first performed in 1711; there are notable similarities between it and Metastasio's *Zenobia*, as also between Crébillon's *Xerces* (1714) and Metastasio's *Artaserse*. Other plays by Crébillon on which operas were based were *Semiramis* and *Pyrrhus*. Crébillon's son Claude-Prosper (1707–77) was also a playwright; he was theatre censor from 1774 to 1777.

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ALISON STONEHOUSE

Crécelle (Fr.). *See* RATCHET.

Crecquillon [Crequillon, Cricquillon, Crequillonis, Carchillion, Krequilon etc.], **Thomas** (*b c*1505–15; *d* ?Béthune, ? early 1557). Franco-Flemish composer. He was one of the leading Franco-Flemish composers of the post-Josquin generation.

1. LIFE. Crecquillon was a priest and an MA. He spent most of his known career as a member of the Emperor Charles V's grand chapel. His activities before he joined the chapel are unknown, though it has been stated (*BNB*) that he taught music at Regensburg and that it appeared he had charge of certain musical functions at the choir-school of the church of Our Lady, Antwerp. These statements cannot now be confirmed, although some motets are consistent with his having worked in Antwerp. Other pieces give grounds for supposing that he may also have worked in the vicinity of Tournai at some period before his imperial service.

The earliest document to mention Crecquillon is a list (dated December 1540) of court and chapel members in order of precedence for benefices within the imperial gift (now in the Archives Générales du Royaume de Belgique, Brussels). Crecquillon is named as 'maistre de la chapelle' three times and had apparently succeeded Adrian Thibault *dit* Pickart at some time after August 1538. His position is also stated on the title-page of Susato's *Tiers livre de chansons* (RISM 1544[11]). The suggestion that he succeeded Gombert as *maître des enfants* is unfounded. It appears that the imperial chapel was reorganized in 1545, and Crecquillon probably then relinquished the position of *maître de chapelle*, which was united with that of *maître des enfants*, with Cornelius Canis assuming the combined role. In the later 1540s Crecquillon was officially a singer and a chaplain (one of the most senior members of the chapel); he seems also to have been recognized as unofficial court composer, like Gombert some years earlier. The documentary record suggests strongly that Crecquillon retired from service in 1550; he had definitely done so by 1555, when he was described as a former singer of the chapel.

According to the 1540 list, Crecquillon was granted a benefice in Termonde and expectatives in Béthune and Turnhout. Vander Straeten cited a document of 1550 concerning a benefice at St Pierre, Leuven, and Fétis described archival notices that recorded Crecquillon's resignation in 1552 as canon of St Aubain, Namur, in favour of a canonicate at Termonde. That in turn was vacated in 1555, when he gained a canonicate at Béthune. He probably died early in 1557, for in March of that year his successor in Béthune was named. Crecquillon may have fallen victim to the plague that ravaged the city at that time, although the date of his retirement together with his probable age suggest that his health was poor. He was certainly dead by 1566, when Guicciardini (*Descritione di tutti i Paesi Bassi*) listed him among deceased musicians.

Crecquillon's date of birth may be estimated from several circumstances. The earliest known appearance of a work by his is in a manuscript dated 1536–40 (*D-Mu* 4° Art.401), but the publication of many of his works by Susato from 1543 onwards suggests a well-established

composer, as do several of his most mature works, which date from no later than 1545–6, and his apparent retirement in 1550. However, Jakob Paix, in a collection (RISM 1589[17]) in which the motets were printed 'in the order in which the composers lived' (though with some anomalies), placed him following Clemens non Papa and Hollander, both thought to have been born about 1510–15. Crecquillon's place of birth is unknown, although his motet *Quaeramus cum pastoribus* may suggest a connection with France (see below).

As a member of the imperial chapel, Crecquillon would have travelled with Charles V's entourage on the emperor's extensive peregrinations. He is likely, therefore, to have been in Spain from November 1541 to May 1543, and he is known to have been in the German parts of the empire in 1545 and in 1546–8. Those journeys may have assisted the wide dissemination of his music.

2. Works. Crecquillon's vast output includes 12 masses, over 200 chansons, and approximately 125 motets (including two Lamentations cycles). During his lifetime only one volume devoted to his music was published, Susato's *Tiers livre de chansons* (RISM 1544[11]), which also contains a *réponse* by Jean Lecocq to one of Crecquillon's chansons. After his death, Phalèse published two volumes of motets (Leuven, 1559, 4/1572; Leuven and Antwerp, 1576). The rest of his works appeared in printed anthologies and manuscripts (usually derived from printed sources) from the 1540s to the mid-17th century. After Clemens non Papa, his works probably circulated more widely than those of any other Netherlandish composer of his generation.

Crecquillon is best known as a composer of French chansons, most often for four or five voices. Several were among the most widely disseminated of the 16th century, especially *Alix avoit aux dens*, *Pis ne me peult venir*, *Pour ung plaisir* and *Ung gay bergier*. Susato and Phalèse published more by him than by any other composer, ranking him above Lassus, Manchicourt, Gombert and Clemens as a composer of secular music. Styles range from the essentially chordal, declamatory pieces in the manner cultivated in France (e.g. *Amour partez je vous donne*) to typically Netherlandish contrapuntal works in which each line begins with its own point of imitation (e.g. *Contentement combien que soit*). Most often a mixture of the two styles is found. They were viewed as ideal models for instrumental canzonas during the second half of the 16th century; *Ung gay bergier* survives in 28 arrangements for lute or keyboard. *Toutes les nuictz* appears in a copy of a painting by Hieronymus Bosch, *Concert dans l'oeuf*, in the Musée des Beaux-Arts, Lille.

The texts of Crequillon's chansons repay attention. 36 poems by 11 poets have been identified. The most prominent are Clément Marot (13 chansons), his father Jean Marot (12) and Mellin de Saint-Gelais (3). The authors of most of the poems, however, are unknown. The chanson texts are often excerpted from longer poems such as rondeaux, but the borrowing may be less straightforward than simply using a refrain; it is often a stanza from within a poem or a selection of lines from various stanzas, not necessarily in order. Details may likewise be altered to adapt a poem for some specific purpose: for example, Clément Marot's *Dedans Paris ville jolie* becomes *Dedens Tournay ville jolie*. In other cases obscene texts have been cleaned up; for instance, in *Alix avoit aux dens* a gentleman proposes an unorthodox treatment for his lady's toothache; in the parent poem the theme was developed at greater length and specificity. These and other details suggest that chansons were written for particular occasions or for individuals whose identities are not usually discernible. At least 38 chansons belong to *chanson–réponse* pairs, sometimes with yet a third piece, a *réplique*. In some cases these are all by Crecquillon, but often another composer wrote one of the chansons. There are usually musical or textual similarities, sometimes quite subtle ones.

No less important than his chansons are Crecquillon's motets, which are paradigmatic of the mid-16th-century contrapuntal style. Nearly all are constructed of a series of points of imitation, one for each segment of text. They range from three to eight voices, although four- and especially five-voice works predominate. Among them three were especially widely disseminated: *Domine, da nobis auxilium* and *Domine deus omnipotens* for six voices, and *Pater, peccavi in caelum* for eight. Most are based upon biblical or liturgical texts, but these are sometimes altered, apparently to suit them for a special purpose. A number of motets employ the repetition scheme *aBcB* characteristic of responsories, widespread in the mid-16th century, but most do not involve exact repetition. Cantus-firmus motets are rare, but occasionally a chant is either paraphrased or quoted. Dissonance is at times used expressively, and some motets display a sense of form that transcends the basic method of construction (e.g. *Adiuva nos Deus*). More homophonic passages are used in a few motets to great effect, demonstrating a developed harmonic sense. A number of Crecquillon's motets appeared in collections ordered by mode; however, as with many of his contemporaries, the extent to which he used mode for affective or other purposes is unclear. A few motets celebrate individuals, for example *Caesaris auspiciis magni* (lament for a general in Charles V's army) and *Cur Fernande pater* (in memory of the Polish Queen Elisabeth, daughter of Ferdinand I). Others may be linked to events within the imperial circle, such as *Philippe qui videt me*, *Quis te victorem dicat* and *Honor virtus*, all probably written for formal entries during Philip of Spain's tour of the Low Countries in 1549. Several motets call for peace, apparently reflecting Charles V's long quest for internal and external tranquillity. In *Ave byssus castitatis*, up to the last line the words are in alphabetical order.

With the exception of the *Missa 'Kain [Adler] in der Welt so schon'*, based upon a lied cantus firmus, Crecquillon's masses are parodies of chansons and motets. The earlier ones, such as the four-voice works published by Susato in 1545 and 1546, tend to alternate more or less literal quotations with freely composed material. In later works borrowed material is treated more flexibly and is more carefully integrated with new music. Probably his finest masses are the *Missa 'Domine da nobis auxilium'* and *Missa 'Domine Deus omnipotens'*, both for six voices. The *Missa 'Kain [Adler] in der Welt'*, in common with the 12-voice chanson *Belles sans per* and a number of motets by Canis, Manchicourt, Appenzeller and others, uses a cantus firmus with Habsburg associations. It seems highly probable that these works were written for the marriage of Philip of Spain to Doña Maria of Portugal in 1543.

Although Crecquillon spent all of his documented career at the court of Charles V, his music has links with

the French court. In addition to poems by Jean and Clément Marot and Saint-Gelais, he set François I's own poem *Las qu'on cogneust*. Of particular interest is *Se Salamandre en flamme vit*: the salamander was a particular emblem of François I, though the poem itself is a translation of an Italian sonnet by Serafino dall'Aquila. Several chansons borrow musical material for words set by Claudin de Sermisy (e.g. *Il me suffit*) and other French composers. Finally, the six-voice motet *Quaeramus cum pastoribus* is a parody of Jean Mouton's four-voice composition on that text. Most of these French connections may have arisen from the requirements of Charles V's diplomacy or from the emperor's family relations, but the last gives some reason to consider a more direct personal link with Crecquillon.

Crecquillon was recognized by his contemporaries, among them Hermann Finck, Coclico and Venegas de Henestrosa, as one of the most important Franco-Flemish composers between Josquin and Lassus. As late as the beginning of the 17th century, Cerone praised Crecquillon along with Rore and Willaert as composers worthy of emulation. His works were adopted as models for parody masses by such composers as Guerrero, La Hèle, Lassus or Vaet, Lockenburg (twice), Paix, Rogier and Szadek. Along with Gombert, Clemens non Papa and Willaert, Crecquillon belongs to the group of musicians who made pervading imitation the central musical technique of the 16th century. Although some works sound pedestrian, his best rank with the finest of his distinguished contemporaries. They deserve more attention from scholars and performers.

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MASSES

Missa 'Congratulamini', 4vv, H ii, 18 (on Sermisy's motet)
Missa 'D'amours me plains', 4vv, H i, 1 (on Pathie's chanson)
Missa 'Domine da nobis auxilium', 6vv, H iv, 1 (on his own motet)
Missa 'Domine Deus omnipotens', 6vv, H iv, 43 (on his own motet)
Missa 'Doulce memoire', 4vv, H ii, 1 (on Sandrin's chanson)
Missa 'D'ung petit mot', 5vv, H iii, 90
Missa 'Je prens en grê', 4vv, H i, 73 (on ?Clemens's chanson)
Missa 'Kain [Adler] in der Welt so schon', 4vv, H i, 25 (c.f. T of a lied)
Missa 'Las il fauldra', 4vv, H i, 53 (on his own chanson)
Missa 'Mort m'a privé', 5vv, H iii, 1 (on his own chanson)
Missa 'Pis ne me peult venir', 5vv, H iii, 33 (on his own chanson)
Missa 'Se dire je l'osoie', 5vv, H iii, 61 (on Appenzeller's chanson)

MOTETS

Liber septimus cantionum sacrarum, 4vv (Leuven, 1559, 4/1572) [1559]

Opus sacrarum cantonium, 4–6, 8vv (Leuven and Antwerp, 1576) [1576]

Accende lumen sensibus, 5vv, H vi, 1 (=2p. of Veni creator); Adiuva nos Deus, 5vv, H vi, 4; Andreas Christi famulus, 8vv, H v, 1 (also attrib. Morales); Ave byssus castitatis, 5vv, H vi, 10; Ave corona virginum, 5vv, H vi, 21; Ave salutis janua, 6vv, H v, 21; O virgo generosa, 5vv, H vi, 28; Ave verbum incarnatum, 5vv, H vi, 42; Ave virgo gloriosa (i), 5vv, H vi, 48; Ave virgo gloriosa (ii), 5vv, H vi, 57

Beata es Maria, 5vv, H vi, 67; Benedicite, Dominus, 4vv, H xi, 1, M iii, 62; Caesaris auspiciis magni, 6vv, H v, 34; Carole magnus erat, 5vv, H vi, 81 (in honour of Charles V); Christus factus est, 5vv, H vi, 90 (also attrib. Lupi); Cognoscimus Domine, 4vv, H xi, 7, M ii, 1; Confessor Domine, 5vv, H vi, 97; Congratulamini mihi omnes, 5vv, H vi, 103 (also attrib. Hollander); Congregati sunt inimici nostri, 6vv, H v, 40; Cor mundum crea in me, 4vv, H xi, 20, M iii, 30; Cum inducerent puerum Jesum, 5vv, H vi, 115; Cur Fernande pater, 5vv, H vi, 123 (funeral motet for Queen Elizabeth of Poland, *d* 15 June 1545)

Da pacem Domine, 5vv, H vii, 1 (also attrib. Clemens); Delectare in Domino, 4vv, H xi, 31, M iii, 74; Deus misereatur nostri, 5vv, H vii, 10; Deus virtutum convertere, 5vv, H vii, 21; Dirige gressus meos, 5vv, H vii, 29 (also attrib. Clemens); Domine da nobis, 6vv, H v, 53; Domine demonstrasti, 5vv, H vii, 39; Domine Deus exercituum, 4vv, H xi, 40, M ii, 114; Domine Deus omnipotens, 6vv, H v, 66 (also attrib. Lassus); Domine Deus qui conteris, 5vv, H vii, 48; Domine Jesu Christe, 5vv, H vii, 59; Domine ne meneris, 5vv, *GB-Lbl* 29246 (survives only in lute arr.); Domine Pater et Deus vitae, 4vv, H xi, 54, M ii 93 (also attrib. Clemens); Domine respice, 5vv, H vii, 69; Domini sunt cardines, 5vv, H vii, 79; Dum aurora finem daret, 5vv, H vii, 86; Dum [Cum] deambularet Dominus, 4vv, H xi, 63, M ii, 37

Ecce ego mitto vos, 4vv, H xi, 73, M iv, 9; Efficiamur Domine, 5vv, H vii, 92; Erravi sicut ovis, 4vv, H xi, 85, M iii, 54; Exaudiat te Dominus, 5vv, H vii, 101; Expurgate vetus fermentum (i), 5vv, H vii, 114; Expurgate vetus fermentum (ii), 5vv, H vii, 123; Expurgate vetus fermentum (iii), 5vv, H vii, 133 (survives only in arr.); Factus est repente, 4vv, H xi, 94, M ii, 11; Factus est repente, 5vv, H viii, 1; Felix namque es, 4vv, Hxi, 100 (inc.); Gabriel angelus, 4vv, H xi, 107, M iii, 102 (also attrib. Clemens); Gratias agimus tibi, 3vv, H v, 110; Heu mihi Domine, 5vv, H viii, 10; Honor virtus et potestas, 5vv, H viii, 18

Impetum inimicorum ne timueritis, 4vv, H xi, 116, M iii, 48; Ingemuit Susanna, 4vv, H xi, 124, M ii, 16; Invocabo [Invocavi] nomen tuum, 5vv, H viii, 27 (also attrib. Canis); Joannes est nomen eius, 5vv, H viii, 36; Job tonso capite, 4vv, H xii, 1, M iii, 23; Jubilate Deo omnis terra, 4vv, H xii, 9, M iii, 68; Justum deduxit Dominus, 4vv, H xii, 16, M ii, 83 (also attrib. De Latre); Lamentationes Jeremiae, 4vv, H xii, 27; Lamentationes Jeremiae, 5vv, H viii, 46; Laudem dicite Deo, 5vv, H viii, 77; Litany (lost; in inventory of music in *E-TZ*)

Magna et mirabilia, 6vv, H v, 80; Memento salutis aucthor nostri, 5vv, H viii, 83; Ne projicias me, 5vv, H viii, 93; Nigra sum sed formosa, 5vv, H viii, 102 (also attrib. Clemens); Nihil proficiet inimicus, 5vv, H viii, 113; Nos autem gloriari oportet, 5vv, H viii, 122 (also attrib. Lupi); Numen inesse tibi, 5vv, H viii, 134

O beata infantia, 4vv, H xii, 47, M iv, 57; O constantia martyrum, 5vv, H ix, 1; O lux beata Trinitas, 4vv, H xii, 56, M iv, 6 (2p. = Te mane laudum); Ornatam monilibus, 5vv, H ix, 15; Os loquentium iniqua, 4vv, 1553[9], M iii, 110 (also attrib. Clemens; = Practicantes mali); O virgo generosa, 5vv (= Ave stella matutina); Pater peccavi in caelum, 4vv, H xii, 60, M iv, 37; Pater peccavi in caelum, 8vv, H v, 10 (also attrib. Clemens); Peccatem mea (lost; see *Vander StraetenMPB*, viii, 360); Peccantem me quotidie, 3vv, H v, 113; Philippe qui videt me, 5vv, H ix, 26; Practicantes mali, 4vv, H xii, 71, M iii, 8; Praemia pro validis, 5vv, H ix, 30 (in honour of Maximilian von Egmond, Duke of Buren)

Quae est ista quae ascendit, 4vv, H xii, 79, M iii, 39; Quaeramus cum pastoribus, 6vv, H v, 83; Quicquid agas, prudenter agas, 4vv, H xii, 90, M iii, 131; Quicquid appositum est, 3vv, H v, 115; Quicunque baptizati, 5vv, H ix, 47; Quid gloriaris in malicia, 4vv, H xii, 93, M iii, 15 (also attrib. Gombert); Quis te victorem dicat, 5vv, H ix, 57 (in honour of Charles V); Recordare Domine, 4vv, H xii, 102, M iv, 19; Respice quaesumus, 6vv, H v, 95

Salvatorem expectamus, 5vv, H ix, 69; Salve crux sancta, 4vv, 1559, M ii, 45; Salve festa dies, 4vv, 1559, M ii, 77; Salve salutis unica spes, 4vv, *NL-Lu* 1441, M iv, 46; Sancta Maria virgo virginum, 5vv, H x, 1; Servus tuus ego sum, 4vv, 1548[2], M ii, 23 (also attrib. Canis); Sicut lilium inter spinas, 5vv, H x, 12; Signum salutis pone Domine Jesu, 5vv, H x, 21 (also attrib. Arcadelt); Sint lumbi vestri precinti, 5vv, H x, 28; Sub tuum praesidium, 5vv, H x, 40; Sum tuus in vita, 4vv, 1546[8], M iii, 1; Surge Badilo, 5vv, H x, 46; Surge illuminare Jerusalem, 4vv, 1548[2], M iii, 82 (also attrib. Canis, Clemens); Surge propera amica mea, 4vv, *D-Mu* 401; Surgens Dominus noster, 5vv, H x, 56

Te Deum laudamus, 5vv, H x, 65; Te Deum Patrem ingenitum, 5vv, H x, 73; Te mane laudum carmine, 5vv, H x, 79 (=2p. of O lux beata); Terribilis est locus iste, 5vv, H x, 82; Unus panis et unum corpus, 4vv, 1553[9], M ii, 68 (also attrib. Clemens)

Veni Creator Spiritus, 4vv, *D-ERu* 473/2, M iv, 1 (2p. = Accende lumen); Veni in hortum meum, 5vv, H x, 91; Venite et videte, 5vv, H x, 103; Verbum caro factum est, 4vv, 1547[5], M ii, 54; Verbum caro factum est, 6vv, H v, 101; Vidi civitatem sanctam Jerusalem, 4vv, 1559, M ii, 31; Vidit Jacob scalam, 5vv, H x, 112; Virgo ante partum, 4vv, 1576, M ii, 110; Virgo gloriosa semper (i), 4vv,

1554[4], M ii, 59 (also attrib. Canis); Virgo gloriosa semper (ii), 4vv, 1548[2], M iii, 91; Zachaee festinans descende, 4vv, 1553[8], M ii, 101

SECULAR

for 4vv unless otherwise stated

Le tiers livre de [37] chansons, 4vv (Antwerp, 1544[11])

Adieu l'espoir ou mon ceur aspiroit, H xiv, 4 (*réponse* to Clemens: Misericorde); A jamais croy qu'il en soit la pareille, 5vv, H xix, 1; A la fontaine du prez, 3vv, 1552[10]; Alix avoit aux dens, H xiv, 7; Allez soubdain mon desir amoureulx, H xiv, 12; Amour a faict, H xiv, 17; Amour au cueur me poingt, H xiv, 20; Amour et craincte et esperance, H xiv, 25; Amour et Foy, H xiv, 29; Amour et moy avons faict accoinctance, H xiv, 33; Amour le veult, H xiv, 37; Amour partez je vous donne la chasse, H xiv, 39 (*réponse* Au dieu d'Amours); A tout jamais d'ung vouloir immuable, H xiv, 45; Au Dieu d'Amours j'en quicte et rens les armes, H xiv, 42 (*réponse* to Amour partez); Au monde n'est plus grant solas, H xiv, 49; Au tamps present, H xiv, 53; Avant l'aymer, 3vv, 1552[10]; A vous aymer veulx mettre mon entente, H xiv, 56; A vous en est de me pouvoir guarrir, H xiv, 59; A vous parler je ne puis, H xiv, 62 (*réponse* Dame d'honneur)

Belle donne moy ung regard, 5vv, H xix, 10; Belle sans per, 12vv, Whalley, Stonyhurst College Library, Ms. B.VI.33, arr. for 2 kbd ed. in MME, ii (1944), 158; Ce fut amour, 5vv, H xix, 15; Cerchant plaisir, 1555[21] (*réponse* to D'ung seul regart (ii)); Cessez mes yeulx, H xiv, 69 (*réponse* J. Louys: Cessez mes yeulx); C'est à grand tort que Fortune incensee, H xiv, 79 (*réponse* Contrainct je suis); C'est à grand tort que moy povre j'endure, 3vv, 1560[7]; C'est à grand tort qu'on dict que le penser, H xiv, 86; C'est en amour une peine trop dure, 5vv, H xix, 20; Comment mes yeulx auriés vous bien promis, H xiv, 90 (*réponse* Nous ne nyons; *réplique* Le ceur cruel); Content desir, 3vv, 1552[10] (= Du faux desir, 1577[2]; *réponse* Vivre ne puis); Contentement combien que soit grant chose, H xiv, 102; Content ou non, 5vv, H xix, 24; Contrainct je suis, H xiv, 83 (*réponse* to C'est a grand tort que Fortune); Crainte et Espoir, 5vv, H xix, 29

Dame d'honneur, H xiv, 65 (*réponse* to A vous parler); Dames d'honneurs, H xv, 4; Dame Venus d'amour deesse, H xv, 1; Dedens Tournay ville jolie, H xv, 8; Demandez vous qui me faict si joyeulx, H xv, 12; De moins que riens, 3vv, 1552[10] (also attrib. Clemens); Des herb ais assés belle, H xv, 17; Desir me veult, H xv, 20; Dictes pourquoy, 5vv, H xix, 34; Dont vient cela, 5vv, H xix, 38; Du cueur le don, H xv, 23; D'ung petit mot en deux, H xv, 25; D'ung seul regard mort (i), H xv, 28; D'ung seul regart mort (ii), H xv, 33 (*réponse* Cerchant plaisir)

Elle voyant l'ennuy, H xv, 40; En attendant d'amour, H xv, 44 (*réponse* En attendant vous perdez); En attendant secours, H xv, 56; En attendant vous perdez, 1552[8] (*réponse* to En attendant d'amour); En desirant ce que ne puis avoir, H xv, 59; En esperant espoir, H xv, 62; En languissant je consomme mes jours, 3vv, 1560[7]; En languissant je consomme mes jours, 5vv, 1550[13]; Entre vos mains, H xv, 64; En vous voyant, H xv, 67; Fortune helas tu fais mal ton debvoir, H xv, 73; Fortune hellas que te peult profiter, H xv, 77; Grant heur seroit, H xv, 86; Grüss dich Gott mein Künigund, 5vv, H xix, 48; Guerissiés moy du mal, H xv, 90; Hastes vous de moy, 3vv, 1552[10]; Il me suffit, 5vv, H xix, 54 (on Sup of Sermisy's chanson)

J'ai veu le temps, H xv, 95; J'ay veu sans yeulx morir ung mort, 5vv, H xix, 58; Jamais en ce mond, H xv, 93; Je changeray quelque chose, H xv, 98; Je changeray quelque chose, 5vv, H xix, 62; Je n'ay point plus, H xv, 101; Je ne desire aymer, H xv, 104 (*réponse* Le cueur le corps); Je ne fais riens, H xv, 110; Je suis aymé, 3vv, 1552[10], f. 4v; Je suis aymé, 3vv, 1552[10], ff.23v–24r; Je suis aymé, 5vv, 1545[14] (also attrib. Lassus); Je suis content, H xv, 114; Jour desiré qui te pouldroit attendre, H xv, 116; Jour desiré qui te pourra attendre, 3vv, 1552[10]; Joyeusse suis, H xv, 120

La mort bien je desire, 1562[3] (*réponse* to Plus je ne sçay); La mort par moi, 1553[19] (canonic T only); L'ardant amour souvent, 1554[21] (*réponse* Taire et souffrir); L'arras tu cela Michault, 1543[14]; Las il fauldra, 1544[11]; Las je cognois (i), 1544[11]; Las je cognois (ii), 1545[16]; Las qu'on cogneust, 1543[14]; Las veuille moy nommer, 1552[13]; Le ceur cruel a sa mort plus veult tendre, H xiv, 87 (*réplique* to Comment mes yeulx, *réponse* Nous ne nyons); Le corps absent, 1552[30]; Le corps se plaint, 1552[7] Le cueur, le corps, 1556[17] (*réponse* to Je ne desire aymer); Le cueur, le corps, 1552[7] (A and B only); Le doux baiser, 1545[16]; Le monde est tel pour le present, 5vv, H xix, 78; Le patient et patiente, 1554[22]; Les yeux fichez (i), 1552[7] (A and B only); Les yeux fichez (ii), 1552[7] (A and B only); Le triste cueur, 1544[10]; Le trop long temps qu'ay esté sans te veoir, 3vv, 1552[10]; L'oeil dict assés, 3vv, 1552[10] (= Mon cri Seigneur, 1577[2]); Loing de tes yeulx, 5vv, H xix, 82; Loingtain d'espoir banni, 1544[11]

Medecin ne fauldroit, 1556[18]; Mi levay pour ung matin, 1556[19]; Mon bon voloir, 1544[11] (*réponse* Mon bon voloir, 1552[9]; also attrib. Manchicourt); Mon ceur, mon corps, 1550[23]; Mon povre coeur, 1551[9]; Mort m'a privé, H xix, 86; Mort m'a privé, 5vv, 1545[14]; Mort ou mercy en languissant, 1552[7]; Ne pouldroit on par bon moyen, 1552[13]; Nous ne nyons ny le voulons pretendre, H xiv, 94 (*réponse* to Comment mes yeulx; *réplique* Le ceur cruel); O combien est malheureux le desir, 3vv, 1552[10] (also attrib. Clemens); Oeil esgaré, 5vv, H xix, 89; Oncques amour ne fut sans grand langueur (i), H xix, 94; Oncques amour ne fut sans grand langueur (ii), 1552[14]; Oncques amour ne fut sans grand langueur (iii), 1552[8]; Oncques amours ne fut sans grand langueur, 5vv, 1553[25]; O quel torment, 1552[14]; Or me traictes, 1552[13]; Or puis qu'amour, 1552[8] (A and B only); Or puis qu'Ennuye te tient en souffrance, 5vv, 1553[24] (*réponse* to O triste Ennuye); Orsus a cop, 1545[16]; Or vray Dieu, 3vv, 1552[10] (also attrib. Richafort; 4vv in *A-Wn*, 18811); O triste Ennuye, qui me tient en souffrance, 5vv, H xix, 99 (*réponse* Or puis qu'Ennuye); O volupte poison, 1552[7] (A and B only); O vrai Dieu qu'il est enuyeulx, 3vv, 1552[10]

Paine et travail en lieu d'esbatement, 5vv, H xix, 107; Pane me ami duche, Granada, Biblioteca Manuel de Falla Ms. 979 (= canción); Pardonnez moy ma dame, 5vv, H xix, 112; Par tous moyens, 1544[11]; Par trop souffrir, 1549[29]; Petite camusette, 7vv, 1572[2]; Petite fleur coincte et jolye, 1549[29]; Pis ne me veult venir, 5vv, H xix, 116 (also attrib. Willaert); Pleust or a Dieu, 1550[12]; Plus chaut que feu, 1552[9] (A and B only); Plus je ne sçay que dire, 1562[8] (*réponse* La mort bien je desire); Plus ne fault vivre, 1552[7] (A and B only); Plus que jamais non obstant, 1552[14]; Pour une hellas j'endure, 1552[12]; Pour ung plaisir, 1543[16] (*réponse* T. Susato: Si de present; also attrib. Sermisy); Pour vostre amour, 1544[11] (*réponse* J. Lecocq: Si aulcunement); Prenez pitié du mal, 1544[11]; Prestes moy l'ung de ces yeulx, 1544[11]; Puis que j'ay mis, 1544[10]; Puis que malheur me tient, 1552[15]; Puis que vertu en amour, 1544[11]; Puis que vous ayme, 1544[11]

Quand me souvient, 1554[22] (*réponse* Ung triste cueur); Qu'est il besoing, 1549[29] (*réponse* to Toutes les nuictz; *réplique* Tel est le tamps); Qui la dira la peine, *F-CA* 125–8; Qui la vouldra, 1552[15]; Quy veult du feu, 1544[11]; Rendes le moy mon cueur, 1544[11]; Resveillez vous, 1544[20]; Retirer il me fault, 6vv, *GB-Lbl* Roy.App.49–54; Sans la veoir, 5vv, H xix, 124; Se j'ai l'amour de celle, 4vv, 1552[19]; Se j'ay l'amour, 1552[9]; Se Salamandre en flamme vit, 1551[9], ed. in Blackburn; Servir la veulx et du tout luyt complaire, 5vv, H xix, 128; Si au partir, 1543[14]; Si des haulx cieulx, 1544[11]; Si grand beaulté, 4vv, 1544[11] (*réponse* Si la beaulté se perist); Si l'on me monstre affection, 1552[7] (A and B only); Si me tenez tant de rigueur, 3vv, 1552[10] (= Sentant du peché, 1577[3]); Si me tenez tant de rigueur, 6vv, 1545[14]; Si mon service a merité, 1543[14]; Si mon travail, 1544[11]; Si n'attempres ces yeulx, 1552[8]; Si parvenir, 1544[11]; Si pour aimans la lune, 1549[27]; Si pour aymer, 1549[29]; Soit bien ou mal contrainct, 1552[13]; Souvent je m'esbas, 1544[11]

Taire et souffrir, 1552[15] (*réponse* to L'ardant amour); Tant plus je pense, 1544[11]; Tant qu'en amours, 1544[11]; Tant seulement ton repos, 4vv, 1552[15] (*réponse* Tant seulemont ton amour); Tel est le tamps, 1549[29] (*réplique* to Toutes les nuictz, *réponse* Qu'est il besoing); Tiens nos deulx cueurs, 1544[11]; Ton gentil corps, 1544[11]; Toutes les nuictz, 1549[29] (*réponse* Qu'est il besoing; *réplique* Tel est le temps); Touttes les nuictz, 3vv, 1552[10]; Ung doulx nenny, 1549[19]; Ung gay bergier, 1543[16]; Ung souvenir en fermeté constante, 1554[22]; Ung sy tresgrandeur, 1552[7] (A and B only); Ung triste cueur, 1552[7] (*réponse* to Quand me souvient); Veu le grief mal, 1552[7]; Vivre en espoir, 5vv, H xix, 139; Vivre ne puis content, 3vv, 1552[10] (*réponse* to Content desir); Vostre rigueur veult doncques que je meure, 3vv, 1552[10] (= Donne secours, 1577[2]); Vous aves tort chascun vous blasmera, 1544[11]; Vous aves tort de luy estre contraire, 1556[19]; Voyant souffrir celle qui me tourmente, 1544[11]; Voyez le tort d'amour et de fortune, 1543[16]

DOUBTFUL WORKS

Missa 'Nisi Dominus', 4vv, H ii, 41 (probably by Manchicourt);

Domine ne memineris, 5vv, *GB-Lbl* 29246 (also attrib. Hollander); Nos autem gloriari oportet, 5vv, *A-Wn* 19189 (H viii, 122; also attrib. Lupi); Quam pulchra es, 5vv, 1554[5] (H ix, 41; probably by Benedictus); Quis dabit mihi pennas, 4vv, 1554[14] (also attrib. Clemens); Salve mater salvatoris, 4vv, 1556[2] (H ix, 77; also attrib.

Clemens; probably by neither Crecquillon nor Clemens); Verbum iniquum, 4vv, 1553[10] (M iii, 115; probably by Clemens); Viri Galilaei quid aspicientes, 4vv, *D-ROmi* 71/1 (probably not Crecquillon)

Amour hellas, on pas d'avantaige, 3vv, 1560[7] (probably not by Crecquillon); Aymer est ma vie en despit, 5 vv, H xix, 6 (also attrib. Clemens); Cerchant plaisir je meurs du mal d'aymer, 5vv, *NL-Uim* 3.L.16 (= Là me tiendray où à present me tien; probably by Hanache); En attendant le confort, 4vv, 1570[8] (probably by De Latre); Force sera si brief, 4vv, H xv, 70 (also attrib. Gombert); Garçon de villaige qui se vouloit marier, 4vv; H xv, 81 (also attrib. Clemens); Le temps qui court, 4vv, 1545[16] (also attrib. Richafort); Par trop aymer ma dame, 4vv, 1552[14] (also attrib. Manchicourt); Plaisir n'ay plus mais vis en desconfort, 5vv, H xix, 120 (possibly by Gombert); Puisque volez, 4vv, 1552[7] (probably by Clemens); Si j'ay l'amour, 4vv, ed. R.J. van Maldeghem, *Trésor musical: musique profane*, xxiv (1888), 26 (source unknown); Si variable oncques, 4vv, 1556[18] (probably by Lecocq); Si vous n'avez madame aultre voloir, 5vv, H xix, 133 (probably not by Crecquillon)

MISATTRIBUTED WORKS

Missa 'Mille regretz', 6vv, 1568[1] (by Morales); Missa 'Or pour combien est', 4vv, *DHgm* 1442 (= Missa 'Or combien est' by Clemens)

Adesto dolori meo, 5vv, *D-Dl* Pirna VII (by Clemens); Audi filia et vide, 5vv, 1555[5] (by Manchicourt); Ave Maria, 5vv, *NL-L* 1442 (also attrib. Gheerkin and Clemens; probably by Clemens); Beata es virgo Maria, 4vv, *D-Dl* Grimma 51 (also attrib. Lheritier, Verdelot, Clemens; probably Lheritier); Discite a me, 5vv, *Sl 9* (by Clemens); Domine Deus exercituum, 4vv, *Rp* 855–6 (probably by Clemens); Domine non est exaltatum, 5vv, *NL-L* 1441 (by Clemens); Ecce nos relinquimus, 4vv, *Lml* 1440 (by Maistre Jhan)

Inclita stirps Jesse, 4vv, *NL-L* 1441 (by Clemens); Jamais je n'euz tant de soulas, 4vv, Granada, Biblioteca de Manuel de Falla Ms. 975 (by Gombert); Jerusalem surge, 5vv, 1554[1] (by Clemens); Job tonso capite, 5vv, *GB-Ob* 1464 (also attrib. Clemens, Morales; probably by Clemens); Mane nobiscum, 5vv, 1554[16] (by Clemens); Nigra sum sed formosa, 5vv, 1555[2] (by Jachet of Mantua); Pastores loquebantur, 5vv, *NL-L* 1441 (by Clemens); Quis dabit mihi pennas, 4vv, 1554[14] (by Clemens); Super montem excelsum, 4vv, *D-AAst* 2 (also attrib. Manchicourt, Clemens; probably by Manchicourt); Super ripam Jordanis, 5vv, *LÜh* 203 (by Clemens); Tua est potentia, 5vv, 1583[4] (by Phinot)

Amour au cueur me poingt, 4vv, 1554[23] (by Waelrant); Amour hellas, 3vv, 1560[7] (by Ebrun); Auprês de vous/Dont vient cela/Le doulx acueil/Le content, 4vv, 1552[8] (not by Crecquillon); Cuydez vous que Dieu, 3vv, *D-Mbs* 1502 (by Richafort); Dieu me fault il tant de mal supporter, 5vv, 1535[25] (by Gombert); En attendant le confort de m'amye, 4vv, H xv, 44 (probably by DeLatre); Je changeray quoy qu'il m'en doibt advenir, 5vv, 1553[24] (possibly by Jean Louys); Je cherche autant amour et le desire, 4vv, 1552[8] (by Boyvin); Je prens en grey la dure mort, 4vv, 1578[24] (also attrib. Clemens, Janequin, Baston; probably by Clemens); La me tiendray, 5vv, *NL-Uu* 3.L.16 (= Cerchant plaisir, by Hanache, 1550[13]); Me retirer d'elle ne m'est possible, 6vv, 1560[5] (by Clemens)

Petite Giachet estant en la cuisine, 4vv, 1582[15] (by Courtois); Pour parvenir bon pied bon oeil, 4vv, 1572[12] (by Gombert); Puisqu'elle a mis, 4vv, 1544[12] (by Sermisy); Regret, ennuye, 5vv, *Uu* 3.L.16 (by Gombert); Revenez [Reviens] vers moy qui suis tant desolee, 4vv, 1552[29] (by Lupi); Tel en mesdit qui pour soy la desire, 4vv, 1636 (by Mittantier; *réponse* to Vous perdez temps); Torna, 4vv, 1588[31] (= Ce moys de may sur la rousee by Godart); Ung doulx regard ung parler amoureulx, 4vv, 1552[13] (by Manchicourt); Vous perdez temps de me dire mal d'elle, 4vv, 1636 (also attrib. Sermisy and Sandrin; not by Crecquillon; *réponse* Tel en mesdit)

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BARTON HUDSON, MARTIN HAM

Credo (Lat.; Eng. 'Creed'). Affirmation of Christian belief, sung as part of the Latin Mass between the Gospel and the Offertory. Three Latin Creeds have come down to us ('Apostles'', 'Nicene', 'Athanasian'), but the history of the texts is complex; the one used at Mass is that usually called 'Nicene'.

The original liturgical use of the Credo was at baptism, at a time when the articles of faith were delivered to the catechumens as part of their reception into the Church. (The use of the first person, 'I believe', is ascribed to these circumstances, for the phrase seems inappropriate to a communal affirmation at Mass.) The baptismal use of the Credo, or *Symbolum* as it was called in this function, lasted throughout the Middle Ages, and was incidentally responsible for the persistence of a Greek text in Latin manuscripts representing practices in northern France and Germany.

The Credo, in the so-called 'Nicene' (or 'Nicea-Constantinople') version (so called because it sums up the doctrines agreed at the Councils of Nicea, 325, and Constantinople, 381), was introduced into the eucharistic liturgy in the east early in the 6th century and soon afterwards into the Visigothic rite by the Council of Toledo (589). In both cases its introduction occurred in

the wake of doctrinal controversies, and with the intent of clarifying the belief to be shared by all participating in the Eucharist. Furthermore, in neither case was the Credo placed at its received position after the Gospel; in the Visigothic rite it preceded the *Pater noster*, and was to be said, not sung.

As part of the major revision of western liturgies and doctrine undertaken in the Carolingian reforms, the Council of Aix-la-Chapelle in 798 required the Credo to be sung at Mass, between the Gospel and the Offertory. For this purpose Alcuin (Charlemagne's liturgical adviser) pressed into use a new Latin translation that had just been made by Paulinus of Aquileia in 796; but Alcuin may well have had the idea for a sung Credo at Mass from an Irish practice of the 7th–8th centuries (which Alcuin would have known at York – see Capelle).

Smaragdus told how, when Charlemagne inquired of Pope Leo III, the latter sanctioned this use for the Franks, while taking exception to the addition of the 'filioque' which Charlemagne felt was necessary (the issue is still with us). The Credo was not actually incorporated into the Roman Mass, however, until the German Emperor Henry II required it of Pope Benedict VIII in 1014.

With characteristic enthusiasm and optimism for widespread liturgical reform, Charlemagne (or Alcuin) apparently envisaged the singing of the Credo in Latin specifically by the people. As has been pointed out, the singing of the long, complex Latin text, in a new version, by the northern peoples was an impossibility at first, and must have remained only an ideal in many places for centuries to come; but there is evidence of attempts at accommodation, including vernacular substitutes.

In any event, from 798 a new musical setting had to be provided, presumably that represented by the 'authentic' tone of Credo I in the *Liber usualis*. Huglo has shown that the melody of a Greek Credo, preserved in a 14th-century Cologne manuscript (*D-KNu* W.105), has certain important points of resemblance with Credo I and may have been its source. This is in itself believable, for a Carolingian adapter could have had access to a melody traditionally associated with the Greek text used at baptism; there are obscurities not yet explained, however, for manuscripts of the 10th and 11th centuries apparently preserve different melodies for the Greek Credo. Alternatively, the melody may have come straight from Aquileia along with Paulinus's text.

The tone for Credo I is documented first in the 11th century, and the connections between it and the antecedent of Huglo's melody current in 800 may well have been complex. Credos II, V and VI preserve variants – some more or less remote – of the formulae in Credo I and represent other medieval traditions of this common melody. Indeed, there are relatively few medieval settings that are completely new, a fact that reflects the persistence of the Carolingian ideal of a universal sung Credo.

Credo I recites on *g*, with an intonation rising from *e*; this first phrase is linked to a second by moving through *d*; the second phrase involves a rise to *a–b*♭; the terminal cadence, incorporated into the second phrase or placed in a separate third phrase as needed, is on *f–a–g*; but the last cadence (Amen) falls to *e* through a Carolingian Gloria in excelsis formula (Gloria I). The bipartite melodic formula is used throughout the text, but neither the formula itself nor the technique of adaptation bears much resemblance to 'psalm tones' as used for psalmody in the Franco-Roman Office; they are more closely related to the techniques of Gloria settings. And the nucleus (*e*) *g* (*a*) of the tone may be part of the old eucharistic G-tone postulated by Levy.

Paulinus of Aquileia's new text replaced the previous plural opening 'Credimus' with the singular 'Credo'. Vatican VI opens with 'Credimus' in the 11th-century source from which it was taken for the modern edition, *F-Pn* lat.887. So also does another member of the same melodic family found in the 11th-century *Pn* lat.776 (ed. D. Hiley, *Western Plainchant*, Oxford, 1993, p.170).

Credo IV, also known as the 'Credo cardinalis', is often found in manuscripts and printed books of the 15th century onwards with mensural notation (see illustration in Tack, 50).

The Credo is very rarely notated in early chant books, and in the manuscript tradition it remained apart for many centuries from the other chants of the Mass Ordinary. Unlike these chants, it was not usually susceptible to being troped. In the early 13th-century Circumcision Offices of Sens (*F-SEm* 46; ed. H. Villetard, *Office de Pierre de Corbeil (Office de la Circoncision) improprement appelé 'Office des fous'*, Paris, 1907) and Beauvais (*GB-Lbl* Egerton 2615; ed. W. Arlt, *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung*, Cologne, 1970), the Credo is farsed, that is, supplemented by phrases drawn from other liturgical chants, performed antiphonally with the phrases of the Credo. Credo VII of the Vatican edition is, in fact, the Sens Circumcision Credo stripped of its farse verses.

During the 14th century, however, the Credo seems to have acquired equal status with the other movements as far as polyphonic settings are concerned. There are polyphonic Credos in the so-called masses of Tournai, Toulouse and Barcelona, in Machaut's *Messe de Nostre Dame*, and in such collections as the Apt, Ivrea Codex and Old Hall manuscripts (*F-APT 16bis*, *I-IV*, *GB-Lbl* Add.57950).

For reasons not yet clear, the number of monophonic plainchant settings increased dramatically from the 15th century onwards. Miazga's catalogue (1976) lists 701, with over 400 new melodies in the 18th century alone. The fashion seems to have been particularly strong in Italy, Germany and Poland, principally among the religious orders. As many as 30 composers' names are known. The best known melodies are perhaps those in Henry Du Mont's *Cinq messes en plain-chant* (Paris, 1669; see Tack, 64–5). Many melodies bear names denoting their reputed place of origin or the pre-existing melody on which they are based. Many are mensural.

The two other Credo texts have less liturgical importance. The Athanasian Creed, *Quicumque vult salvus esse*, is said, not sung, at Prime. The Apostle's Creed, *Credo in Deum, patrem omnipotentem, creatorem caeli et terrae*, is a text for baptism dating back to the 3rd century; legend attributes its composition to the apostles themselves, each of whom contributed a phrase. The Apostle's Creed was said before Matins and Prime and again after Compline. Medieval musical settings are unknown except for a farsed setting in the Sens Circumcision Office. A memorable 13-voice canonic setting was made at the beginning of the 16th century by Robert Wilkinson of Eton College, where the text of the 12 apostles is combined with the start of the Compline

antiphon *Jesus autem transiens* (ed. F. Ll. Harrison, MB, xii, 1961).

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RICHARD L. CROCKER/DAVID HILEY

Creedence Clearwater Revival. American rock group. Its original members were John Fogerty (*b* Berkeley, 28 May 1945; vocals, lead guitar and keyboards), his brother Tom Fogerty (*b* Berkeley, 9 Nov 1941; *d* Scottsdale, AZ, 6 Sept 1990; rhythm guitar), Stu Cook (*b* Oakland, CA, 25 April 1945; bass guitar) and Doug Clifford (*b* Palo Alto, CA, 24 April 1945; drums). The group was formed by Tom Fogerty in El Cerrito, California, in 1959 as the Blue Velvets; the name Creedence Clearwater Revival was adopted in 1967. John Fogerty, the group's principal songwriter and by this time its leader, reacted against what he saw as the specious cult of instrumental virtuosity and mystical vagueness associated with psychedelic rock; he produced short, tightly arranged songs which drew on the early rock and roll, blues and country styles of Fats Domino, Carl Perkins, Elvis Presley, Howlin' Wolf and Little Richard. Fogerty's lyrics took the American South as a metaphor for freedom, and delineated an ethic of responsibility and compassion to counteract psychedelic hedonism. His singing, rough in style but fervently committed, and resonant guitar playing, with hard, distinct rhythms in fast tempos, characterized the music. The two albums *Creedence Clearwater Revival* (1968) and *Green River* (1969) presented a far-seeing account of the limitations and opportunities of American life.

Between 1969 and 1972 Creedence Clearwater Revival enjoyed considerable commercial success: it performed at the Woodstock Festival, toured Europe and made nine singles and five albums that reached the US top ten. The group disbanded in 1972, after which John Fogerty pursued a solo careeer.

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GREIL MARCUS

Crehore, Benjamin (*b* Milton, MA, ?18 Feb 1765; *d* Milton, 14 Oct 1831). American maker of string and keyboard instruments. He was especially noted for his pianos (which he was making by the 1790s), and may be said to be the founder of the New England piano industry. His earliest surviving instrument, however, is a large cello (or 'bass viol'), which, according to its label, was made by him in 1788.

Crehore lived and worked in Milton where, in a modest shop, he produced his instruments and trained the piano builders Lewis and Alphaeus Babcock and William and Adam Bent. Peter von Hagen, with his son, was Crehore's partner in music publishing, and in the sale and tuning of pianos, from May 1798 to June 1799. Von Hagen advertised the availability of a grand piano built by Crehore in 1799, one of the earliest documented instances of an American-made piano of this type. In 1801 Francis Mallet and Gottlieb Graupner advertised 'a large assortment of American Piano Fortes, manufactured by Benjamin Crehore', and in 1807 Graupner advertised a piano with a transposing keyboard 'made, under his direction, after a plan of the Germans, by Messrs Crehore and Babcock of Milton'. Crehore entered into a short-lived agreement with W.M. Goodrich in 1804 to make hybrid piano-organs. From about 1810 to 1814 he worked with the Babcocks and about two years later may have been semi-retired.

At least six cellos and seven square pianos by Crehore survive. The cellos have distinctive scrolls and body outlines. The five square pianos are similar in construction to English instruments of the period. Representative instruments are at the Museum of Fine Arts, Boston.

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CYNTHIA ADAMS HOOVER/DARCY KURONEN

Creighton, (Mary) Helen (*b* Dartmouth, NS, 5 Sept 1899; *d* Halifax, NS, 12 Dec 1989). Canadian folksong collector. She studied music for a short period at McGill University and was later a social worker and teacher in Guadalajara, Mexico. Inspired by her fellow Nova Scotian, W.R. Mackenzie, she began collecting maritime traditional folksongs in 1928, sometimes travelling on foot into remote areas to meet performers. In the 1930s Creighton was assisted with the musical transcriptions by the English musician Doreen Senior. During the 1940s Creighton studied at Indiana University and received three grants from the Rockefeller Foundation; she then worked for the National Museum of Canada (1947–67). An ardent preservationist, she recorded over 4000 songs in English, French, Gaelic, Micmac and German (see 'Canada's Maritime Provinces: an Ethnomusicological Survey', *EthM*, xvi, 1972, 404–14) and compiled folksong collections (*Gaelic Songs in Nova Scotia*, Ottawa, 1964/*R*; *Folksongs from Southern New Brunswick*, Ottawa,

1971). She also helped popularize folk traditions, organizing concerts of traditional music and encouraging performers such as the popular Redden family to appear in public. An expert on maritime folklore generally, Creighton was recognized for her work by numerous honours, including having an annual folk festival in Dartmouth named after her. Creighton's papers are in the public archives of Nova Scotia, Halifax and a list of writings was published in her autobiography *A Life in Folklore: Helen Creighton* (Toronto, 1975).

GORDON E. SMITH

Creighton [Crichton, Creyghton], **Robert** (*b* 1636/7; *d* Wells, 17 Feb 1734). English ecclesiastic and amateur composer. He was the son of Robert Creighton (1593–1672), professor of Greek at Cambridge, then Dean of Wells (1660) and finally Bishop of Bath and Wells (1670). The elder Creighton was probably the 'R. Cr.' who signed several pieces in a keyboard manuscript in the Bibliothèque Nationale (1186; *c*1635–8) and was responsible for compiling the volume. The younger Creighton was educated at Trinity College, Cambridge, becoming Fellow (1659) and professor of Greek (1666–72). From 1667 he was a prebendary of Wells Cathedral and held several benefices before and after he became precentor in 1674. He was also one of the king's Chaplains in Ordinary, and received the DD degree in 1678.

As precentor of Wells, Creighton was well placed to indulge his talents as a church composer. Though an amateur, he was scarcely inferior to the general run of his contemporaries, and thus comparable with Henry Aldrich, at least as a composer of services, of which there are nine. These services exist in a variety of sources and await careful reconstruction (see Bumpus and Warren). His E♭ service was printed in Rimbault's *Cathedral Music* (1847), the service in B♭ in Ouseley's *Cathedral Services* (1853). Both are respectable examples of the genre. The anthem *I will arise* has also been highly praised, though possibly because it is a canon 3 in 1 rather than for any other musical qualities. The 3- and 4-part instrumental pieces in the autograph manuscript *GB-Lbl* Add.37074 are written in C and D major and appear to be in the nature of composition exercises. On this evidence it is fairly clear that Creighton needed a text to provide structural and imaginative dimensions to his music.

WORKS

SERVICES

surviving sources have been grouped by key without trying to determine which of two possible services they belong to

[Full and/or Verse] Service, B♭ (TeD, Jub, San, Ky, Cr, Mag, Nunc), *GB-Cu* (inc.), *Lbl*, *Lcm*, (inc.), *Och* (inc.)
[Full and/or Verse] Service, C (TeD, Jub, San, Ky, Cr, Mag, Nunc), *Ckc* (inc.), *Lbl*, *Lcm* ('Short Service' inc.), *Y*
[Full and/or Verse] Service, D, *Ob*
[Longer and shorter] Service, E♭ (TeD, Jub, San, Ky, Dox, Cr, Mag, Nunc), *IRL-Dcc*, *GB-Ckc*, *DRc* (inc.), *EXcl* (inc.), *GL* (inc.), *Lbl*, *Lsp* (inc.), *LF* (inc.), *Ob*, *Och*, *WB* (inc.), *Y*
Full Service, f, *Ckc* (inc.), *Ob*

ANTHEMS

Behold now praise the Lord, *GB-Ob*
Glorious and powerful ('Orlando Gibons his Hymn altered by R.C.'), *Lbl*
God is our hope and strength, verse, *Lcm* (inc.)
I will arise, full, 4vv, *IRL-Dpc* (inc.), *GB-Ckc* (inc.), *Cu*, *EXcl* (inc.), *H*, *Lbl*, *Lcm* (inc.), *Lsp* (inc.), *LF* (inc.), *LI* (inc.), *Ob*, *Och*, *WO* (inc.)
Lord let me know mine end, verse, *Lcm* (inc.)
O praise God in his holiness, *Ob*, *Ctc* (inc.)
O praise the Lord of heaven, *Ob*
Praise the Lord, O my soul, *Cu*, *Lbl*, *Lcm*, *LF*, *Ob*, *WO* (inc.)
Put me not to rebuke, O Lord, verse, *Lbl*
Thou, O God, art praised in Sion, verse, *Lcm*
Thou whose extended arm, verse, *Lbl*
Thy mercy O Lord, lost, listed in Bumpus
When Israel came out of Egypt, lost, listed in Bumpus
Who shall ascend into the hill of the Lord, verse, *Lcm*

OTHER WORKS

all in GB-Lbl Add.37074, dated 1727*

7 songs, 2vv, bc
2 songs, 2vv, bc, chorus
1 solo song
31 untitled short pieces, a 3
22 sonatas, 3 tr, b
7 pieces, lute
2 pieces, kbd

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IAN SPINK

Crema, Giovanni Maria da. *See* GIOVANNI MARIA DA CREMA.

Crembalum (Lat.). *See* JEW'S HARP.

Cremer, Lothar (Winfried) (*b* Munich, 16 Aug 1905; *d* Miesbach, 16 Oct 1990). German acoustician. He studied mechanical and electrical engineering at the Technical University of Berlin, gaining his doctorate in 1932 for a thesis on sound absorption by porous surfaces. Cremer subsequently engaged in acoustical research at the Technical University and the Heinrich Hertz Institute in Berlin. In 1945 he obtained a teaching post at the University of Munich, and in 1946 established an acoustical consultancy firm in Munich. He was appointed director of the Institut für Technische Akustik at the Technical University in 1954 and of the acoustics division of the Heinrich Hertz Institute in 1955. Retiring in 1973, he remained active in teaching and research until his death. Cremer made many important contributions to the solution of practical problems in noise control and building acoustics. He was acoustics consultant for a number of major halls including the Berlin Philharmonie, the Sydney Opera House and the Madrid Concert Hall. A skilled amateur pianist and violinist, in the 1930s he was an enthusiastic exponent of the trautonium, an early electronic instrument. Cremer later became interested in violin acoustics and was one of the leading figures in the Catgut Acoustical Society. His book *Physik der Geige* (1981) laid a solid foundation for subsequent work on the acoustics of bowed string instruments. The Acoustical Society of America awarded him the Wallace Clement Sabine Medal in 1974 and the Gold Medal in 1989.

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MURRAY CAMPBELL

Cremona (i). City in the Lombardy region of Italy. The history of Cremona is characterized by the lack of a local court to subsidize its musical activities. In the Middle Ages musical life was organized around the 12th-century cathedral, whose *Statuta canonicorum* (1247) regulated the performance of music during religious services. Various singers from among the cathedral canons of different eras are mentioned in the *Obituario cremonese*, including Adam, a cantor (1098), Iohannes Bonus de Geroldis, appointed as bishop in 1248, and Magister Prepositinus, chancellor of the Sorbonne between 1206 and 1210. The liturgical repertory of the cathedral is recorded in a gradual (three volumes), an antiphoner (eight volumes) and a psalter and hymnal, all dating from the 15th century and lavishly illuminated; there are other manuscripts which survive from Augustinian and Franciscan convents. The first information on the construction of an organ by Pantaleone de Marchis and Lorenzo Antonio da Bologna dates from 1482; the earliest organists include Bartolomeo de Piperaris, Jacomino de Fixeraghis and Battista de Ferrariis. The organ was reconstructed in 1542–7 by Giovanni Battista Facchetti and became renowned for the brilliance of its sound, due in part to its being tuned to a high pitch, which led in 1582 to a famous dispute involving the Cremona organ builder Giovanni Francesco Maineri and the *maestro di cappella* Marc'Antonio Ingegneri. Information on musical activities before 1526 is fragmentary; on 19 March of that year there is a payment slip in the *Libri provisionum* (*I-CRd*) for the *maestro di cappella* Cesare Zocco and 12 singers. Even for subsequent periods, however, there are few records, partly because of an administrative peculiarity of the cathedral: the board of trustees was responsible for an inclusive payment made to the *maestro di cappella*, who in turn was responsible for paying the individual cantors (the *socii cantores*) and the instrumentalists; this administrative practice was adopted in other Cremona churches such as S Agata which appointed Rodiana Barera on 2 January 1586 together with 'seven persons, including singers and players' (*I-CRas*, Notarile, G.B. Torresini, series 2186). This clearly makes it impossible to determine the names of the various *socii cantores*; in addition, during the mid-16th century it was often the case that the names of the *maestri* appointed were not indicated in the *Libri provisionum*, and their pay was not recorded. Names that are recorded include Ettore Vidua, who died in 1571, and Ippolito Chamaterò, a record of whose service to the cathedral of Cremona is preserved in his settings of the *Magnificat* for eight, nine and 12 voices of 1575.

In the second half of the 16th century the ideals of the Counter-Reformation concerning the renewal of church music had an ardent supporter in Bishop Nicolò Sfondrato of Cremona (elected Pope Gregory XIV in 1590), an admirer and patron of music to whom Ingegneri dedicated his first book of motets (1576) and three other collections of masses and motets. Ingegneri was the most important figure in the city's musical life in the second half of the 16th century. Born in Verona, he was resident in Cremona from at least 1566 at the prelature of Sant'Abbondio. Ingegneri was *maestro di cappella* at the cathedral from 1576 at the latest; although described as cantor, he was responsible for paying all the other regular musicians, including a cornett player, and for organizing the *diversos concentus* of voices and instruments for special occasions. The young Monteverdi probably received his first musical training at the cathedral under Ingegneri, and lived in Cremona until 1591.

From 1596 the Cappella delle Laudi in the cathedral became an important place for Marian devotions and musical activities when the Compagnia delle Laudi del Sabato del Duomo di Cremona was formed; thus there grew up the practice of having a *maestro di cappella* and an organist for this music performed every Saturday evening and on the six feasts of Our Lady. These included Barera (*maestro di cappella*, 1595–1622), Omobono Morsolino (organist, 1596–1611), Nicolò Corradini (organist from 1611 and *maestro di cappella* from 1635 to 1646), Tarquinio Merula (*maestro di cappella*, 1627–30, 1633–5, 1646–55), as well as the cornett player Guilio Cesare Bianchi. Among the various important musicians and theorists of the period born in Cremona and working in other cities were Costanzo Porta, Camillo Angleria, Agostino Licino, Lucrezio Quinzani, Tiburtio Massaino and Benedetto Pallavicino.

The musico-literary Accademia degli Animosi was founded in 1560 with Bishop Sfondrato's endorsement. After an interruption of its activities in 1586, it was reconstituted by Count C. Stanga in 1607 and remained active until 1642 in stimulating the performance of secular music in the city; Monteverdi became a member in 1607. Reconstituted once more in 1644, it continued its activities until about 1692, though with less vigour, particularly after 1675 when it had to compete with the Accademia dei Disuniti, which included mostly commoners. In about 1720 this academy became incorporated with the Accademia degli Arcadi. An exclusively musical academy, the Accademia Musicale, was founded in 1735. Its members, having taken an entrance examination, met twice monthly and soon organized an instrumental ensemble that had the exclusive right of performance in religious and private festive events.

A society that stimulated Cremonese musical life in the first half of the 19th century was the Società Filarmonica, inaugurated in 1816 with a performance of Haydn's *The Creation*. Its statutes prescribed the performance of at least 30 concerts a year, usually held on Friday evenings. Among its members were Donizetti (1816), Rossini (1817) and Bellini (1830). After 1830 it was known as the Casino dei Nobili, since it included mostly members of the local aristocracy who advocated independence from Austrian rule; as a result the society was harassed by Austrian police, particularly after 1838. Following the city's unification with Italy in 1859 the society ceased to exist. In 1908 the Società dei Concerti was founded to promote symphonic and chamber concerts. The city's only professional instrumental ensemble, the Camerata di Cremona, was formed by Ennio Gerelli in 1960.

Cremonese theatrical life suffered from a comparatively late start. In 1670 the Marchioness Giulia Ariberti had a small theatre built for the nobility. It ceased its activities in 1714 and was transformed into a church. The initiative for the construction of a new theatre was taken in 1745 by the Casino di Conversazione, a society of noblemen founded in 1738. The theatre, designed by G.B. Zaist, was a wooden structure with four tiers totalling 100 boxes; it was named Teatro Nazari after its owner, the Marquis G.B. Nazari, and was inaugurated on 26 December 1747 with a performance of a Bolognese comic opera. During its Carnival season and until 1765 comic

operas, frequently brought by Bolognese impresarios, were predominant there. From 1785 to 1806, when it burnt down, the theatre was managed by the Nobile Società del Teatro and renamed Teatro della Nobile Associazione. Another theatre, the Teatro della Concordia, was then built to a design by L. Canonica, modelled after Milan's Teatro Carcano. It was inaugurated on 26 December 1808 with Paer's *Il principe di Taranto* and mostly staged works of the Milanese repertory until it burnt down in January 1824. The new theatre, constructed in stone by L. Voghera and F. Rodi, was inaugurated on 9 September 1824 with Rossini's *La donna del lago*. In the 1890s it featured numerous operas by Ponchielli who was born in Cremona. Named the Teatro Ponchielli in 1892, it was renovated in 1969 and again in 1986.

Stimulated by the musicological heritage of Gaetano Cesari, a native of Cremona who donated his large library to the city administration, the Civico Istituto di Musicologia was instituted in 1949. The Scuola di Paleografia e Filologica Musicale, affiliated to the University of Parma until 1971 and then to the University of Pavia, has been active since 1952; it offers degree courses in musicology, musical education and musical palaeography, and postgraduate courses in musical philology.

Cremona has been universally celebrated since the 16th century for the manufacture of excellent musical instruments, especially string instruments. The tradition was established in the early 16th century by the Amati family, whose craftsmanship led to the design of the modern violin. By 1530 they had already set up a shop in Cremona under the leadership of Andrea. Until well into the 18th century the family constructed string instruments of elegant shape and capable of producing a remarkably mellow tone. Its most illustrious member was Nicolò, who probably trained Antonio Stradivari and Andrea Guarneri. Stradivari was particularly successful in constructing instruments perfectly balanced in design, size and finish. The Guarneri family (especially Giuseppe) concentrated instead on developing a massive build and powerful tone for their instruments. Members of the Bergonzi family were active as instrument makers throughout the 18th century. The Scuola Internazionale di Liuteria helps to maintain the fine Cremonese traditions. The Museo di Organologia A. Stradivari, in the Museo Civico, houses a collection of rare early instruments as well as numerous documents concerning the history of musical instruments.

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ELVIDIO SURIAN/RODOBALDO TIBALDI

Cremona (ii). *See under* ORGAN STOP (*Cromorne*).

Cremonese, Ambrosio (*b* ?Cremona, early 17th century). Italian composer. In 1636 he was choirmaster at Ortona Cathedral. In that year he published at Venice *Madrigali concertati a 2–6 voci . . . libro primo* op.1, whose contents show that he was an able composer. The two-part madrigal *Ahi, come un vago sol*, for example, includes some imaginative vocal writing and effective contrasts between imitation and expressive homophony. The first imitative point seems uncomfortably long, however, and the piece is cast in *ABB* form in which the second *B* section is an almost literal repeat of the first. There are three other known pieces by him (two in RISM 1646[3] and one in 1646[4]).

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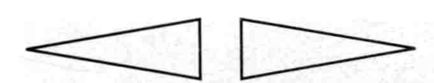
JOHN WHENHAM

Crepitaculum (Lat.). A synonym for SISTRUM. *See also* CYBELE.

Crequillon, Thomas. *See* CRECQUILLON, THOMAS.

Crescendo (It.: 'growing', 'becoming louder'; gerund of *crescere*, to grow). A performance instruction appearing in sources from the 18th century on, abbreviated in earlier sources *cres.* but now *cresc.* and sometimes expressed by means of a 'hairpin'. The forms *crescendo il forte* ('increasing in loudness') and *crescendo sin'al forte* ('growing to *forte*') also appear. The effect is one normal to musical performance though it was rarely indicated in notation until the 17th century, when words and signs for it gradually became common (*see* TEMPO AND EXPRESSION MARKS). Domenico Mazzocchi, in the preface to his *Madrigali* (Rome, 1638), stated that the signs there used for *piano* (*P*) and *forte* (*F*), etc, were for 'common things, known to everyone'; his use of *forte* followed by *piano* and then by *pianissimo* to indicate a decrescendo, and in reverse order a crescendo, was or became a familiar practice, as explained by W.M. Mylius in his *Rudimenta musices* (Gotha, 1686, p.49). Locke used the expression 'Lowder by degrees' (1675). The terms 'crescendo' and 'decrescendo' are in Leopold Mozart's standard list of terms (*Violinschule*, 1756).

The customary 'hairpin' signs for *crescendo* and *decrescendo* became prevalent in the 18th century (at



Hairpin signs for crescendo and decrescendo found in some 18th- and 19th-century sources

least from Giovanni Antonio Piani's op.1, Paris, 1712); and in spite of the evidence for an early beginning to expressive playing it is likely that the very layout of Baroque ensemble music made such swelling a relatively peripheral phenomenon before that date. Sometimes, as in Gluck's and Rossini's printed scores, the 'hairpin' forms appeared as in the illustration. The opinion expressed by Burney (*The Present State of Music in Germany*, 1773, i, p.94) that '*crescendo* and *diminuendo* had their birth' under Stamitz in the Mannheim school is incorrect: both Corelli and Lully had similar reputations in the previous century. But the particular problem solved by the Mannheim orchestra, according to J.F. Reichardt (*Ueber die Pflichten des Ripien-Violinisten*, 1776), was to develop an ensemble capable of graduating dynamics with the sensitivity and accuracy of a soloist. It is possible that even the style of the Mannheim orchestra was derived from that of NICOLÒ JOMMELLI in Stuttgart. A later famous exponent of a particularly long and sustained crescendo was Rossini. What attracted attention in all such cases was not so much the crescendo itself as the precision and persistence with which it was executed, and the systematic deliberation with which it was introduced. So also, some idea of the difference between a natural crescendo (whose history must be limitless) and the studiedly affective crescendo appears in the well-known piece of musicians' lore which says that *crescendo* means 'quiet': it cannot make its point strongly unless the player or players make a deliberate effort to begin quietly.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

ROBERT DONINGTON

Crescentini, Girolamo (*b* Urbania, 2 Feb 1762; *d* Naples, 24 April 1846). Italian soprano castrato and composer. After his studies in Bologna under Lorenzo Gibelli he made his début in 1776, in Fano, in female roles, then in Pisa (1777) and Rome (1778–9). In 1781 he played, for the first time, the role of primo uomo in Treviso. He sang in Naples (1787–9) and in the most important Italian theatres, in London (1785) and from 1798 to 1803 in Lisbon, where he was also manager of the Teatro de S Carlos. He sang in the first performances of *Catone in Utica* by Paisiello (1789, Naples), *Amleto* by Andreozzi (1792, Padua) and *Gli Orazi ed i Curiazi* by Cimarosa (1796, Venice). In 1805 he was in Vienna and from 1806 to 1812 in Paris at Napoleon I's court as singing teacher to the royal family. When he returned to Italy he was appointed singing teacher at the Bologna Conservatory and from 1825 at the Real Collegio di Musica, Naples. His style can be placed in the general return to *patetico* at the end of the 18th century and his ornamentation was never immoderate. Stendhal said that no composer could have written the infinitely small nuances that formed the perfection of Crescentini's singing in his aria 'Ombra adorata aspetta', inserted into Zingarelli's *Giulietta e Romeo*. Isabella Colbran was among his pupils.

Besides his operatic arias he composed didactic and vocal chamber works, which were famous throughout the 19th century. His *vocalizzi* were reprinted (by Ricordi and Lucca) up to the last decade of the century, and were used extensively by singing teachers in conservatories throughout Italy. He was a member of the Accademia di S Cecilia (Rome) and the Accademia Filarmonica of Bologna.

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Arias: 'Ombra adorata aspetta' (scene ed aria), for Zingarelli's Giulietta e Romeo (Naples, n.d.); 'Fra tanti affanni mei', Lucca, 1786, *I-PAc*; 'Ah spiegarmi in tal momento' (scena e rondo), Reggio nell'Emilia, 1787, *PAc*; 'Alma dell'alma mia', *Fc*; 'Che chiedi, che brami', *Mc*; 'Fin da prim'a anni' (cavatina), *Mc*; 'Grazie vi rendo, oh dei' (cavatina seria), *FZc*; 'Il bianco, il rosso, il pallido', *PAc*; 'Non è la vaga rosa', *Rsc*; 'Non temer dell'Indo', *Bc*; 'Oh dio mancar mi sento', *Bc*; 'Or che la notte invita', *Mc*, *PAc*; 'Quando sarà quel di', *Fc*; 'Quando soave', *Nc*; 'Se i tuoi pregiati accenti', *OS*; 'Sommo ciel che il cor', for Giulietta e Romeo, *Nc*; 'Vieni agli amplessi miei', for Salieri's Axur, *Nc*; cavatina, *Fc*; picciola arietta, *Bc*

Other vocal: Il ritorno (cant.), v, pf, *Fc*; La scusa (cant.), v, pf, *Fc*; Introito da morto, 4vv, org, 1818, *Mc*

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NICOLA LUCARELLI

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Cresci, Orazio. *See* CRISCI, ORATIO.

Creshevsky, Noah (Ephraim) (*b* Rochester, NY, 31 Jan 1945). American composer. After early musical studies at the Eastman School (1950–61), he studied with Boulanger at the Ecole Normale de Musique (1963–4), with Thomson at SUNY, Buffalo (BFA 1966) and with Berio at the Juilliard School (MS 1968). In 1969 Creshevsky joined the faculty of Brooklyn College, CUNY, later becoming director of the Center for Computer Music (1994) and professor. He has held teaching positions at Juilliard and Hunter College and was visiting professor at Princeton (1987–8). He has received grants from NEA, ASCAP and other organizations.

By subjecting familiar fragments of words, songs and instrumental music to a variety of electronic processes, Creshevsky projects his music into the region between acoustic and electronic sounds. The boundaries of real and imaginary ensembles are obscured through the fusion of opposites, both in the extreme and unpredictable juxtapositions of iconographic source material in his pop-art text-sound compositions and in later pieces, in which the integration of electronic and acoustic sources produces

'superperformers', hypothetical virtuosos with unattainable performance capabilities. In his compositions of the late 1990s he suggests musical environments which are simultaneously Western and non-Western, ancient and modern, and familiar and unfamiliar, by combining fragmented and reconstructed pre-existing music with new synthetic and acoustic sounds.

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MSS in *US-Eu*

Principal recording companies: Opus One, Centaur Records

□

Crespel, Jean (*fl* 16th century). Flemish composer. Only a few of his works survive complete. Four motets were published by Susato in Antwerp (RISM 1553[16], 1554[8], 1554[9]), and another by Berg & Neuber in Nuremberg (1564[1]); nine chansons by Susato (1549[29], 1552[8], 1552[9], 1555[11]) and 21 by Phalèse in Leuven (1552[12], 1552[13], 1552[14], 1552[15], 1553[24], 1553[25], 1554[22], 1554[23]). A motet and six chansons survive in manuscript (*PL-WRu* and *D-Mbs* respectively).

P. ANDRIESSEN



Régine Crespin as Kundry in Wagner's 'Parsifal'

Crespin, Régine (*b* Marseilles, 23 Feb 1927). French soprano. She studied with Jouatte and Cabanel at the Paris Conservatoire, and made her operatic début at Mulhouse in 1950, as Elsa, the role of her Paris Opéra début the same year. In the next six years, despite further appearances in Paris (as Vita in d'Indy's *L'étranger*, Desdemona and Gounod's Marguerite), her career was more successfully advanced in the provinces, in French opera (Salome in Massenet's *Hérodiade*, Brunehild in Reyer's *Sigurd*), and also in the German and Italian roles, sung in French, with which her international reputation was later made – notably Sieglinde, the Marschallin and Tosca. In 1956 she returned to the Opéra as Weber's Rezia; subsequent successes there led to engagements at Bayreuth, as Wieland Wagner's 'Mediterranean enchantress' Kundry (1958–60), and Sieglinde (1961); and at Glyndebourne (1959–60), as the Marschallin. In this role, an aristocratic, rather melancholy elegance of style and a delicate mastery of nuance, both vocal and dramatic, won her wide praise, particularly in Berlin, Vienna and New York (Metropolitan début 1962). At Covent Garden she played the Marschallin (début 1960), Tosca, Elsa and, less happily, Beethoven's Leonore. She undertook her first Ariadne in Chicago (1964), and her first *Walküre* Brünnhilde at the 1967 Salzburg Easter Festival; but, with the onset of vocal difficulties marked by unease in her highest register, she relinquished the latter role. Having retrained her voice with the German teacher Rudolf Bautz, she began to undertake mezzo roles such as Carmen, Poulenc's Madame de Croissy and (on disc) Massenet's Dulcinée. When she retired in 1989 she had already gained a considerable reputation as a singing teacher at the Paris Conservatoire.

Crespin was the first French singer after Germaine Lubin to command the heroic roles of German and French opera with equal authority; in addition to the idiomatic assurance of her Wagner, she was distinguished for the classical nobility of style in such French roles as Julia in *La vestale*, Berlioz's Dido, and the titular heroines of *Iphigénie en Tauride* and Fauré's *Pénélope*. She was Madame Lidoine at the Paris première of *Dialogues des Carmélites* (1957), and Phaedra in the 1959 La Scala revival of Pizzetti's opera. Although her vocal timbre was not ideally suited to Italian opera, she was a moving Amelia (*Un ballo in maschera*), Desdemona and Tosca. Her singing, in opera and concert, was notable for a remarkable finesse of diction, phrase shaping and tone-colour, capable of transforming a powerful but flawed dramatic soprano into an instrument of smooth, lustrous beauty; in her prime, the eloquence of her soft high phrases was matched by few other singers. A recitalist of great accomplishment, she performed Wolf subtly, and Poulenc and Offenbach with irresistible wit. Her recorded roles include Offenbach's Métella, Grand-Duchess and Périchole, Madame Lidoine, the Marschallin, Sieglinde, the *Walküre* Brünnhilde and Carmen; and, among other works, haunting accounts of Berlioz's *Nuits d'été* and Ravel's *Shéhérazade*. She has published a frank and moving account of her life and career, *La vie et l'amour d'une femme* (Paris, 1982; Eng. trans., rev., 1997, as *On Stage, Off Stage*).

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MAX LOPPERT

Creston, Paul [Guttoveggio, Giuseppe] (*b* New York, 10 Oct 1906; *d* San Diego, CA, 24 Aug 1985). American composer of Italian parentage. Born into a poor immigrant family, he had no training in theory or composition although he did take piano and organ lessons with Gaston Dethier and Pietro Yon respectively. He did not decide on a career in composition until 1932. In 1938 he received a Guggenheim Fellowship and in 1941 the New York Music Critics' Circle Award for his Symphony no.1, propelling him to national prominence.

Creston made rhythm the keystone of his style, his technique depending primarily on constantly shifting subdivisions of a regular meter and on irregular ostinato patterns. He cultivated a lush, robust harmonic language derived from Impressionist techniques, using sequences of expanded dominant-quality chords to avoid the establishment of tonal centres while minimizing the perception of dissonance. His forms are clear, concise and well organized, displaying remarkable ingenuity in thematic development, while the music often conveys an impression of brash, hearty spontaneity.

Creston was at his best in large-scale works in which a formal concept is derived from an extrinsic generative idea. An example is the Second Symphony, probably his most distinctive and most representative composition, which won widespread popularity after its première by the New York PO in 1945. This two-movement work embodies Creston's principle that all music is at root either song or dance; several other pieces in two-part form also illustrate this idea. In addition to the Second Symphony, his most important compositions include the Fifth, the symphonic poems *Walt Whitman*, *Corinthians: XIII* and *Chthonic Ode*, and *Metamorphoses* and *Three Narratives* for solo piano.

While such works find Creston setting and meeting a variety of compositional challenges that stretched the parameters of his style, he tended in other genres to restrict his expressive range to conventional formulae. For example, his many virtuoso pieces display a light-hearted exuberance whose tone at times suggests commercial idioms. The best known are those that highlight unconventional solo instruments. He was one of the first composers to produce serious concert works for the saxophone, and featured the marimba, accordion and trombone in solo pieces as well. His many chamber works exhibit a genial insouciance and warm vitality, combining Baroque forms with Impressionist harmony in a manner suggestive of Ibert or Françaix.

During the 1940s and 50s Creston was among the most widely performed American composers, although his work went into eclipse during the 1960s with the ascendancy of more radically modernist approaches. However, with the revival of interest in the American symphonic school, his music has found a new following. Creston received many awards and commissions; he was president of the National Association for American Composers and Conductors (1956–60) and was a director of ASCAP (1960–68). From 1968 to 1975 he was professor of music and composer-in-residence at Central Washington State College, Ellensburg. He was the author of *Principles of Rhythm* (New York, 1964), *Rational Metric Notation* (Hicksville, NY, 1979) and numerous articles. In his writing he analysed four centuries of rhythmic practice, and proposed revisions in notation aimed at eliminating irrationalities and inconsistencies.

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Nocturne (W.H. Auden), op.83, S, wind qnt, str qnt, pf, 1964; The Psalmist, op.91, A, orch, 1967; Mass 'Cum jubilo', op.97, SATB, 1968; Hyas Illahee, op.98, SATB, orch, 1969; Leaves of Grass (Whitman), op.100, SATB, pf, 1970; Calamus (Whitman), op.104, TTBB, brass, perc, 1972; *c*15 other solo and choral works

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3 Narratives, op.79, pf, 1962; Metamorphoses, op.84, pf, 1964; Concertino, op.99, pf, wind qnt, 1969; Ceremonial, op.103, perc ens, 1972; Rapsodie, op.108, sax, pf/org, 1976; Rhythmicon 1–10, 123 studies, pf, 1977; Pf Trio, op.112, 1979; Suite, op.111, sax qt, 1979; other works incl. solo pf, band, inst pieces

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WALTER G. SIMMONS

Cresswell, Lyell (Richard) (*b* Wellington, 13 Oct 1944). New Zealand composer. He came from a strong Salvation Army background, and began his extensive musical studies at Victoria University of Wellington with Frederick Page and Douglas Lilburn (BMus 1968) and continued with a Commonwealth Scholarship, at Toronto University (MMus 1970), Aberdeen University (PhD 1974) and a Netherlands government bursary at the Institute of Sonology in Utrecht (1974–5). From 1976 to 1978 he taught at Glasgow University, and between 1980 and 1982 he was Forman Fellow in Composition at Edinburgh, in the final year taking a computer music course at MIT. He was Cramb Fellow in Composition at Glasgow University (1982–5) and then worked as a freelance composer based in Edinburgh, which involved numerous European and antipodean cultural visits. He has been closely associated with the BBC Scottish SO which has given premières of several of his works, notably the Cello Concerto (1984).

Cresswell has a strong response to the natural landscape and ethos of New Zealand. He writes: 'A young country should be able to stimulate a fresh, vigorous and optimistic approach in its artists rather than one of pessimism and cynicism ... it is possible for the New Zealand (and Australian) composer to create a distinct alternative to the various European and American branches of their tradition'. His major works include *Salm* for orchestra (1977), *O!* for orchestra (1982), to mark the centenary of the Salvation Army Band in New Zealand, and *Dragspil* (1994–5), a concerto for accordion and orchestra commissioned for the BBC Promenade concerts. *A Modern Ecstasy* (1986) is a contemporary parable for mezzo-soprano, baritone and orchestra, described by Ian Robertson (*Times Educational Supplement*, 12 May 1989) as 'a masterpiece, the most powerful union of music and words in a plea for sanity since Britten's *War Requiem*'.

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Chbr and solo inst: The Silver Pipes of Ur, wind qnt, 1981; Str Qt, 1981; The Pumpkin Massacre, 12 solo str, 1987; Passacaglia, large ens, 1988; Sextet, brass, 1988; Atta, vc, 1993

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J.M. THOMSON

Crete [Kriti]. *See* GREECE, §IV, 2(ii).

Crétien, Gilles-Louis. *See* CHRÉTIEN, GILLES-LOUIS.

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Crétien de Troyes. *See* CHRÉTIEN DE TROYES.

Crevel, Marcus van (*b* Zeist, 16 June 1890; *d* Budel, 1 Sept 1974). Dutch music teacher and musicologist. He took lessons in singing, the violin and keyboard instruments; later, as a teacher, he studied the piano with Dirk Schäfer and theory with Johann Wagenaar. As a headmaster in The Hague he was concerned with the problems of musical education and music for young people; this brought him into contact with Fritz Jöde and other like-minded music teachers abroad. His activities as a music educationist include the founding of a society for folk music and folkdancing (1930), and through his work on a state commission for school music teaching (1946–8) he contributed to the renewal of music for young people in the Netherlands after the war.

In 1940 he received the doctorate at the University of Utrecht with a dissertation on Coclico which he prepared under Smijers. On the latter's death in 1957 he was commissioned by the Vereniging voor Nederlandse Muziekgeschiedenis to complete the second edition of the complete works of Obrecht. Van Crevel's musicological interests covered the central problems of Renaissance music. His work on Coclico contains a critical examination of the problems of *musica reservata* and *musica ficta*, and the latter question is again taken up in his criticism of Lowinsky's *Secret Chromatic Art*. In the controversial prefaces to his two Obrecht mass volumes he advanced a method of transcription, based on a new theory of *tactus*, through which he had discovered a cabalistic numerological symbolism in those works. (*MGG1*, M. van Crevel)

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ALBERT DUNNING

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Creytertjes (Flem.). *See* KIT.

Cribelli, Arcangelo. *See* CRIVELLI, ARCANGELO.

Cricquillon, Thomas. *See* CRECQUILLON, THOMAS.

Crisanius, Georgius. *See* KRIŽANIĆ, JURAJ.

Crisci, Oratio [Cresci, Orazio] (*b* Vasto; *fl* 1581–9). Italian organist and composer. He was a pupil of Ippolito Sabino whose *Secondo libro de madrigali* (RISM 1581[11]) he edited. From the dedication it is clear that he was living in Vasto in 1581. It is not known when he travelled north to Mantua, but he appears to have spent much of his later life there, employed as cathedral organist. All of his known works were published in collections devoted largely to the works of Sabino (1581[11], 1587[13], 1589[16]).

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P. Canal: *Della musica in Mantova* (Venice, 1881/*R*)

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Crismann, Franz Xaver. *See* CHRISMANN, FRANZ XAVER.

Crispi, Pietro Maria (*b* Rome, *c*1737; *d* Rome, 16 June 1797). Italian composer and organist. In 1762 he became

a member of the Congregazione dei Musici di S Cecilia. From 1772 until his death he was organist at S Luigi dei Francesi. He was also music tutor to the Marescotti family and was *maestro di cappella* (from 1778) and organist (from 1779) at the Oratorio di S Girolamo della Carità. He composed a large amount of instrumental music, almost none of which was published, also several oratorios and comic intermezzos, most of which are lost although librettos survive. He held a musical *accademia* in his home every Friday evening, at which instrumental and vocal music was performed; his wife, the singer Lucia Puschi, took part, and Crispi himself played the harpsichord. Burney attended those evenings between 23 September and 16 November 1770; during this time his originally lukewarm opinion of Crispi's playing and composition improved.

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Operas (perf. Rome): Despina serva astuta (farsa, A. Gatti), Pallacorda, 1763; La villegiatura di Rocca Cannuccia (farsa), Pallacorda, 1763; La caccia reale e Gli prodigi di Atlanta (ints, A. Pioli), Tordinona, 1765; Le gare delli amanti (farsa), Pace, 1765; Il marchese a forza (int, 2, Pioli), Tordinona, 1777, *D-Dl*

Sacred orats and cants. (perf. Rome): Oratorio della Passione, *I-Rcsg*; La nuvoletta di Elia (G. Pizzi), 1760; Ester, 1761; Isacco figura del Redentore (P. Metastasio), 1762; La morte d'Abel (Metastasio), 1763; La gara divota (Pizzi), 1763; Oratorio per l'assunzione della Maria Vergine (G. Puiati), 1763; La Giuditta (Pizzi), 1764; Per la festività dell'assunzione di Maria Vergine (G. Ercolani), 1766; La caduta di Gerico (G.C. Pasquini), 1766; Oratorio per S Girolamo Miano (C. Varisco), 1768; La passione di nostro signore Gesù Cristo (Metastasio), 1775; La passione del Redentore (?Metastasio), 1778; Il trasporta dell'arca in Sion (L.A. Lanzi)

Inst: numerous ovs., syms., trios, hpd sonatas, *B-Bc*; *D-Bsb*, *Dl*; *I-Gl*, *Mc*, *Nc*, *Rdp*, *Vc*; *S-Uu*; The Periodical Overture in 8 Parts, no.5 (London, n.d.); piece or pieces in Feuilles de Terpsichore ou Journal composé d'ouvertures, d'airs arrangés et d'airs avec accompagnement pour le clavecin (Paris, 1784–98); The Periodical Overtures for the Harpsichord, Piano-forte, no.5 (London, *c*1775); Sonata 3, F, 1 movt of Sonata 4, B♭, in W. Crotch: *Specimens of Various Styles of Music*, iii (London, *c*1815)

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F. Lippmann: 'Die Sinfonien-Manuskripte der Bibliothek Doria-Pamphilj in Rom', *AnMc*, no.5 (1968), 201–47

GUIDO SALVETTI

Crispin van Stappen. *See* STAPPEN, CRISPIN VAN.

Crist, Bainbridge (*b* Lawrenceburg, IN, 13 Feb 1883; *d* Barnstable, MA, 7 Feb 1969). American composer. He received the LLB degree from George Washington University and practised law in Boston for six years, composing in his spare time. In 1912 he went to Europe to study theory and orchestration in Berlin with Paul Juon and in London with Claude Landi, and singing with William Shakespeare, Charles W. Clark and Franz Emerich. He taught singing in Boston (1915–21) and Washington, DC (1922–3), then returned to Europe and taught until 1927 in Florence, Paris, Lucerne and Berlin. After returning to Washington and teaching there, he settled finally in South Yarmouth, Massachusetts, in 1939. Nearly 200 of Crist's works were published, including 29 for orchestra (mostly with voice), three stage works, 13 for chorus, and many songs. The last were for a time frequently performed and broadcast and are noteworthy for the skilful handling of the voice, the sensitivity of the melodic line, and the aptness and variety of harmony; a number of them (like some of the smaller instrumental works) reflect an interest in the Orient (*Chinese Mother Goose Rhymes*, *Drolleries from an Oriental Doll's House*, *Colored Stars*). Crist published *The Art of Setting Words to Music* (New York, 1944).

WORKS
(*selective list*)

Stage: Le pied de la momie, choreographic drama, 1913; Pregiwa's Marriage, Javanese ballet, 1922; The Sorceress, choreographic drama, 1926

Orch: Abhisarika, vn, orch, 1921; Intermezzo, 1921; 3 dances, 1922; Yearning, 1924; La nuit revécue, sym. poem, 1933; Vienna 1913, 1933; Frivolité, 1934; Hymn to Nefertiti, sym. poem, 1936; Fête espagnole, 1937; American Epic 1620, sym. poem, 1943

1v, orch: A Bag of Whistles, 1915; The Parting, 1916; Chinese Mother Goose Rhymes, 1917; O Come Hither!, 1918; Drolleries from an Oriental Doll's House, 1920; Colored Stars, 4 songs, 1921; Remember, 1930; Evening, 1951; Noontime, 1931; The Way that Lovers Use, 1951; By a Silent Shore, 1932

Pf: Egyptian Impressions, 1913; Chinese Sketches, 1925

Choral works, many songs, inst pieces

Principal publishers: C. Fischer, G. Schirmer, Witmark

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Cristiani, Lisa (Barbier) (*b* Paris, 24 Dec 1827; *d* Tobolsk, 1853). French cellist, possibly of Italian descent. She achieved fame as a performer, at a time when women performers were rare, and as the owner of the very fine Stradivari cello of 1700 which still bears her name. She made tours of Europe and Russia and was enthusiastically received, though her beauty and personal charm undoubtedly contributed to her success. She is said to have performed her repertory of salon pieces sympathetically and elegantly, with small tone but precise intonation. Mendelssohn accompanied her at a concert in Leipzig on 18 October 1845; his *Song without Words* op.109 no.38 (posthumous) was written the same year and dedicated to her. The King of Denmark appointed her 'Chamber Virtuosa'. In 1853 she travelled east on tour; she contracted cholera in Siberia and died within a few days.

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LYNDA MACGREGOR

Cristo, Luís de. *See* CHRISTO, LUIZ DE.

Cristo, Pedro de (*b* Coimbra, *c*1550; *d* Coimbra, 16 Dec 1618). Portuguese composer. One source states that his father, António Nunes, was a foreigner, while another tells us that both parents were from Coimbra; his baptismal name was Domingos. On 4 September 1571 he took his vows at the Augustinian monastery of S Cruz in Coimbra, and probably studied with the *mestre de capela* Francisco de Santa Maria. There are signs of the latter's influence within Pedro de Cristo's music, including a fondness for narrow overall ranges (16 notes being typical in the works of Francisco de Santa Maria and in the early part of Pedro de Cristo's surviving output), syllabic declamation in crotchets, and the simultaneous use of a cambiata figure in one part and passing notes in another.

Pedro de Cristo succeeded Francisco de Santa Maria as *mestre de capela* at S Cruz, and held the same position at its principal sister house, S Vicente de Fóra in Lisbon. Although the details of his movements between the two

houses are unknown, the *Capitulo Geral* ordered him to move from S Vicente to S Cruz in 1605, while in 1615 his request to return to S Vicente was granted. A manuscript obituary states that, in addition to his compositions (he was renowned especially for his skill at *chansonetas* and other spirited music), he played keyboard instruments, harp, flute and dulcian.

It is not easy to establish the extent of Pedro de Cristo's surviving output. Four manuscript choirbooks preserved in the Biblioteca Geral of Coimbra University (MM 8, 18, 33 and 36) were copied wholly or in part by the composer. However, he rarely provided an attribution, and, although most of the pieces involved are attributable to him on the basis of style, some are clearly not his work. Looking beyond the autograph copies, a number of items preserved anonymously in *P-Cug* 8, 18, 26 and 53, and in *P-Ln* L.C.57, may be attributed to Pedro de Cristo on stylistic and other grounds (although uncertainties remain, rendering the work-lists below subject to future revision). A striking feature of the surviving output is the dearth of Masses – just one complete Ordinary setting, one ferial Mass and a separate Gloria.

The bulk of two of the autograph choirbooks – *P-Cug* 33 and 36 – was copied early in the composer's career, while work began on *P-Cug* 8 and 18 towards the end of his life. Many motets in *P-Cug* 33 suggest a novice composer, capable but unimaginative in his handling of the *stile antico*. A large proportion of these pieces employ unusually bunched clef combinations (such as C1, C1, C2, C3) and correspondingly narrow ranges. In the other sources one can trace the emergence of more distinctive stylistic traits, particularly in the field of rhythm, where Pedro de Cristo developed the above-mentioned penchant for declamation (and, occasionally, harmonic motion) in crotchets, which was relatively rare in Portugal at that period; this characteristic is found particularly in polychoral works such as the 8th-tone setting of the *Magnificat* and the hymn *Sanctorum meritis* in *P-Cug* 18. The majority of Pedro de Cristo's surviving works are, however, written for four or five voices and in a predominantly imitative style (although homophony is the basic texture in the settings of responsories and psalms, and short homorhythmic passages are common in other works). Among the composer's hallmarks, besides those already mentioned, are concision (the average length of the motets in *P-Cug* 33 is a mere 55 breves) and a fondness for sequence (both melodic and harmonic).

WORKS

in P-Cug unless otherwise stated; only works specifically attributed to the composer, or which bear his clear stylistic hallmarks, are included in this first list

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Musica sacra, i–ii, iv, ix–xi, xiv, xvi (1927–8), ed. J.E. da Silva Matos [M]

Ad Dominum cum tribularer, 4vv; Alleluia, 3vv; Alleluia, 4vv (4 settings); Alleluia. Tu es Petrus, 4vv; Alma Redemptoris mater, 4vv; Amicus meus, 4vv; Angelus Domini, 4vv; Animam meam dilectam, 4vv (2 settings, 1 in *P-Ln* L.C.57); Asperges me, 4vv; Asperges me, 5vv; Audi Israel, 5vv; Ave Maria, 8vv; Ave maris stella, 4vv; Ave regina caelorum, 4vv; Ay mi Dios, 3vv, instrumental bass

Baptista contremuit, 4vv; Beata Dei genitrix, 4vv; Beata viscera Mariae, 4vv, S 11–20; Beate martir prospera, 4vv; Beati omnes, 4vv; Beatus vir (psalm), 4vv (4 settings); Beatus vir (tract), 4vv; Benedicamus Domino, 4vv (5 settings), 1 in M, xvi, 3–4; Benedicamus Domino, 5vv (3 settings), 1 in M, i, 9, xiv, 8–9

Caligaverunt oculi mei, 4vv, *Ln* L.C.57; Christus natus est nobis, 5vv; Confitebor tibi Domine . . . in consilio, 4vv (3 settings); Confitebor tibi Domine . . . quoniam, 4vv; Consurgit Christus tumulo, 4vv; Credidi, 4vv; Cum invocarem, 4vv (2 settings); Cum sublevasset oculos, 4vv, *Ln* L.C.57

De profundis, 4vv (motet); De profundis, 4vv (psalm setting); Dilexi, 4vv; Dixit Dominus, 4vv (4 settings); Dixit Dominus, 7vv; Domine clamavi ad te, 4vv; Domine probasti me, 4vv; Ductus est Jesus, 4vv, *Ln* L.C.57; Dulce lignum, 5vv; Dum complerentur, 4vv; Dum transisset Sabbatum, 4vv; Dum transisset Sabbatum, 5vv

Ecce vidimus eum, 4vv (2 settings, 1 inc. (2vv surviving) in *Ln* L.C.57); Ego sum panis vivus, 4vv, S 31–9; Elegit te Dominus, 4vv; Eram quasi agnus, 4vv (2 settings, 1 in *Ln* L.C.57); Erant autem ibi, 4vv; Es nascido, 4vv, ed. in PM, xxix, 29–34; Fatalis olim, 4vv; Fidelis servus, 4vv; Filiae Jerusalem, 4vv; Fuit homo missus a Deo, 4vv; Gaudeamus omnes fideles, 4vv; Gaudeamus omnes in Domino, 4vv; Gloria in excelsis Deo, 5vv; Gloria laus et honor, 4vv; Gloria patri, 5vv

Hei mihi Domine, 4vv; Hic est beatissimus evangelista, 4vv; Hodie completi sunt, 4vv; Hodie nata est, 4vv; Hodie nobis caelorum rex, 5vv; Hodie nobis de caelo, 4vv (2 settings); Hoy se manda a pregonar, 4vv; Incipit lamentatio, 4vv (2 settings); In exitu Israel, 4vv (2 settings); In ferventis olei, 4vv (2 settings); In illo tempore, 4vv, *Ln* L.C.57; In manus tuas, 3vv; In manus tuas, 4vv; In manus tuas, 5vv; In monte Oliveti oravit, 4vv; In te Domine speravi, 4vv; Inter natos mulierum, 5vv; Inter vestibulum, 4vv, *Ln* L.C.57; Iste est Joannes, 4vv; Iste sanctus pro lege Dei, 4vv

Jesu corona virginum, 4vv; Jesum tradidit impius, 4vv (3 settings, 1 in *Ln* L.C.57); Judas mercator pessimus, 4vv (3 settings); Lachrimans sitivit anima mea, 4vv; Laetatus sum, 4vv (3 settings); Lauda Jerusalem, 4vv (2 settings); Laudate Dominum, 4vv (2 settings); Laudate pueri, 4vv (5 settings); Levavi oculos meos, 4vv (2 settings); Levita Laurentius, 4vv; Lumen ad revelationem gentium, 4vv

Magi viderunt stellam, 5vv; Magnificat, 4vv (7 settings), 1 in M, ix, 8–10, x, 11, xi, 10–11; Magnificat, 8vv; Magnum hereditatis mysterium, 4vv; Mass, 4vv (Ky, San, Ag); Miserere mei Domine, 4vv, M, ii, 9–10; Miserere mihi Domine, 5vv; Miserere mihi Domine, 8vv; Missa Salve regina, 4vv, Ky in S 53–64; Mulier quae erat in civitate, 4vv; Nisi Dominus, 4vv; Non in terrestri, 4vv

O beati viri Benedicti, 4vv; O beatum virum Martinum, 4vv; O crux venerabilis, 4vv; O lux beata Trinitas, 4vv; O magnum mysterium, 4vv (2 settings), 1 in S 1–10; Omnes amici mei, 4vv (2 settings, 1 in *Ln* L.C.57); O praeclara stella maris, 4vv; O quam gloriosum, 4vv; O sacramentum pietatis, 4vv; O sacrum convivium, 4vv (3 settings); Osanna filio David, 5vv

Pange lingua, 4vv; Panis iste verus est, 4vv; Panis quem ego dabo, 4vv (2 settings), 1 in S 40–52; Parce mihi Domine, 4vv; Parce mihi Domine, 8vv; Passion (St John), 3vv (2 settings); Passion (St John), 4vv; Passion (St Luke), 3vv; Passion (St Mark), 3vv; Passion (St Mark), 4vv; Passion (St Matthew), 4vv; Pastorsico porque no vienes, 3vv; Pastorsico porque no vienes, 6vv, ed. Pinho, *Santa Cruz de Coimbra* (Coimbra, 1970), 212–14; Pater peccavi, 4vv, *Ln* L.C.57; Postquam consummati sunt, 4vv; Princeps gloriosissime, 4vv (2 settings)

Quae est ista, 5vv; Quaeramus cum pastoribus, 4vv, S 21–30, ed. B. Turner (London, 1978); Quem vidistis pastores, 4vv; Qui Lazarum resuscitasti, 4vv; Regem cui omnia vivunt, 5vv; Regina caeli, 4vv (3 settings); Salva nos Domine, 8vv; Salve regina, 4vv; Sancta et immaculata, 4vv; Sanctissimi quinque martires, 4vv; Sanctorum meritis, 8vv; Seniores populi, 4vv, *Ln* L.C.57; Similabo eum, 4vv; Si puede el hombre a Deus comer, 4vv; Solus inter apostolos, 4vv; Stabat mater, 4vv; Stella ista, 4vv

Tanquam ad latronem, 4vv (2 settings, 1 in *Ln* L.C.57); Te Deum, 4vv; Tenebrae factae sunt, 4vv (2 settings, 1 in *Ln* L.C.57); [textless: Jesu redemptor?], 3vv (*Cug* 53); [textless], 4vv (*Cug* 36); Thesaurizate vobis, 4vv; Tradiderunt me, 4vv (2 settings, 1 in *Ln* L.C.57); Tristis est anima mea, 4vv; Tristis est anima mea, 8vv; Tristis est anima mea (inc.: 2vv out of a probable 4), *Ln* L.C.57; Tua est potentia, 5vv

Unus ex discipulis, 4vv (2 settings, 1 in *Ln* L.C.57); Una hora, 4vv (3 settings); Ut queant laxis, 4vv; Valde honorandus est, 4vv; Valde honorandus est, 5vv; Velum templi, 4vv (3 settings, 1 in *Ln* L.C.57); Veni creator Spiritus, 4vv; Venite adoremus, 4vv; Vidi aquam, 4vv; Vinea mea, 4vv (2 settings, 1 in *Ln* L.C.57); Virgo prudentissima, 4vv (3 settings)

DOUBTFUL WORKS

included in this list are unattributed works which bear no clear stylistic fingerprints of the composer, but which survive in autograph copies. Other unattributed works in Cug 8, 18 and 53 may well be by Pedro de Cristo

Beata Dei genitrix, 5vv; Dum transisset Sabbatum, 5vv; Incipiunt lamentationes, 4vv; In monte Oliveti dixit, 4vv; Jesu redemptor, 4vv (attrib. to Pedro de Cristo erased in *Cug 53*); Libera me Domine, 4vv; Miserere mei Deus, 4vv (2 settings); Miserere mei Deus, 5vv; Responses, 4vv (2 sets); Responses, 6vv; Te lucis ante terminum, 4vv; Te lucis ante terminum, 5vv

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OWEN REES

Cristoforeanu, Florica (*b* Rîmnicu Sărat, 16 May 1887; *d* Rio de Janeiro, 1 March 1960). Romanian soprano. She studied the piano, and later singing, in Bucharest and Milan (at the Giuseppe Verdi Conservatory, with Vanerí Filippi and Bodrilla), making her début as Lucia at Capodistria in 1908. After touring widely in western Europe she returned to Bucharest for performances in operetta (1910–13). Growing international fame led to her appearances at opera houses throughout Europe, notably at Barcelona, and also at the Teatro Colón, Buenos Aires. She made her début as Santuzza at La Scala, where she also appeared from 1928 to 1932 as Salome under Strauss, as Mariola in the première of Pizzetti's *Fra Gherardo* (1928), and as Carmen and Charlotte (*Werther*). By the time she retired she had mastered a repertory of more than 90 roles, embracing mezzo, dramatic, lyric and coloratura parts in opera and operetta. In Bucharest her Cio-Cio-San, Minnie (*La fanciulla del West*), Kundry and Adriana Lecouvreur were especially admired. Her range, both vocal and dramatic, was exceptional, enhanced by a richly coloured timbre and an intense commitment to all her roles. After her death her memoirs *Amintiri din cariera mea lirică* were published (Bucharest, 1964).

VIOREL COSMA

Cristofori, Bartolomeo (*b* Padua, 4 May 1655; *d* Florence, 27 Jan 1732). Italian maker of pianos and harpsichords. He is best known for the invention of the piano. He received an appointment to the Florentine court of Grand Prince Ferdinando de' Medici in 1688 to tune and maintain harpsichords. By 1716 he had become *custode* (steward) of the Medici collection of musical instruments and was working out of rented quarters, independent of the Uffizi artisan workshops. Nothing is known of his early career, but his Florentine years are richly documented. Expense records from Prince Ferdinando's treasury establish the dates of Cristofori's engagement and also his parity with the court musicians. During his first ten years of service he received a monthly stipend and reimbursements for his rent, but after 1698 the prince fell into financial difficulties and payments lagged. Some of Cristofori's invoices survive from the period 1690–98 and from 1711, documenting his duties and expenses. His shop employed at least two assistants, one of whom is known to have been Giovanni Ferrini. Throughout his 44-year career in Florence, Cristofori never joined the Università di Por san Piero e Fabbricanti, the guild to which generations of Florentine harpsichord makers had traditionally belonged. Perhaps this was because he came from Padua where he seems to have owned property and, according to his wills, to which he always wished to return.

By 1700 Cristofori had developed a hammer-action keyboard instrument capable of dynamic gradations. Exactly when he began working on a piano design is not known. Perhaps early efforts caught the attention of Grand Prince Ferdinando and precipitated Cristofori's appointment, or perhaps his first work on it was not until the late 1690s. The earliest known reference to a Cristofori piano is the anonymous Medici inventory of 1700. It describes a harpsichord-like instrument ('arpicimbalo'), 'newly invented by Bartolomeo Cristofori', with hammers and dampers and two 8′ choirs, having a range of four octaves, *C–c‴*;. Whether Cristofori's work on the piano was part of his court responsibilities or was to some degree independent of the Medicis is an open question (the spurious yet often cited *memoria* of Francesco Mannucci, known only from Fabbri, cannot credibly serve as contemporary testimony). In 1711 the Italian poet Scippione Maffei published an illustrated description of Cristofori's piano. In the draft to that article Maffei wrote that Cristofori had worked only on his own volition, contradicting a modern theory that the piano was developed at the behest of Grand Prince Ferdinando. Whatever the prince's interests, Cristofori's invention found widespread currency outside the Medici courts. Maffei wrote that by 1709 two pianos had been sold in Florence and another was owned by Cardinal Ottoboni in Rome. A 1725 translation of Maffei's article circulated north of the Alps, where it was probably read by Gottfried Silbermann, whose own pianos were closely modelled on a Cristofori prototype and later introduced to J.S. Bach. By 1732 Silbermann had come to know a Cristofori piano at first hand; he may have purchased it himself, or it could have been brought to Dresden by Antonio Lotti. Eventually Cristofori's instruments became familiar to Queen Maria Barbara of Spain, the patron of Domenico Scarlatti. Lodovico Giustini's 12 sonatas of 1732, *da cimbalo di piano, e forte, detto volgarmente di martelletti*, are the earliest pieces written specifically for the piano and were dedicated to the queen's uncle, Don Antonio of Portugal, a pupil of Scarlatti.

Surviving instruments, harpsichords as well as pianos, exhibit Cristofori's tremendous ingenuity. He had grasped the technical crux of piano engineering, incorporating intermediary levers between hammer and keylever, backchecks, the separation of soundboard from stress-bearing functions of the case sides and hitchpin rails, as well as many other technical subtleties (*see* PIANOFORTE, §I, 2). Cristofori had also developed spinet designs (such as the *spinnetone*, and the so-called oval spinet of 1698 described in his bills and now in Leipzig) having multiple choirs enhancing their theatre use. His instruments ranged from the conventional to those variously employing 4′ and 2′ choirs, shifting keyboards, distinctive closed-top jacks, a variety of registration mechanisms, unique stringband configurations, floating hitchpin rails, double bentsides, and in one case – the 1698 oval spinet – a double, criss-crossing balance rail. Only three Cristofori pianos are extant (of 1720, in New York; 1722, in Rome; and 1726,

in Leipzig, illustrated in PIANOFORTE, fig.2), all made after his Medici patrons had died.

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MICHAEL O'BRIEN

Criticism. Music criticism may be defined broadly or narrowly. Understood narrowly, it is a genre of professional writing, typically created for prompt publication, evaluating aspects of music and musical life. Musical commentary in newspapers and other periodical publications is criticism in this sense. More broadly, it is a kind of thought that can occur in professional critical writing but also appears in many other settings. In this broader sense, music criticism is a type of thought that evaluates music and formulates descriptions that are relevant to evaluation; such thought figures in music teaching, conversation about music, private reflection, and various genres of writing including music history, music theory and biography.

I. General issues. II. History to 1945. III. Since 1945.

I. General issues

1. Definition. 2. Subjectivity and objectivity. 3. Critical language. 4. Objects. 5. The historical phenomenon. 6. Limits and the future.

1. DEFINITION. Although many references to music criticism imply the narrow definition, it is important to understand criticism broadly in order to see the continuity among various activities of musical interpretation and evaluation. Professional journalistic criticism is a specialized, if highly visible, instance of a more widespread phenomenon. Members of an audience discussing a classical performance during an interval, piano teachers persuading their students to favour certain styles of performance and composition teachers responding to student projects all engage in music-critical discourse, just as fully as the paid critic whose words will appear in a newspaper or magazine. Again, a composer working on a score, a performer preparing a performance or a listener at a concert will typically engage in critical thought, even though they may not speak their thoughts or even formulate their critical ideas linguistically.

Music criticism does not include every kind of evaluation of music. Music serves many different purposes, such as worship, advertising, therapy, social dancing, enhancement of public and commercial spaces and technical development of performance students. Judgments of the usefulness of music for those purposes fall outside music criticism, as normally conceived. But the concept is flexible and it would be rash to delimit it rigidly. And some purposes, uses or functions of music are relevant to criticism; purposes such as representation and emotional expression have often figured in music criticism.

European traditions of music criticism centring on concert music and opera typically treat music as an art, as do critical traditions worldwide that derive from European models. In such discourse, music is one of several art forms along with literature, visual art, architecture, theatre and dance; this assumption reflects a conceptual formation that is historically and geographically specific. Often, in music criticism, the central goal is to evaluate and describe music as art, or as an object of aesthetic experience. Thus the concept of music criticism links with concepts of art and the aesthetic that are important in European and European-derived cultures but which have been persistently controversial and difficult within those cultures. Much complex debate in philosophical discussions of art concerns appropriate definitions of art and aesthetic experience, and these discussions bear directly on the nature of criticism (*see* PHILOSOPHY OF MUSIC).

2. SUBJECTIVITY AND OBJECTIVITY. Music criticism presupposes cultural competence, or what one can call an 'insider' role. Someone who makes critical judgments about music, whether as a professional critic or not, must think about music as a member of some community to which the music 'belongs', a community in which the music is important. Membership in a musical community is a criterion of the validity of critical thought about the music of that community. This criterion, although essential, is vague, leaving room for dispute about whether, for instance, someone with extensive literary experience may be qualified to evaluate music by virtue of generalizable expertise in the arts, or whether a more specifically musical background is crucial. But, however construed in detail, the fact that critical thought originates in the sensibility of members of a musical or artistic community distinguishes it sharply from objective or scientific approaches to music, which should be open to practice by anyone, regardless of musical sensibility. Further, the primary audience of critical discourse is also delimited by membership in an appropriate community. Critics write about the music of their own group, for other members of that group.

Critical judgments of music originate in experiences. They depend on experience of the object of criticism, whether a composition, a performance, or some broader phenomenon such as a style. ENLIGHTENMENT thought, which remains influential for current conceptions of criticism (especially in philosophical aesthetics), tended to emphasize the separateness and autonomy of individuals. Enlightenment thinkers, not surprisingly, emphasized the origin of artistic or aesthetic judgments in the experiences of distinct individuals and then found puzzles

in the relationship between individual subjectivity and the normative character of the judgment: it is not easy to see how one individual's personal experience can lead to a claim that is valid for others, a claim that has something like the authority of a statement of fact. If the critical authority is legitimate, it seems there must be something special about the critic, or about the experience, that explains the authority.

Some accounts of critical authority, from the Enlightenment on, focus on the disinterested quality of aesthetic experience: aesthetic experiences can lead to normative judgments because no personal, contingent, variable traits of the critic have affected the judgment. Someone who makes a critical judgment can act as a good representative of a larger audience, able to articulate judgments for them by eliminating the distinctive feelings that separate the critic from others. Immanuel Kant, in the best-regarded account of this type, stressed the absence of desire in aesthetic contemplation as a way of explaining how aesthetic judgments could be universal. Kant emphasized the contrast between a mere report of personal pleasure and a judgment of beauty, the latter being free from desire and therefore deriving from shared, non-contingent human nature. Although experiences of pleasure and beauty are both subjective, only the judgment of beauty, because of its freedom from individual idiosyncrasy, carries the implication that others should reach the same conclusion. Eduard Hanslick followed this tradition in his arguments that emotional and bodily responses to music, since they vary with different individuals, cannot contribute to musical beauty.

Another approach focusses on the special knowledge and training that support a critical judgment, as when knowledge of music theory and music history are said to be essential qualifications, for a professional music critic. The music critic, so conceived, becomes a representative of experienced or cultivated musicians, and can act as an educator in relation to a larger, diverse audience. A tension arises between these two approaches, one grounding critical authority in the absence of individualization, the other grounding critical authority in special knowledge and training that distinguish the critic from many other people. Issues about critical authority are not just issues about the proper philosophical account of the practice. Such issues are internal to musical culture, creating a characteristic ambivalence about music criticism, not least in its professional forms. Audience members may wonder why one listener has the authority to make public judgments, and musicians may wonder why someone who is not a distinguished practising musician has the authority to judge musicians' work. Ambivalence about the adequacy of linguistic communication about music casts further doubt on the authority of criticism.

Music criticism in its professional, public forms emphasizes and perhaps exaggerates the individualistic aspect of critical thought, separating one person from the rest of the community, giving a voice to that person and, temporarily at least, silencing others. Like Enlightenment aesthetics, professional criticism creates an on-going drama of the isolation of an individual thinker from the rest of the musical audience and draws attention to puzzles about their relationship. This extreme individualism is probably misleading as a basis for general reflections on critical thought; attention to the on-going evaluative and descriptive practices that pervade other parts of musical life might provide a useful balance. In many aspects of music education, for instance, teachers communicate critical judgments as established, communally shared views rather than as products of individual thought. And critical interpretation and judgment often take place in informal conversations, through shared development and adjustment of thought rather than isolated reflection. However, the individualistic conception of criticism matches some other aspects of European and European-derived musical culture. Critics resemble composers, solo performers and conductors in their presentation of articulated, individualized products to a larger community. All these practices create and sustain shared conceptions of individualized subjectivity. While critical thought need not be as individualistic and isolating as Enlightenment theory or professional criticism suggest, the most individualized kinds of criticism are ideologically congruent with other components of classical music culture.

3. Critical language. Critical thought can shape experience, performance or composition without reaching explicit verbal formulation, and can find direct expression in performance, composition or purchase of concert tickets or recordings. But professional music criticism usually appears in writing, and other kinds of criticism find linguistic expression as well.

Music criticism may balance evaluation and description, or it may emphasize one over the other. Journalistic criticism will almost certainly include clear evaluative judgments, along with variable amounts of description. Academic discourse, which often values impersonality, may describe and interpret aspects of music while withholding explicit evaluation; nonetheless the implicit evaluations are often obvious, and the interpretative goals of, for instance, analytical writing often qualify it as a genre of music criticism.

Interpretative and evaluative language about music are variable and can become topics of debate. Terms of praise and disparagement change, and choices reflect historical contingencies of evaluation. Enlightenment writers' discussions of 'beauty' and 'sublimity', or Hanslick's theoretical focus on 'beauty', give their treatments a specific character, raising certain issues at the cost of others, as do Donald Tovey's discussions of 'infinity' or Schoenberg's 'idea'. The same is true of the range of evaluative terms in any critic's practice.

Descriptive and interpretative language in criticism ranges from technical analysis, to attributions of affect or expression, to the many diverse possibilities of figurative language. Beyond issues of vocabulary there are broader literary options, such as Schumann's critical essay in the form of conversations among fictional characters, or the attribution of programmatic content beyond a composer's authorization. Critical language used in interpretation of music can itself become a topic for interpretation; the interpretative issues include, on one hand, the relation of the critical language to the music and to listeners' experiences, and on the other hand, the relation of the language to other discourses of arts criticism, literature, philosophy and so on.

4. Objects. Music criticism often describes and evaluates musical works, compositions. But there are ambiguities and complexities in criticism of musical works, and often criticism concerns itself with other objects. Musical

works are not identical with performances or scores; they are, perhaps, abstract entities that can be apprehended through performance and that have their identity fixed through scores. Some music criticism, possibly in imitation of literary criticism, treats musical works as the basic units for critical evaluation and interpretation; this was true, for instance, of scholarly criticism as pursued by some North American musicologists in the 1980s. However, the central role of performance in musical life does not match any aspect of prose fiction or poetry, and criticism that centres on musical works often neglects the contribution of performance.

Music criticism has often shown a particularly intense concern with a canon of musical works, evaluating new compositions in light of their potential contribution to the existing canon (*see* CANON (iii)). On one hand, since the musical canon is commonly understood to be a collection of musical works, this approach may reinforce the emphasis on works as the primary objects of criticism. But on the other hand, as performances of old, critically accepted compositions have become the norm in 20th-century concerts, criticism of performance has often been the dominant kind of professional critical discourse.

Thus, paradoxically, the complete domination of concert life by an established canon can direct attention away from the individual works in the canon and towards the performances of them; or, in a further twist, attention may turn to the developing careers and characteristics of individual performers, who themselves take on the aesthetic qualities of a work of art, inviting study, appreciation and interpretation on their own. Thus, rather than writing an appreciation of a particular composition, a critic may write primarily about Horowitz or Callas. Within professional criticism, such a focus on performers and performances has been more characteristic of journalistic writers than of academic ones; in the last years of the 20th century, however, musical performance also became a significant topic within scholarly musicology.

Music criticism can also take musical styles, encompassing many individual works, as a central topic. In fact, changes of style have historically been a basic concern of professional criticism, as the historical portions of this article show clearly. The tradition continues to the present, though journalists' persistent declarations of the death of serialism may lack the currency and intensity of earlier stylistic debates.

Finally, new technology has introduced recordings as a distinct object of critical consideration. For some types of music, including much popular music and almost all electronic music, recordings are obviously the appropriate object of judgment, not only because they are the marketed objects about which musical consumers make decisions but because the musical work is itself a work created in sound: in such cases, recordings do not document performances but, instead, present the work directly. But for more traditional classical music – that is, music where scores determine the identity of works and performers offer live and recorded performances – recordings also threaten to eclipse other, more traditional objects of critical attention.

5. THE HISTORICAL PHENOMENON. The historical sections of this article that follow are concerned with European and North American music criticism, and for the most part they begin their chronicles in the 18th or 19th centuries. This focus may seem limiting, but more probably it reveals that music criticism as a distinct form of thought is geographically and historically specific.

Plausibly, the existence of criticism requires particular conceptions, institutions and practices. This interdependence of criticism with other contingent aspects of musical life is clear for professional music criticism (which, for example, depends on the existence of public concerts and, more recently, the circulation of recordings) but may extend, more broadly, to critical judgment as a whole. Perhaps music criticism, as a distinct form of thought, depends on many of the historically specific phenomena already mentioned, such as the conception of a system of art forms; the high value placed on individual experience, along with ambivalence about the authority of public critics; the complex dialectic between common humanity and a special, exclusive musical training; the interactions among scores, performances and works; the development of a musical canon; and the notion of music history as a succession of stylistic transformations (*see* RECEPTION). Perhaps one can imagine a music criticism that lacks most of these historical attributes, perhaps not; it would be different from criticism as musicians and audiences in European traditions have come to know it.

6. LIMITS AND THE FUTURE. Like any specific type of thought, music criticism is suited for certain goals and unhelpful for others. As a form of thought shared among members of a musical community, criticism promises to intensify an awareness of shared musical experience, circulate influential models for musical listening and creating, and also, through the formulation of discrepant evaluations and interpretations, enhance awareness of diversity within a musical community. Because of its emphasis on individual experience as the source of insight, and on membership in a musical community as a criterion of critical validity, music criticism is less suited to gaining knowledge of remote cultures. It may seem irrelevant or even offensive for an ethnomusicologist to evaluate the music of a foreign culture in critical terms. However, some recent approaches to ethnography and ethnomusicology decrease the starkness of the contrast with criticism.

The traditional notion of the ethnomusicologist as an outsider to a culture, and the related notion of ethnographic objectivity, may need revision. If ethnography is conceived as an individual person coming, through a continuing series of interactions, to share the lives and musical experiences of other people, ethnomusicology may come closer to music criticism than one might have expected. Still, even if one writes ethnomusicological texts by weaving together cultural description with one's own experiences, including musical experiences, the results will lack many of the distinctive traits of traditional music criticism. In particular, an ethnomusicologist's personal descriptions of musical experiences in the field will lack the critic's authoritative tone; instead, the ethnomusicologist will present one perspective, a distinctly finite one, on musical phenomena for which other perspectives, based on more extensive experience, are also possible.

Such a refusal of critical authority is also possible within one's own culture. Some recent ethnographic studies have mapped attitudes of ordinary people or musical fans, in a democratic spirit that grants the writer no special critical standing.

Even more radically, some writers have challenged the validity and self-understanding of criticism quite

generally; Theodor Adorno and Pierre Bourdieu have offered especially sustained, troubling accounts. Adorno argued that the lack of individual freedom in modern life, along with the commodification of music, left no-one in a position to make the kind of free, individual aesthetic judgment that Enlightenment thinkers described. The Enlightenment conception of aesthetic evaluation persists, according to Adorno, only as an ideology that covers the reality of commercial exploitation of musical consumers. Bourdieu argued that musical and other artistic tastes served primarily as a medium of social signification, specifically a means of locating oneself within hierarchies of economic class, employment and education. Philosophical accounts that ground taste in a special artistic sensitivity are, according to Bourdieu, an ideology that hides the more mundane operations of taste as a marker of social location. The claims of these influential writers might suggest that one cannot, in honesty, continue to practise traditional musical criticism. Readers who find their diagnoses insightful but exaggerated are left with the task of assessing how one might, in light of Adorno's or Bourdieu's best ideas, continue to pursue some kind of critical discourse.

Some recent writing has explored more specific conceptions of subjectivity, creating a discourse that resembles criticism without aspiring to general validity. Arguably, criticism that claims to represent the shared experiences of a musical community is more likely, in fact, to represent the subjectivity of some privileged group within that community. Feminist critics have suggested that the privileged perspective of critical discourse is masculine; gay and lesbian critics have suggested that mainstream critical discourse assumes a heterosexual orientation. Feminist, gay and lesbian writers have often shown sensitivity in negotiating the relation between individual and collective experiences: while suggesting that dominant discourses have excluded some voices, they offer alternative perspectives poised between individual statements and more general representation of the minorities for which they hope to speak (*see* FEMINISM and GAY AND LESBIAN MUSIC).

Criticism of POPULAR MUSIC has been one of the most accomplished and productive areas of recent professional criticism. Several writers, notably Simon Frith and Greil Marcus, have moved between journalistic criticism and sustained scholarly writing with remarkable ease and success. Frith has argued that evaluation of popular music draws on a range of different criteria, including the individualistic artistic standards of art music, the more collectively orientated standards of folk music and the commercially inflected standards of pop itself. In its blend of contrasting criteria, such discourse may exemplify valuable extensions beyond traditional music criticism. Marcus has produced several bold studies that shift provocatively among personal description, critical judgment and imaginative historical narrative.

The figure of the isolated, prestigious professional music critic, while congruent with the individualistic aspects of some musical cultures, is also, to some extent, a product of limited technologies. As new technologies reduce the importance of print communication, notions of music criticism may shift as well. Electronic communication, through sites on the World Wide Web, electronic mail distribution lists and newsgroups have already permitted an enormous increase in communication among people with shared musical interests; the effects are particularly striking for popular music fans, who have accepted the new media avidly. Online, they can share information and opinions rapidly and can quote and discuss print reviews as soon as they appear. Electronic communication allows many people to circulate critical thought to an interested audience, an opportunity previously available only to select professional critics. It also allows for fast-paced exchange, and for the formation of opinion and perception through the interactions of conversation, always a possibility in face-to-face interactions but now occurring on a much larger scale.

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II. History to 1945

1. Germany and Austria. 2. France and Belgium. 3. Britain. 4. Italy. 5. Russia. 6. USA and Canada.

1. GERMANY AND AUSTRIA.

(i) 18th century. Johann Mattheson inaugurated the German critical tradition, publishing several periodicals in Hamburg between 1713 and 1740. The prologue to the most important of them, *Critica musica* (1722–5), defines criticism as 'the precise examination and evaluation of ... opinions and arguments in old and new literature about music ... for the elimination of all possible primitive [*grob*] errors and to promote greater growth in the science of pure harmony'. Mattheson published annotated translations of English and French

authors, and wrote lengthy reviews of foreign and German writings on music as well as essays on theoretical, compositional and aesthetic problems. His criticism includes neither performance reviews nor critiques of entire compositions as integral works of art, though specific works are occasionally criticized in order to demonstrate technical errors (principally in part-writing) and stylistic weaknesses.

Mattheson's emphasis on rhetorical principles for formal organization and for a unity of affect and figure motivated his inflammatory criticism of word repetitions in J.S. Bach's cantata *Ich hatte viel Bekümmernis* (*Des poetischen Vorhofes*, ii, pt 8, p.368). This and other equally polemical attacks, for example on Handel's St John Passion, established a model for the disputatious tone of much subsequent German criticism. Mattheson argued for dramatic church music; advocated a new melodic style – practised by himself, Telemann and Handel – as opposed to strict 'German' polyphony; and, although wary of the 'unnatural patchworks' in Italian instrumental music, called for a 'mixed taste' incorporating aspects of both French and Italian music. The question of national styles and tastes dominated critical discourse for much of the 18th century.

Mattheson's approach, expressed in a turgid literary style, was essentially scientific, and it was soon challenged by new critical perspectives. Leading the way was *Der critische Musikus* (Hamburg, 1737–40), a 'moral weekly' that was somewhat less scholarly than Mattheson's journals and directed towards a broader public. Its editor, Johann Adolph Scheibe, a disciple of Johann Christian Gottsched, prescribed a critical view informed 'only' by 'good taste' (preface to vol.ii), that was predicated on French classical-rhetorical ideals of rationalism and simplicity, the imitation of nature and truth of expression. Although Scheibe's (acknowledged) debts to Gottsched are deep, he and later critics with similar values did not support Gottsched's denial (based on a reading of Batteux's *Les beaux arts reduits*) of the legitimacy of instrumental music. Criticizing the 'blind imitators of the Italians', Scheibe distinguished between 'taste' and 'style' and advocated a 'purity of national [i.e. German] style' that preserved the principles of French good taste (Cowart, 1981, p.135). This led him to deplore the 'unnatural' qualities in Bach's music, which he admired in many other respects. In emphasizing expression and good taste, rather than imitation and affect, Scheibe's writings marked a distinct break with Baroque musical thought.

By 1750 Berlin had replaced Hamburg as the leading centre for criticism. (Only in the 19th century did music journalism and criticism become permanently established in southern Germany and Austria.) Topical essays and reviews of scholarly publications retained their importance, and criticism continued to be preoccupied with the relative merits of the French and Italian styles, and with the broader questions of musical taste, unity and meaning. The francophile Friedrich Wilhelm Marpurg (*Der kritischer Musikus an der Spree*, 1750) and Johann Friedrich Agricola, who championed Italy, engaged in bitter polemic. Quantz pleaded in his essay on flute playing (1752) for a 'mixed taste', but most Berlin critics were conservative, anti-Italian and wary of the emerging Classical styles, with their increased emphases on contrasts and virtuosity. In the last decades of the century, critics such as Johann Nikolaus Forkel and Johann Friedrich Reichardt approached the music of Haydn and Mozart (and even sometimes the exemplary C.P.E. Bach) with caution, acknowledging its virtues but warning against the dangers of the style in the hands of less accomplished or more radical composers. Beethoven's early works confirmed their fears. Although these critics shared many views with their mid-18th-century counterparts, they did not consistently invoke such concepts as taste and national style; however, they did maintain an emphasis on such traditional categories as naturalness, unity and expressiveness. In the 1770s and 80s Gluck's operas became the subject of a major debate. Conservatives (especially those connected with the Berlin court) decried Gluck's lack of invention and expression, and compared him unfavourably with Graun and J.A. Hasse; other Berlin critics (such as Carl Friedrich Zelter and Reichardt) championed his reforms. Forkel devoted 150 pages of the first volume of his *Musikalisch-kritische Bibliothek* (1776) to polemics against Gluck by various authors. The attacks on the claims made by Gluck's supporters that his music was (or should become) a model for the German nation anticipated arguments *contra* Wagner a century later.

In part because critical writing in the 18th century focussed on style rather than on individual works, criticism regularly appeared in non-journalistic publications such as treatises on performance, counterpoint (Fux, *Gradus ad Parnassum*, 1725) and thorough bass (Heinichen, *Der General-Bass*, 1728), and later in encyclopaedias (Sulzer, *Allgemeine Theorie*, 1775), aesthetic writings and compositional treatises (Koch, *Versuch einer Anleitung zur Composition*, 1782). After about 1750 critical writing by non-musicians such as K.W. Ramler, Nicolai and Lessing appeared in publications of a general scholarly and aesthetic nature; their work, together with the minimal but slowly increasing coverage of music and musical life in daily newspapers in major northern cities, introduced the critical discussion of music to the non-professional reader in Germany.

Johann Adam Hiller's *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend* (Leipzig, 1766) laid the groundwork for future music journalism and criticism by introducing non-critical information about new books and printed music, musicians, public concerts, and musical activities at courts and churches; performance critiques (usually sympathetic); and brief evaluative commentary (usually positive) on new compositions, as well as occasional long reviews of operas or instrumental works. In later criticism such commentary often fell under the rubric *Rezension*, a term earlier critics had used for reviews of scholarly literature. Hiller relied on reports by correspondents in German and foreign cities; he focussed on newsworthiness as well as scholarship, and even in the more learned articles a concern for intelligibility and popularity is evident. Forkel and Reichardt (*Musikalisches Kunstmagazin*, Berlin, 1782 and 1791, and later publications) placed even more emphasis on detailed work critiques that included musical examples, and which were often harshly judgmental. Nonetheless, their reviews rarely delved deeply into the music, eschewing analysis and relying instead on vague aesthetic argumentation of a general nature. One notable exception is Forkel's review of Benda's *Ariadne auf Naxos* (*Musikalisch-kritische Bibliothek*, iii, 250–85), in which he made minor revisions to selected passages in the opera and compared them to

Benda's originals in order to demonstrate their shortcomings. Operas, church music, keyboard music and song collections were the preferred genres for criticism.

(ii) 19th century.

(a) Music journals and books. The *Allgemeine musikalische Zeitung of Leipzig*, often considered the first modern music journal and the first organ for modern music criticism, was neither. Friedrich Rochlitz, its founder (1798) and long-time editor, consolidated the innovations begun by Hiller, adding more work and performance criticism by drawing on primarily amateur correspondents in many cities (particularly for concert reviews) across German-Austrian territories and abroad. The journal's success and influence derived in part from its ability to meet the needs of a growing musically literate public (both amateur and professional) in a time of rapid expansion of published music and public concerts. It became a model for the music journals that proliferated in German-speaking Europe and contributed significantly to the development of a modern musical culture.

The *Rezension* continued to be the major forum for work criticism in the 19th century. Such criticism had three distinct emphases: explication of a work's structure and style – the forerunner of modern analysis; evaluation of a work's artistic success, with or without an explanation of the critic's own aesthetics and stylistic preferences; and interpretation of a work's content (*Inhalt*), ideas (*Idee*) or spirit (*Geist*) – a type of inquiry described today as hermeneutic. Early in the century criticism in the last category often relied on generally descriptive language, later, and continuing into the 20th century, poetic allusions and programmes were common.

The challenges posed by Beethoven's music provided a major stimulus to the development of German music criticism. E.T.A Hoffmann's celebrated review of the Fifth Symphony (*AMZ*, 1810) began a tradition of serious Beethoven criticism in Germany and elsewhere. As the century progressed, Beethoven interprtation drove a wedge between the practitioners of 'absolute' criticism focussing on form and style and those favouring biographical and programmatic modes of explanation. It was the 'newness' of Beethoven's music, its often startling departures from stylistic conventions, that required explanation and interpretation. At the same time, explanations were required for the music of J.S. Bach and other Baroque and Renaissance composers, who had in the 18th century attracted the attention of historically orientated critics (Forkel on Bach, Herder on Palestrina). This music, which gradually became more widely known through occasional performance and publication, was for contemporary listener also startlingly new in its historical distance, its very oldness. Marx's discussion of the *St Matthew Passion* in the *Berliner allgemeine musikalische Zeitung* in the weeks leading up to its revival under Mendelssohn in March 1829 was a critical milestone. Rochlitz also made a significant contribution to historical criticism with his book *Für Freunde der Tonkunst* (1824); it contained essays on Bach (notably the *St John Passion*), Handel and other composers, some of which first appeared in the *AMZ*. Rochlitz's discussion of Bach's style – notably his appreciation for Bach's counterpoint in the *AMZ* essay *Vom Geschmack an Sebastian Bachs Compositionen besonders für das Clavier* – displays remarkable insights clearly expressed and free from Romantic gushing. Schumann, Wagner, Eduard Hanslick and many other critics also republished their music journalism in book form. Collections of essays, biographies and work-orientated monographs became important vehicles for criticism in the 19th century.

(b) Newspaper criticism and feuilletons. In the late 18th century the *Vossische Zeitung*, a political newspaper in Berlin, began regular coverage of music with an emphasis on performance. Its first distinguished critic was J.C.F. Rellstab; his son, Ludwig, became the paper's music editor in 1826. The rapid growth of music journalism, especially after the relaxation of censorship laws in the mid-1800s, gave rise to a new critical genre, the *feuilleton*, derived from French journalistic practice (see 2(*i*), below). The writer of the *feuilleton* could exercise great power. Wagner, a master feuilletonist and opponent of most criticism, wrote: 'It is the *feuilleton* that creates music'. Newspaper criticism was largely non-technical, focussing on stylistic and aesthetic questions and emphasizing pithy evaluation rather than elucidation. Hugo Wolf's remark, in a review of Liszt's symphonic poems, that there was 'more intelligence and sensibility in a single cymbal crash in a work of Liszt than in all of Brahms's three symphonies' (*Wiener Salonblatt*, 27 April 1884) illustrates the sarcastic and often cutting tone adopted by many feuilletonists. Wolf's broadside was aimed as much at Eduard Hanslick, opponent of Liszt and Brahm's leading critical advocate, as at the composer himself.

A new critical approach that considered musical works in relation to social institutions, socially determined cultural values and political trends developed in the *feuilleton* and in journals devoted to general culture (e.g. *Zeitung für die elegante Welt*), as well as in popular and scholarly music journals. Heinrich Heine's essays on Mendelssohn and Liszt for the Augsburg *Allgemeine Zeitung* in the 1830s are among the first and best of their kind. Wagner attracted particular attention from such critics as early as the 1840s: themes of nationalism, religion and philosophy, and anti-Semitism (in the operas and the essays) in all prbability more interesting to readers of the general press than questions of musical style, structure and aesthetics. As early as the 1820s, and increasingly in the years leading up to the revolutions of 1848, cultural and national destiny were viewed by critics such as A.B. Marx and Franz Brendel as a symbiosis. In the decade after World War I the controversy between the Weimar liberal Paul Bekker and the reactionary nationalist Hans Pfitzner about the future of German music reflected a wider debate about the future of German society. The feuilletonistic tradition was the wellspring for the music criticism of Theodor Adorno, who combined social theory (and journalistic wit) with detailed discussion of immanent music content. However, the scholarly complexity of Adorno's writing was worlds apart from the *feuilleton*.

(c) Critiques of criticism. Until the advent of fascism, German music criticism had two continuing preoccupations: criticism itself, and the concept and problem of progress (*Fortschritt*) (see §(*d*), below). The legitimacy of criticism *per se* was closely linked to the question of criteria and standards. As early as 1752 Quantz in the *Versuch einer Anweisung die Flöte traversiere zu spielen* described the arbitrary way criticism was usually practised. In 1802 H.G. Nägeli published a long essay in the *AMZ*, addressed to reviewers for the journal, in which he attempted to determine norms for sound and fair criticism.

Others discussed difficult questions of the legitimacy of anonymous reviews, of reviews of works published by the firms that also published the journals in which the review appeared, and of achieving a balance of subjectivity and objective standards (if, in light of Kant's critical writings, any notion of objective standards could be maintained). Under the influence of Kant, Reichardt printed numerous music examples in his work critiques so that musically literate readers could assess the basis of his judgments and form their own. He also published excerpts from Kant's *Kritik der reiner Vernunft* on the problem of a theory of artistic taste (*Musikalisches Kunstmagazin*, ii, 1791, p.65). The Hegelians Marx and Brendel solved the problem of subjectivity by appealing to the objectivity of historical progress. In the first issue of the *Berliner allgemeine musikalische Zeitung* Marx justified a new music journal by arguing that the Kantian perspective of the *AMZ* had outlived its usefulness. Nevertheless, Marx acknowledged the essential subjectivity of criticism by publishing several reviews of the same work, a practice also adopted in the important journal *Caecilia* (1824–48).

The *Neue Zeitschrift für Musik* was conceived in part as a critique of criticism: Schumann founded the journal in 1834 to combat the conservatism and low critical standards of his personal antagonist Heinrich Fink, Rochlitz's successor at the *AMZ*. Under the rubric 'Journalschau', the first ten issues of the *Neue Zeitschrift* reviewed the work of its competitors. In his announcement of the new journal (*Der Planet*, 21 March 1834) Schumann issued a summary judgment:

> What, then, are the few present musical journals? Nothing but playgrounds for ossified systems, from which, even with the best of will, hardly a drop of the sap of life can be pressed, nothing but relics of aged doctrines to which adherence is more and more openly denied, nothing but one-sidedness and rigidity ... individual, eccentric opinions, prejudices, fruitless personal bickering and partisanship so loathsome to the better young artists. None of this number, with the possible exception of the *Caecilia*, is capable of promoting the true interests of music.

Schumann's emphasis on professionalism – that is, on musicians rather than dilettantes as critics – influenced the increasing trend in this direction after 1850. It was further bolstered by the development of academic positions in music, with professors such as Hanslick doubling as critics. In the late 1800s Hanslick and other professional critics wielded far more power than writers for music trade journals in shaping public opinion and influencing the establishment of permanent repertories. Notwithstanding the literary qualities and the musical acumen of Schumann's criticism, both his originality and his contributions to the development of music criticism have been overemphasized; his literary conceits belonged more to the past than to the future of criticism.

As the influence of critics increased, composers and performers grew ever more sensitive to the real or imagined impact criticism could have on their careers. The *Gazette musicale de Paris* (which reported on and was read in Germany) was founded in 1834 by the publisher Maurice Schlesinger to give composers a chance to write criticism; in the first number Liszt attacked critics as shallow and ignorant and suggested they be subjected to knowledge and ability tests. In the late 1840s a commission was formed by the Berlin Tonkünstler-Verein to consider appeals from musicians who felt that they had been treated unfairly by critics; its judgments were printed in the *Neue Berliner Musikzeitung* (Kirchmeyer, 1965, p.237).

(d) The question of progress. The concern with progress is closely associated with the critical agendas of Wagner and Brendel, Schumann's successor at the *Neue Zeitschrift für Musik*, champion of Wagner and Liszt, proponent of New German music drama and programme music, enemy of Brahms and Hanslick. Wagner's criticism constitutes not only a defence of his own music and theory but also a critique of contemporary German musical culture – musical style and values, notably with respect to opera, performing practice, and musical and theatrical institutions – with unequivocal recommendations for their reform. (Marx and other liberal mid-century writers also called for a reform of musical institutions.) Brendel utilized the historical style-critical essay, rather than the work *Rezension*, to make Hegelian arguments about the exhaustion of tradition and the historical necessity of the genres and styles that he and his colleagues advocated. Brendel's influence was great; he did much to polarize German musical thought, yet also helped to identify the primary aesthetic and stylistic problems in the decades after 1850.

The debate about progress began in the 1820s and 30s with the praise for Weber and attacks on Spontini, as well as a less polemical discussion calling for reform of operatic institutions and the creation of a truly German opera. Marx, like Brendel and Wagner, posited Beethoven as a model for a future German music that had to adjust to new social conditions and recognize the stylistic and aesthetic advances he had achieved. Even Marx's criticism of earlier music was informed by a view of history and progress: he declared Graun's *Der Tod Jesu* (which had never disappeared from the concert repertory) inappropriate for a new musical and social period, in contrast to Handel's oratorios and Bach's Passions which had retained their value. Schumann's campaign against the empty virtuosity of contemporary pianists (and the lack of a serious critical voice opposing them) was driven by a concern for the future of German music in the wake of Beethoven's and Schubert's deaths, and the consciousness that a period in German music had come to an end. Yet Schumann, too, viewed Beethoven as the primary source from which music could continue to rejuvenate itself. The dominance of the idea of progress at mid-century can be measured by two examples: in 1846 Otto Lange, a lead writer for the *Neue Berliner Musikzeitung*, proclaimed progress as the standard for criticism (although a year later he attacked *Rienzi* for being too radical), while the young Hanslick, invoking *Fortschritt*, praised *Tannhäuser* and proclaimed Wagner 'the greatest dramatic talent among the living composers' (*Wiener allgemeine musikalische Zeitung*, vi, 1846, p.590), words he no doubt later regretted.

For Lange, and for conservative critics such as the mature Hanslick and his student Robert Hirschfeld, who was more sympathetic to Wagner, stylistic innovation that disregarded the preservation of supra-historical structural principles and aesthetic values, embodied principally in the music of Beethoven and Mozart, did not constitute progress. The historical relativism of this view, especially evident in Hanslick's dislike for most pre-Classical music, either did not occur to the conservatives or did not disturb them.

(iii) 1900–1945. The problem of progress assumed increased urgency towards the turn of the century, when the mature works of Strauss and Mahler began to appear, and intensified after Zemlinsky and other radical innovators emerged. General newspapers were the most significant arena for the often bitter debate about new music, in which composers themselves sometimes joined (e.g. Schoenberg's essay on 'Brahms the progressive'). In larger cities, notably Berlin and Vienna, critics engaged in intracity polemics with political dimensions: those writing for liberal and leftist newspapers (many of them Jews) generally sympathized with new styles (although the atonal and 12-note music of the Schoenberg group presented problems for such writers as Guido Adler, Bekker and Alfred Einstein), while critics of right-leaning newspapers opposed the musical avant garde and not infrequently supported their attacks with nationalistic arguments and anti-Semitic invective (see Botstein, 1985, p.1298 on Mahler criticism in Vienna). In 'Arnold Schönberg, der musikalische Reaktionär' (1924), Hans Eisler opposed the formalism and bourgeois character of the music of his former teacher; the essay inaugurated the German Marxist critique of the musical avant garde, which after World War II found its principal home in the German Democratic Republic. Ernst Bloch (who also lived in the east after his return from exile) and Adorno (who returned to West Germany) were the principal practitioners of an idiosyncratically Marxist music criticism and philosophy associated with the 'Frankfurt School' of social research.

Because of their immediacy, performance reviews of new works in general newspapers were at least as important as *Rezensionen*; the latter appeared more commonly in specialist publications. Yet even scholarly journals did not ignore the controversies, and new publications such as *Melos* and *Musikblätter des Anbruch* advanced the modernist cause. *Melos* was founded in 1920 by Hermann Scherchen, who wrote a thunderous denunciation of Pfitzner in the first volume, yet encouraged dissenting views as long as they remained within a general philosophical consensus; the journal became a forum for the Schoenberg-Stravinsky debate that occasioned Adorno's first published venture into music criticism ('Über die gesellschaftliche Lage der Musik', *Zeitschrift für soziale Forschung*, 1932), in which he argued that the cultural critique inherent in Schoenberg's music constituted a progressive element (contrasting with the reactionary character of Stravinsky's music) independent of the composer's personal political convictions or his professional associations with mainstream cultural institutions.

In the years following the Nazis' seizure of power in 1933, leftist, liberal and Jewish music critics and academicians lost their jobs at newspapers and universities; many of the most prominent liberal and Marxist critics (Adorno, Bloch, Bekker, Einstein, Eisler, Stuckenschmidt, Weill) went into forced or voluntary exile (*see* NAZISM). Non-Fascist German music criticism survived principally in the USA in the form of the scholarly critical essay. Thomas Mann's essay 'Leiden und Grösse Richard Wagners', first given as a lecture in Munich in February 1933 and published in Germany in April of that year, which precipitated a storm of protest leading to Mann's exile, was one of the few public expressions of opposition to the regime. *Melos*, which like other music journals and newspapers adopted an increasingly conservative standpoint, was renamed *Neues Musikblatt* in 1925; despite its support for Hindemith in the early 1930s, it succumbed to *Gleichschaltung*, the centralization of every aspect of cultural life in the Third Reich. To facilitate control by the Party, and also to save money, other musicological journals were merged.

For the most part, active intervention by the regime in journalism and criticism was not necessary; the academic backgrounds of many non-Nazi music critics inclined them to musical conservatism, from which perspective many found sufficient common ground with the reactionary nature of Nazi cultural politics to cooperate (Lovisa, 1993, p.21). Despite the departure of the great majority of critics intolerable to the Nazis, in 1936 Joseph Goebbels issued his *Kritikverbot* requiring a positive discussion of German music and musical life. National Socialist critics had no business condemning the efforts of National Socialist musicians; constructive criticism was permissible, but divisiveness was inimical to the unity of purpose that should motivate every cultural activity, and was therefore embarrassing to the regime. On the other hand, critical vigilance against the decadence of modernism and Jewish, Bolshevik, African-American and all other non-Aryan musics was to be maintained as a bulwark against influences that had formerly undermined the purity of German music. All writing about music, popular and scholarly, was (or was supposed to be) critical; it was (or was supposed to be) informed by an evaluative racial theory, a belief in Aryan cultural superiority and a commitment to a National Socialist revolution. With its mission of educating the population (*Volksbildung*) in light of this commitment, music criticism in the Nazi period perverted – but in its perversion continued – a 200-year tradition.

2. FRANCE AND BELGIUM.

(i) General. Tinctoris's evaluations of his predecessors and contemporaries, as presented in his 15th-century treatises, mark the start of a rich tradition of criticism in France and Belgium. Nevertheless, music criticism *per se* was sporadiz before about 1700; thereafter the dominant media for comment were the polemic pamphlet, encyclopaedia and newspaper articles, and music histories. In the 19th century the polemic pamphlet was absorbed into the increasingly popular genre of the newspaper *feuilleton*, an often witty essay on a topical subject which filled the lowest part of one or more pages. The sudden proliferation of the specialist musical press immediately before and during the July Monarchy (1830–48) served to define most of the parameters and functions of music criticism up to 1945. Periodicals devoted to piano music, church music, the orphéon repertory, composition, children's musical education and the *café-concert* appeared between 1833 and 1870.

Detailed comments on performed interpretations became common only in the 1850s, and were often intimately linked with questions regarding the upholding of the performance traditions of works in the canon. Journals such as *Le ménestrel*, *La revue et gazette musicale* and, in Belgium, *Le guide musical* blurred the boundaries between music criticism, aesthetics, concert reviewing, music theory and analysis, and provided a forum for a discipline which gained autonomy in the early 20th century: historical musicology. Jules Combarieu's *Revue d'histoire et de critique musicales*, begun in 1901, marks a transitional stage in the separation of criticism and

musicology within the periodical literature. The first musicological journal, in the modern sense, was *L'année musicale* (1911–13).

Until 1820 the concept of the professonal music critic hardly existed. *Littérateurs* and philosophers such as Diderot and Raguenet routinely included music in their purview, as did the musically illiterate Geoffroy, the 'inventor' of the newspaper *feuilleton* who wrote for the *Journal des débats* between 1800 and 1812. It was Castil-Blaze, critic of the *Journal des débats* from 1820, who proclaimed it necessary that a critic possess specialist musical credentials, an issue later taken up by François-Joseph Fétis. The phenomenon of the composer-critic, which stretched from Berlioz to Poulenc and beyond, reinforced the professional status of music criticism in the early 19th century. However, Romanticism's emphasis on the interpenetration of the arts ensured the survival of the amateur or artist-critic, and professional and non-professional streams in music criticism co-existed until the advent of strictly musicological journals.

The roots of modern French music criticism in debates dominated by *littérateurs* encouraged a literary mode of presentation which continued through the 19th century in the criticism of Baudelaire and Champfleury, and into the 20th. The title of Raguenet's *Parallèle des Italiens et des Français* (1702) was modelled on that of a famous work in the 17th-century literary battle of the ancients and the moderns: Charles Perrault's *Parallèle des anciens et des modernes* (1692). The dialogue form of Le Cerf's anonymous response (see below) was rooted in a French literary tradition also used by Claude Perrault in his *De la musique des anciens* (1680), and which later reappeared in pieces as diverse as Diderot's *Le neveu de Rameau* (*c*1760) and Wagner's *Une soirée heureuse* (1841). The use of rhetorical and poetic prose characterized not only elaborate polemic outbursts but also daily opera and concert reviews. In particular, towards the end of the 18th century a rhetoric had to be devised for absolute music in a country in which texted music had long prevailed. Writers in the early 19th century dramatized the symphonies of Haydn in prose laden with metaphorical images intended to stimulate an appreciation of the expressive content of the music, and Hoffmannesque tales became a medium for music criticism in the early 1830s. By contrast, early professional critics such as Fétis cultivated a selfconsciously arid style in which displays of rhetorical prowess were subordinated to detailed technical description. A fusion of both approaches may be seen in the work of Berlioz, which served as a model still detectable in the criticism of Florent Schmitt in the 1920s.

(ii) National identities and styles. The importance of critical debate as a part of the assimilation process was aptly expressed by Jean Chantavoine in the aftermath of Stravinsky's *Le sacre du printemps*: 'In France, music has often been less an object of immediate pleasure, as in Italy or Germany, than a subject of controversy. It is often by means of their influence on people's minds, the ideas which they have suggested and the debates which they have aroused, that particular works have become established' (*L'année musicale*, 1913, p.287). Important debates concerned the aesthetics of composition, the relationship of music and technology, and the use of jazz in art music. From the reign of Louis XIV, however, most major debates related in some way to the upholding of French tradition in contradistinction to those of first Italy and then Germany. After Belgium's independence in 1830, such isolationist attitudes were most pronounced in work published in Flemish. Francophone critics such as Fétis and Paul Collaer, who divided their time between Belgium and France, represented a more internationalist viewpoint. Fétis's short-lived *Gazette musicale de la Belgique* (1833–4) contained a news section on musical life in Belgium but was otherwise almost indistinguishable from the French *Revue musicale*. It was succeeded by journals that emphasized Belgium's national musics, though a strong injection of Wagnerism characterized Maurice Kufferath's directorship of *Le guide musical* from 1890, and by the outbreak of World War II Belgian journals were leading the way in the production of multilingual, internationalist criticism.

The polemic on the relative merits of French and Italian operatic styles, which began in the late 17th century with the writings of Perrin and De Callières, dominated the 18th century and spilled over into the 19th. Raguenet's pro-Italian *Parallèle* praised the French use of the bass voice and dramatic recitative, and the elegance of their ballets, while somewhat inconsistently apologizing for the dramatic, harmonic and orchestral boldness of the Italian style, the supremacy of the castrato voice and the superiority of Italian staging. Le Cerf responded by defending the classic qualities of Lullian opera, allying himself with the literary 'ancients'. Nationalist factionalism based on similar arguments returned with the Querelle des Bouffons of 1752–4. Traditionally ascribed to the catalyzing effect of performances of Pergolesi's *La serva padrona* in 1752, the debate exploded only the following year, after the première of Mondonville's *Titon et l'Aurore*. Pro-Italians included Grimm, Rousseau and Diderot; the pro-French camp counted Jourdan, Fréron, Laugier and – tardily but decisively – Rameau. The third major critical quarrel with Italy, centring on Gluck's final visit to Paris in 1777, was foreshadowed by an exchange between Du Roullet and Gluck in the *Mercure de France* in 1772. Du Roullet presented Gluck as a staunch francophile in matters of operatic aesthetics, while Gluck denied any partisan allegiance. Nevertheless, in the late 1770s Gluck cast himself as the upholder of French standards of dramatic realism which the Piccinnistes, among them Marmontel and La Harpe, decried as entailing the sacrifice of the highest ideals of symmetrical periodicity and pleasing melody.

New genres of absolute music reached France from Germanic lands in the late 18th century. Early criticism such as that in Garcin's *Traité du mélo-drame* (1772) focussed on an issue that characterized writings on German music throughout the 19th and early 20th centuries: its harmonic complexity. Haydn and Mozart, among the first composers after Lully to retain their place in the French repertory after their deaths, became test-cases in the critical formulation of a canon of masterworks whose conditions of entry were hotly debated thereafter. General acceptance from 1759 of Haydn as a symphonist and composer of chamber music did not extend, later in the century, to Mozart. During and after the Revolution, Republican critics on the far left argued for the abolition of all music which had flourished under monarchical absolutism. Conservatives and pro-Italians such as Geoffroy found Mozart's operas too symphonic, too complex, and over-charged with melodic ideas that were not truly lyrical; yet Geoffroy recognized the fusion of Italian and

German principles that Mozart's operatic style represented. German-Italian polarization was revealed again in Stendhal's writings and in Joseph d'Ortigue's critique of Rossini (1829), which pitted Italian superficiality against the German profundity epitomized by Beethoven. Such squabbles did little to mask critical unease regarding the value of Franco-Belgian music, particularly opera, where the perception of national styles of *opéra comique* and grand opera which sat squarely between the Italian and the German, avoiding the excesses of each, gained a strong philosophical underpinning only during the eclectic period of the July Monarchy.

(iii) Beethoven and Wagner. The mixed early critical response to Beethoven was encapsulated in a comment of 1811 in the rabidly pro-Italian journal *Les tablettes de Polymnie* that his music 'harboured doves and crocodiles together'. Intense and protracted debate was sparked only in 1828, with the re-institution of regular concerts at the Paris Conservatoire. Fétis (*Revue musicale*), Castil-Blaze (*Journal des débats*) and, later, Berlioz (*Gazette musicale*) were instrumental in moulding public opinion regarding Beethoven's orchestral music; concentrated discussion of the late chamber music, promoted by the Pierre Maurin quartet, did not appear until the 1850s.

Fétis was the central figure in Franco-Belgian music criticism from 1827 to well after the Franco-Prussian War. A Belgian who divided his career between Paris and Brussels, he had a decisive influence on the discipline in both countries. His eclectic aesthetic, which resulted in support for Meyerbeer, Mendelssohn and Halévy, was antipathetic to the Romantic view of his main critical rival, Berlioz, though he is remembered chiefly for his writings on music of which he disapproved (Berlioz, Wagner) or about which he was ambivalent (Beethoven, Liszt). Fétis's work on Wagner illustrates how his writing could shape an entire controversy. He opened the Wagner debate in 1852 with an assessment of the composer's writings rather than his music, much of which he had not heard. His view that *Tannhäuser* and *Lohengrin* were the product of Wagner's theories as stated in *Oper und Drama* fundamentally affected the terms in which both adversaries and supporters of Wagner couched their reviews of the Paris *Tannhäuser*.

The various stages of the Wagner debate, which took on a particularly nationalist allure after 1870, 1914 and 1939, were notable for their tendency to concentrate on an idea of Wagner, rather than on the operas and music dramas themselves. Linguistic limitations meant that Dujardin's *Revue wagnérienne*, which brought together symbolist poets including Mallarmé, could engage only tentatively or at second hand with Wagner's writings and librettos, few of which were available in translation. The result was a highly idiosyncratic view of Wagner which was almost inevitably disappointed with the reality of the French première of *Lohengrin* in 1887. *Fin-de-siècle* Wagnerism was better served in Belgium by the writings of Kufferath.

In France, critical reaction against Wagner at the end of the 19th century and the beginning of the 20th involved two disparate groups: conservatives and followers of the Saint-Saëns school, including Arthur Pougin and Camille Bellaigue, who argued the pernicious nature of Wagner's influence on French and Belgian music and the resultant degeneracy of national culture; and those who believed they had found Wagner's antithesis in Debussy, particularly after *Pelléas et Mélisande* (1902), which found an immediate and improbable supporter in Vincent d'Indy and became a symbol of national solidarity during both world wars. The nationalist poetics of Debussy's own criticism, particularly his article on Frenchness in Rameau, undoubtedly helped cement such attitudes. Debussy's music prompted new critical questions concerned primarily with perceived national character traits (restraint and clarity) and a new emphasis on colour. With Debussy, 'matière sonore' first became a parameter of composition worthy of critical attention. Yet his status as a saviour of the French from Wagner was never safe from attack, and it was not only members of the old guard who labelled him a decadent threat to French composition.

(iv) 1900–1945. The most widely acclaimed foreign music to reach France in the first decade of the 20th century was that of the Russian 'Five' and their successors. Here, as Emile Vuillermoz explained in 1905, was a vibrant music untouched by the 'mal du siècle' which dogged other composers, Debussy included. By the 1920s critics such as Schmitt were apt to view both Debussy and The Five as killers of the Bayreuth giant. The presence in Paris of the Ballets Russes from 1909 onwards ensured regular attention to new Russian music in the period up to 1914, climaxing with what *Le ménestrel* dubbed 'Le massacre du printemps' in June 1913. Other foreign composers attracting attention before 1914 included Strauss, Mahler and composers of *verismo* opera, who drew nearly universal condemnation. Strauss was particularly problematic to French critics, who oscillated, often in a single article, between revulsion from the banality and tastelessness of his primary material, and admiration for the opulent originality of its presentation. In times of heightened nationalism, Strauss, as Wagner's successor and the incarnation of German artistic values, was among the first whose 'quarantine', to use Gaston Carraud's term, was demanded. Nationalist concerns were pre-eminent during and after World War I, with critics such as Carraud preaching isolationism even from the music of France's allies. Among music journals, *La musique pendant la guerre* (1915–17), headed by Francis Casadesus, most closely approached propaganda.

Among the new topics of criticism that surfaced in the interwar years was the relationship of music and technology in the forms of cinema and the gramophone. As early as 1903 Jules Combarieu welcomed the gramophone and lamented its invention after the deaths of Falcon, Mario and Rubini; record reviews date only from the late 1920s. Cinema music was more contentious, provoking aesthetic debates concerning the problem of adapting pre-existing music to moving images, and prompting critics, among them Gabriel Bernard in *Le courrier musical* and Jean d'Udine in *Le ménestrel*, to call for dedicated film music composed in the tradition of the symphonic poem. A second new strand of criticism dating from around 1920 reflected an interest in the socio-political contexts of new music; it focussed initially on Bolshevik Russia and broadened in the 1930s to take in Germany, Italy and democratic nation-states. While editors such as Henry Prunières prided themselves on an apolitical stance, journals such as *Le courrier musical* in France and *La revue internationale de musique* in Belgium, provided a forum for socio-political criticism of music and its institutional bases.

A third brand of criticism, dating from the 1920s, concerned jazz, whose reception was characterized by a sectarianism among critics which was unknown in other areas of music criticism. Specialist jazz magazines with a strong American flavour and sometimes bilingual format appeared from 1930, their critics jealously defending their specialist status in contradistinction to writers in mainstream art-music periodicals such as the *Revue musicale*, which printed several positive articles on jazz from 1927, of which one was written by the acknowledged leader of jazz criticism in France-Hugues Panassié, whose style of writing could hardly have been further removed from that of his jazz-magazine supporters. For Panassié, defining 'swing' adequately and defending the status of the jazz musician as a creative and technically sophisticated artist were necessary preconditions for the legitimation of jazz, which, until the first concert of 'hot' jazz at the Paris Hot-Club in 1933, the French art-music world had experienced only through dance bands and the music of Krenek, Weill and Gershwin. In the later 1930s, attention focussed on the increase of white influence (a row catalysed by the perceived status of Benny Goodman in comparison with that of black clarinettists) and its attendant slick commercialism, which writers such as Joost van Praag (*Le jazz-hot*) saw as portentous of a loss of the 'authenticity' of the black style.

In the 1920s Jean Cocteau's aesthetic as promulgated by 'Les Six' received a warm welcome from critics such as J.-M. Lizotte, who detected in it a return to the simplicity of line and texture, health and clarity of quintessentially French music – features that were also attributed to Ravel in contrast to Debussy. Among the international musical styles presented to critics in the interwar years, that of the Second Viennese School caused the most heated debate. Conservative journals such as *Le ménestrel* poured scorn upon Schoenberg, the 'integral cubism' of whose music was, even by supportive modernist journals such as Prunières' *La revue musicale* and *La revue internationale de musique*, compared unfavourably to that of Berg. Only Schmitt proved a consistent champion of Schoenberg and Webern, calling *Pierrot lunaire* 'compressed beauty'. The increasingly virulent criticism of Modernist styles caused concern among composers. A sense of cultural crisis is apparent in the opening numbers of *Musica viva* (1936), a multilingual modernist journal published in Brussels which attracted articles from Krenek, Martin, Busoni, Markevitch and Closson. In France more pressing nationalist concerns came to the fore after the outbreak of World War II, prompting Collaer and others to delve deep into French cultural history and highlight elements of French civilization that demanded protection and renewal. The German occupation caused more complex difficulties. According to Robert Bernard, *La revue musicale* closed down in 1940 because it was no longer free to support composers such as Milhaud, Hindemith and Schoenberg. *Le ménestrel* and *La revue internationale de musique* also suspended publication, the former permanently. In 1940 Bernard set up *L'information musicale*, his aims (as revealed in the first post-war issue of the *Revue Musicale*) being to devote most of his space to French composers and to ensure as frequent mention of prohibited figures as was consistent with retaining permission to print. Despite its subversive content, it was the only specialist music periodical published during the occupation.

3. BRITAIN.

(i) To 1890. Among the earliest British writers who consciously sought to persuade readers of a musical point of view are the philosopher John Case and the composer-editor Thomas Morley. In *Apologia musices* (1588) Case was concerned to establish music's utility in every aspect of life, as well as to analyse its categories and conventional modes. He defended music in the theatre and instrumental music in religious practice, and praised contemporary English composers including Byrd, Morley and Dowland. Morley himself stands out as a propagandist for Italian styles in his *Plaine and Easie Introduction to Practicall Musicke* (1597), which became a standard textbook of modern composition.

Throughout most of the 17th century, however, the correct uses of music remained a matter for debate. Henry Peacham appealed to moderation in *The Compleat Gentleman* (1622), advocating music in both church and home on grounds of historical precedent and efficacy, but also warning against too serious a devotion to it. Charles Butler's *Principles of Musik* (1636) likewise pleaded the cause in both sacred and secular contexts, while sermon and pamphlet writers weighed in on the Puritan side, firmly rejecting any music but congregational psalm singing. The issue continued to exercise polemicists after the Restoration, linked with a newer threat to national identity – music on the stage, especially Italian opera. Meanwhile conservatism of a different kind surfaced in the treatise by Thomas Mace, *Musick's Monument* (1676), which, among other things, pointed out the decline in performance standards at churches and cathedrals, and criticized the new French instrumental style that was displacing traditional English forms. (John Evelyn's diary expressed similar thoughts.) Despite their critical intent, however, none of these writers deserves the name of music critic as fully as Roger North, whose range of interests, musical perception and literary approach were unrivalled. In *Memoires of Musick* and *The Musicall Grammarian* (written *c*1695–1728; both unpublished at his death) he treated musical life from the Commonwealth to Purcell and Corelli, as well as musical aesthetics, the nature of harmony, and musical styles appropriate to church, chamber and theatre. North filled a comprehensive gap in criticism, though he lacked a contemporary readership.

Some writers felt antipathy toward theatre music in particular. Arthur Bedford's *The Great Abuse of Musick* (1711) is a notorious example, although his argument for the renovation of music, and hence morals, hinged on a revival of earlier religious styles and composers: at heart what he distrusted was modern music. Among commentators better placed to treat the genuine artistic problems of English opera, Davenant, Motteux, and especially Dryden and Addison had important things to say, based on neo-classical doctrine and practical experience. These are found not only in prefaces to their librettos (1656–1708), discussing conflicting claims of music and poetry, and language in speech, song and recitative, but also, for the first time, in public journals. Both Motteux's *Gentleman's Journal* (1692–4) and Addison's *Spectator* (1711–12; 1714) contain critical opinion on opera as a genre. (The *Spectator*'s shrewd mix of social observation and criticism touched popular and religious music as well, and, as a new approach to public discussion, influenced Johann Mattheson in his founding of *Critica musica*.) In

this context Addison is best known for his satirical treatment of the extravagances of Italian opera – new to London in 1705 – yet he was by no means insensitive to the possibilities for an eloquent accommodation between music and poetry, for a rational opera in English. By comparison his friend Richard Steele was reactionary and xenophobic; in his plays and verse, and his essays in *The Tatler* (1709–11), Steele ridiculed every association of opera, from castratos and the supposed effeminacy of the form to imagined threats against English spoken drama and the Anglican Church. Despite its early detractors, Italian opera established itself and found articulate support throughout the 18th century; John Brown's *Letters upon the Poetry and Music of the Italian Opera* (1789) made convincing reading well into the 19th century.

Apart from moral, political and practical concerns about music-making, various 18th-century writers addressed music philosophically, as an agent of meaning and emotion in human experience (*see also* PHILOSOPHY OF MUSIC, §III, 1). Following in the wake of John Locke but also echoing the theory of the affects, these critics sought to explain music's position in relation to painting and poetry, to investigate its closeness to nature, and to account for its ability both to give pleasure and to represent or stir emotions. James Harris, Charles Avison, James Beattie, Daniel Webb, Archibald Alison and Adam Smith all contributed to the discussion (some would say confusion) about these points, usually under the headings 'imitation' and 'expression' (*see* EXPRESSION, §I, 1). Despite differences of position, terminology and example, however, none actually moved very far beyond the concept of mimesis: that is, at the end of the 18th century music still had to mediate to the listener some kind of precisely defined content. Smith (1795) allowed, fleetingly, that instrumental music could activate memory and produce 'considerable effects' without imitation, but even he placed such music beneath vocal music in its powers over the heart. Theoretically, at least, the idea of music as an autonomous art was still some way off.

Avison's *Essay on Musical Expression* (1753) made a greater mark in its attempt at systematic description of the musical factors ordinary listeners should consider when assessing a style or composition. His aim was educative, and his goal good taste; the book attracted attention. Not everyone agreed with his exemplars – he appeared to favour Marcello and Geminiani over Handel – but the resulting controversy increased Avison's celebrity and the circulation of his ideas, among them that harmony and counterpoint were more vital to good music than the currently fashionable emphasis on melody. Like Pepusch and later Hawkins, Avison sided with the 'ancients', or Renaissance-Baroque polyphonists, in the larger 18th-century debate over musical style. While Charles Burney thought Avison's judgment 'warped' in this regard, he later praised him as a kind of founding practitioner of English music criticism. Burney himself was the ultimate spokesman for the glories of modern Italian opera and the new instrumental and symphonic style, especially Haydn's. In his published tours about contemporary European music (1771, 1773) as well as in his *General History of Music* (1776–89) – all undertaken to put music on a firm, progressive historical footing precisely in order that its criticism could be well informed – he wrote frankly of the principles behind his own taste; these he also invoked as a professional music-book reviewer for London journals in the 1780s and 90s. Hawkins, too, aimed at a solid basis for criticism with his more scientific approach to the facts of music history, but he wanted to remove the element of 'capricious' personal taste that Burney advocated. In the end it was Burney, much more than any other writer, who raised the subject of music in British public estimation, giving it intellectual respectability and literary elegance.

The burgeoning commercial market for music in the 18th century was bound to be reflected in the periodical press. Philosophical discussions about style and taste were one thing, the purchase of musical goods quite another. The musician John Potter wrote theatre and oratorio reviews in the *Public Ledger* as early as the 1760s. Between the early 1780s and 1795 several London newspapers catered for the fashionable 'rage for music' by publishing headed concert reviews. Anonymous and frequently susceptible to influence, however, these are a less reliable guide to public taste than careful analysis of other musical data in the papers, such as advertisements. More relevant as criticism are the pioneering music review sections in the monthly magazines, notably the *European Magazine* (where Samuel Arnold wrote on new music publications from May 1784 to June 1785), the *Analytical Review* (to which Mary Wollstonecraft contributed music-book reviews from 1789 to 1792), the *Monthly Magazine* (where Thomas Busby reviewed new printed music from 1796 to 1816) and the *British Critic* (for which John Wall Callcott covered music from 1800 to 1805). The earliest English music periodical with a dedicated critical section was *Musical Miscellanies* (September–December 1784), whose monthly 'Review of New Musical Publications' covered printed music and some books. Conducted by J.C. Heck, this journal had special praise for C.P.E. Bach and Haydn.

In the 19th century consumers and other interested readers increasingly turned to the press for guidance about what to see and hear, what to sing and play, what to think: the gap between public access to hearing great music and the ability to read about it now became huge. This was because, for economic and social reasons, the British press grew and diversified sooner than musical culture did. Indeed it was largely the need for copy in this new journalizing age that created musical writers in the first place; some were genuinely able as critics, others completely inept. In the 1820s, for the first time, serious music journals had enough buyers to keep going for more than a few months, and by the 1830s and 40s general news- and arts papers had to have a music column to keep pace with competitors. The occupation of music critic varied in status with the repute of the journal, but at least it offered a viable professional outlet for a skilled writer with musical knowledge, or a would-be musician unable to pursue performance or composition. Many critics worked peripatetically, some contributing to more than one paper at a time. Critical responses were often coloured by private motives; opinions could, and did, change over time. A continual flux and variety of views was characteristic of the age. Broadly speaking, reviews of music publications migrated in two directions – book coverage to the new quarterly literary reviews and printed music to specialized music journals. Reviews of performances dominated the music columns in weekly and daily newspapers, and also appeared selectively in the music

press. Extended essays on aesthetic issues or 'advocacy' topics, such as the increased emotional power of music or calls for an English national opera, appeared first in the magazines and literary reviews, then increasingly in the music press. Style-critical discussions were rare until after about 1850.

The audience for all this material was naturally mixed in social level and musical sophistication. In Britain articulate critical opinion on music was never the preserve of music specialists; still less did the nation have a leading composer-critic as representative spokesman, or even a continuing creative tradition that could validate critical authority. Yet any charge of backwardness in 19th-century British music criticism is surely naive, and stems from overemphasis on the two most selfconscious 'taste-makers' working in London at mid-century, Henry Chorley and J.W. Davison. Although neither had much musical training, they managed through literary connections to get and keep long attachments to major papers (though both the *Athenaeum* and *The Times* were outstripped in circulation figures by other publications, notably the *Daily Telegraph*). Their clear authorial identities (in an environment that was predominantly freelance and anonymous), strong prejudices and trenchant language (confirmed and repeated in their published memoirs) simply made them easy targets for a later generation. It is true that their classical inclinations left them resistant to much new music; their purview was anyway often limited to performance commentary. The degree to which Chorley and Davison actually directed popular taste is another question, however: their strictures on Verdi, for example, seem to have had little impact on the vitality of his operas in London.

Throughout the century a number of less visible but highly skilled journalists worked as music critics. Of those who could be called true musical amateurs with a literary sensibility, Leigh Hunt, Richard Mackenzie Bacon and Thomas Love Peacock were especially perceptive about English and Italian vocal music. In Norwich, Bacon founded and edited the first English journal devoted entirely to music literature and criticism, the *Quarterly Musical Magazine and Review* (1818–30), and also wrote on music for two London monthlies. T.M. Alsager brought a keen mind and open ear to his early crusade for Beethoven in *The Times*, while George Hogarth contributed criticism to more than a dozen journals with diverse readerships. Later, G.B. Shaw, passionate about Mozart and Wagner, equipped with a biting wit and intent on social reform, aimed above all to provoke; no other critic approached him in assurance, though his failure to detect real musical merit (notably in Brahms) was a limitation.

Still more numerous were the music professionals – performers, teachers and administrators – who, if rather earnest and overly concerned with educating, nevertheless made substantial contributions to the diffusion of musical ideas in Britain. William Ayrton on the Italian opera and Edward Taylor on the English madrigal, Henry Gauntlett on Beethoven and Bach, Joseph Bennett on choral music, Edward Dannreuther and Francis Hueffer on Wagner, F.G. Edwards on Mendelssohn and J.A. Fuller Maitland on early music are only a few examples. Remarkable by virtue of his intellectual qualities, elegant style and wide sympathies – from Palestrina to Berlioz – was Edward Holmes, who wrote for seven journals, including the *Atlas* and *Musical Times*, besides producing a landmark book on Mozart. Holmes combined rare musical penetration with humanistic feeling. On the ever-burning question of whether the English were a musical people, he argued convincingly that, at least by the 1850s, the nation still could not claim to love music for its own sake.

After a lull in the 1860s and 70s, the British musical press exploded in the 80s and 90s. Regional criticism bloomed and concert life underwent a transformation. In the field of aesthetics, there was a world of difference between the early 19th-century categorizing of a music academic like William Crotch (whose sublime, beautiful and ornamental styles corresponded roughly to Baroque, Classical and Romantic music, in descending order of greatness) and newer speculative thinking about the origin and evolution of music. The latter topic occupied not only the philosopher Herbert Spencer from the late 1850s but Edmund Gurney, whose collected essays in *The Power of Sound* (1880) comprise the most substantial English musical treatise of the century. Gurney offered remarkable insights into the structure of melody and the psychology of musical perception. The writer James Sully took Spencer's ideas further, trying to account for the rising emotional power of music after Beethoven and Wagner. The dichotomy underlying this debate, between form and content, structure and expression, was addressed with insight by John Stainer in his Oxford professorial lecture (1892); it continued to challenge musical thinkers in Britain and elsewhere for decades.

(ii) 1890–1945. In the early 20th century the quantity and diversity of outlets for criticism in Britain rose dramatically. While almost every other department of musical life became increasingly professionalized, criticism remained largely the domain of semi-amateurs and the part-time pursuit of composers, academics and teachers. The established broadsheet newspapers, *The Times*, the *Sunday Times*, *The Observer*, the *Daily Telegraph* and the *Morning Post* (amalgamated with the *Daily Telegraph* in 1937), continued to provide substantial coverage of musical events and associated issues while the newer tabloids favoured brief opera and concert notices. Among provincial newspapers the *Birmingham Post* and the *Manchester Guardian* were most significant, containing contributions from Ernest Newman, Eric Blom and Neville Cardus.

Shaw relinquished his position as music critic in 1894, a year that marked a watershed in British music criticism. A performance of the *St Matthew Passion* conducted by Stanford in March of that year was severely criticized by Vernon Blackburn in the *Pall Mall Gazette*. Five members of the musical establishment (Mackenzie, Grove, Goldschmidt, Parratt and Parry) responded with a controversial letter to the press that attacked Blackburn's 'sheer inepitude' and initiated a debate on the function of criticism. John Runciman of the *Saturday Review* (1894–1916) supported Blackburn and became the self-appointed leader of the 'New Criticism', which extended Shavian lines of argument. It was also in 1894 that Ernest Newman's first articles were published in the *New Quarterly Musical Review*.

The numerous music journals that sprang up from the 1890s reflected the move towards greater plurality throughout British society. Few, however, could compete with those supported by publishing businesses (the *Musical Times*, the *Musical Standard*, the *Monthly Musical Record*) and by advertising revenue (*Musical*

Opinion and *Music Trade Review*). Music criticism also continued to feature prominently in literary reviews and political journals, including the *English Review*, *The Academy*, the *Nation and the Athenaeum* and the *New Statesman*. From the 1920s the broadcasting and recording industries provided further outlets, including the *Radio Times* and *The Listener*. The cultivated minority audience of the 19th century that read the old-style reviews, such as the *Edinburgh* or the *Fortnightly*, gave way to a new and diverse 'mass' readership.

The market for music books also expanded, owing in part to the increase of music education at all levels, the popularity of domestic music-making and amateur groups, the widening of audiences, the declining cost of books and the establishment of public libraries. Short histories, composer studies published in series such as Dent's Master Musicians, and collections of analytical programme notes, notably Donald Tovey's *Essays in Musical Analysis* (1935–9), held widespread appeal. The volume of collected journalistic essays, such as Newman's *A Musical Motley* (1919) or Blom's *A Musical Postbag* (1941), gave the critic's work a greater permanence and also became the standard posthumous tribute.

Before 1914 a pro-German stronghold was maintained by a group of critics with Oxford connections, including Hubert Parry, W.H. Hadow, Tovey, Ernest Walker and H.C. Colles, who dominated the production of reference and didactic works, particularly *Grove's Dictionary* and the Oxford History of Music. Their shared articles of critical faith included the view that the laws of evolution accounted for the development of musical style; that absolute music represented the greatest contribution to the art; that sonata form was the highest structural ideal; and that the German masters from Bach to Brahms represented the true classic tradition. They maintained that criticism must rely on the formal description of music in order to present an evaluation of aesthetic merit and consequently emphasized its style and structure. These critics laid the foundation for the rise of musicology in Britain; in the next generation Dent, Westrup and others turned away from journalism towards academia.

Two new trends emerged after World War I. The first, a reaction against the German repertory, focussed on Stravinsky and the composers associated with Diaghilev's Ballets Russes. In line with an aesthetic view which set France against Germany, Classicism against Romanticism and Paris against Vienna, Edwin Evans, the most prominent literary advocate of contemporary music in the interwar period, set the virtues of Stravinskian neoclassicism against the atonality and serialism of Schoenberg. Leigh Henry represented a younger generation and aligned himself with the aesthetic of Jean Cocteau's *Le coq et l'arlequin* in his journal *Fanfare* and elsewhere. A second and more conservative tendency was represented in the 1920s by two composer-critics associated with Philip Heseltine's (Peter Warlock's) journal *The Sackbut*: Cecil Gray and K.S. Sorabji. Like the poet-critic W.J. Turner, they found the notion of 'popularizing' classical music distasteful and shared the hostility towards mass culture that was common among the British intelligentsia during the inter-war years. For them, music was the romantic art *par excellence*. They rejected Stravinsky and made provocative claims for composers seen to be outside the mainstream, including Busoni, Mahler, Sibelius and Delius. Many elements of their thought were expressed by Constant Lambert in *Music, Ho!* (1934), the most important British critique of contemporary music written between the wars.

The most influential and arguably the most widely read critic of the period was Ernest Newman. As a rationalist he came under the influence of J.M. Robertson, whose *Essays Towards a Critical Method* (1889, 1897) argued for a scientific approach to critical theory. Robertson's work also informed Michel-Dimitri Calvocoressi's *The Principles and Methods of Musical Criticism* (1923), which marked an important advance over earlier discussions. While Calvocoressi took a relativist position, Newman's absolutism demanded that aesthetic judgments be argued from a basis of objective fact and not from personal taste. His disillusionment with the apparent chaos of criticism in its response to contemporary music led to a study of the critical process in *A Musical Critic's Holiday* (1925), and to a series of articles expounding a 'physiology' of criticism.

The polemical criticism which sought to come to terms with Modernist aesthetics mirrored the transitional stage through which European music was passing. The Oxford critics maintained a pro-German stance after 1918, when Franco-Russian Modernism was in the ascendant, and gave little consideration to new music from countries other than Britain, providing one source of the friction that was characteristic of the period. The rise of Modernism inevitably brought with it a factional music press. While most contemporary composers found some degree of support, the serial music of the Second Viennese School proved a particular stumbling-block for British critics. It was left to Edward Clark at the BBC, and to émigré composers and critics such as Egon Wellesz, Mosco Carner and Erwin Stein, to counteract the widespread critical suspicion that tended to greet new developments in Britain.

By the 1940s arguments that had dominated the early decades of the century – concerning the evaluation of programme music, the nature of national musical identity and the relevance of folksong, the validity of returning to Classical models, the nature of objectivity in criticism and the causes of divergent opinion – ceased to invite further consideration. A younger generation of critics, including Martin Cooper, Wilfrid Mellers and Peter Heyworth, and somewhat later Hans Keller and Donald Mitchell, developed new lines of argument in journals of an international perspective such as *Tempo*, the *Music Review*, *The Score* and *Music Survey*. A strain of conservatism remained – Newman continued to write for the *Sunday Times* until 1958 and Blom for *The Observer* until 1959 – but after 1945 the way was open for a reassessment of values.

4. Italy.

(i) To 1890. In the first quarter of the 19th century, especially in the Napoleonic period, music criticism in Italy was a sporadic phenomenon, the work of journalists, theatre chroniclers and occasional commentators who contributed to official gazettes and, less frequently, literary periodicals. Because the level of literacy was low, periodicals had limited distribution and, being heavily censored, consisted largely of news reports and encomia; contributors were rarely allowed to sign their articles. It was the rapid rise of Rossini, which sparked a more widespread and lively interest in music (particularly opera), that marked the birth of music criticism in Italy. The attention that the composer received bordered on

fanaticism, going far beyond the limited circle of specialists or opera lovers. Yet it was still writers rather than musicians who took up their pens to praise or criticize Rossini's art, beginning with Michele Leoni in the columns of the Florentine *Antologia*; Stendhal, whose biography of the composer (1824) aroused controversy when it was immediately translated into Italian; and Giuseppe Carpani, whose study of Haydn (1812) was followed by *Le rossiniane, ossia Lettere musico-teatrali* (1824). Literature on Rossini ranged from questions of interpretation to gossip, from satire to essays, and from polemics to moralism. In this context Giuseppe Baini's work on liturgical music, on the life and works of Palestrina in particular, was exceptional in its emphasis on scholarship rather than critical judgments.

Rossini's success, the establishment of an operatic repertory, and the construction of opera houses in both large and small cities formed the basis for the rapid growth of opera consumption (which an acute observer, Carlo Cattaneo, termed the 'industrialization of opera'). The same factors gave rise to the creation of the first periodicals devoted to opera in Bologna, Venice and Naples. Almost all were short-lived expressions of a journalistic specialization which had not yet been consolidated. Peter Lichtenthal, who believed that 'true musical criticism assumes great, profound knowledge of the art and exquisite taste', lamented that 'most of our modern-day Aristarchuses do not even know what a chord is, or at most possess very superficial knowledge of the art upon which they write'.

Polemical or 'militant' criticism, associated principally with the 'artistic' journals, began to increase in the 1820s in conjunction with the growth of the publishing industry. This was concentrated in Milan, the former capital of the Napoleonic Italian kingdom, which gradually replaced Venice, the cradle of theatre criticism, and Bologna, traditionally the centre of the theatrical marketplace. Technological advances and the restructuring of publishing allowed Milan to consolidate its leading position in the evolutionary process which during the 19th century transformed Italian journalism from a trade into a profession. At the same time musical and theatrical commerce began to merge as music publishers, led by Giovanni Ricordi and Francesco Lucca, arrived on the scene as both journalists and impresarios. The periodical *I teatri*, which Giacinto Battaglia and Gaetano Barbieri founded in 1827, served as a model for numerous theatre and music journals which flourished during the 1830s. *Censore universale dei teatri*, *Fama*, *Figaro*, *Pirata* and others were soon associated with theatrical agencies.

The almost complete dominance of opera meant that journalistic criticism was still considered a literary exercise; its earliest practitioners were writers such as Enrico Montazio and Geremia Vitali, and poet-librettists such as Luigi Previdali, Antonio Piazza, Felice Romani, Antonio Ghislanzoni and M.M. Marcello. All the most influential Italian journalists in the mid-19th century were literary figures, among them Giuseppe Rovani of the *Gazzetta di Milano*, a Rossinian and defender of the unity of the arts, and Tommaso Locatelli of the *Gazzetta di Venezia*. From the 1840s however, music publishers began to bring out journals of their own, in Milan, Florence and Naples. After collaboration with the Milanese periodical *Glissons, n'appuyons pas*, Ricordi published the *Gazzetta musicale di Milano* from 1842 until the beginning of the 20th century. Lucca followed with *L'Italia musicale*, Guidi with the *Gazzetta musicale di Firenze* (later *Armonia*) and the Stabilimento Musicale Partenopeo with the *Gazzetta di Napoli*. These specialist periodicals invited contributions from musicians, who expanded the scope of criticism to include analysis and historical research. Several figures came to the fore: Alberto Mazzucato and Raimondo Boucheron (and later, for a short period, Arrigo Boito) in Milan; Pasquale Trisolini and Michele Ruta in Naples; and, most importantly, musicians working in Florence, the capital of a grand duchy where instrumental and chamber music were cultivated assiduously despite the predominance of opera: Abramo Basevi, L.F. Casamorata, G.A. Biaggi, Ermanno Picchi and Luigi Picchianti. It was they who laid the methodological foundations for criticism increasingly predicated on technical knowledge – Basevi's *Studio sulle opere di Giuseppe Verdi* (1859) is fundamental in this regard – and gave a decisive thrust in the direction of theoretical debate and scholarly research. Among writers on music whose approach was primarily philosophical or theoretical, the leading figures were Giuseppe Mazzini (*La filosofia della musica*, 1836), Nicola Marselli (*Ragione della musica moderna*, 1859), Antonio Tari (*Saggi di estetica e metafisica*, 1911) and, more marginally, Giovanni Bovio.

When Italy attained political unity (1860–61), and with it freedom of publication, theatre periodicals were more or less transformed into house organs of various theatrical and artistic agencies. With a few exceptions such as *Boccherini* in Florence, *Il mondo artistico* and *Il teatro illustrato* in Milan, *Paganini* in Genoa and *Napoli musicale*, as well as periodicals of mainly musical interest, their function was limited in large part to providing information and advertising. Music criticism moved to journals of opinion, and thus began the age of the great commentators such as Filippo Filippi, Francesco D'Arcais, Amintore Galli and Cesare Dall'Olio. They were joined by theatre critics and literary figures (some of whom were also active in the theatre as librettists or impresarios) such as Enrico Panzacchi in Bologna, Leone Fortis, Aldo Noseda, Carlo d'Ormeville and Alessandro Fano in Milan, Giulio Piccini (Jarro) in Florence, Giuseppe Depanis, L.A. Villanis and Ippolito Valetta in Turin, and Eugenio Checchi and Gino Monaldi in Rome.

In the second half of the 19th century there was increasingly lively debate prompted by the crisis in Italian opera (which only Verdi seemed able to overcome), the ideas of the new generation (from Boito and Gomes to the young Puccini), the growing presence of French opera (Meyerbeer, Gounod, Massenet) and above all the appearance of Wagner, who had in Filippi, Depanis and Panzacchi his first supporters in Italy. The ensuing controversies over the 'opera of the future', Italian versus German music, and vocal versus instrumental music coincided with the growth of non-operatic music, in particular the work of the Società del Quartetto and the various orchestral societies, and with the debate on sacred music reform. In this environment, critics, whether 'progressives' (Filippi, Panzacchi, Galli, Valetta), moderates (d'Arcais, Villanis), pragmatists (Fortis) or defenders of the so-called Italian tradition (Checchi, Monaldi), became a driving force behind the modernization of the repertory particularly in instrumental music. Specialist critics exerted a growing influence on the development of new music even as the field of historical research

broadened. Outstanding musicologist-critics like Francesco Florimo, Alberto Cametti, Alfredo Soffredini, Giovanni Tebaldini, Giuseppe Gallignani and Oscar Chilesotti, whose work appeared regularly in the *Gazzetta musicale di Milano*, found new outlets, however short-lived, in periodicals such as *Paganini*, *La musica popolare*, *Musica sacra* and above all *Archivio musicale*, which accepted contributions from authoritative foreign critics and can be considered the first Italian musicological journal.

(ii) 1890–1945. Daily newspapers catering for large national readerships and characterized by a simple, concise prose style began to appear in Italy in the 1860s. This phenomenon went hand in hand with the development in universal education which, in the last decades of the century, increased the readership of both newspapers and magazines. From being a tool of the élite, periodicals quickly evolved into forms that led towards progressive 'democratization'; they used new techniques for reproducing illustrations and exploited less complex, more attractive means of communication. At the same time music criticism split into cultivated, sophisticated writing intended purely for specialists, and more popular material aimed at the mass of enthusiasts. As the function and importance of periodicals changed, the most well-established critics gradually abandoned them in favour of the daily press; among these were Arrigo Boito, Eugenio Checchi (who wrote under the pseudonym 'Tom'), Achille De Marzi, Giuseppe Depanis, Amintore Galli, Gino Monaldi, Aldo Noseda (who wrote under the pseudonym 'Il misovulgo', 'against the herd'), Primo Levi, Giovanni Battista Nappi, Enrico Panzacchi, Lorenzo Parodi, Alfredo Soffredini, Michele Uda and Ippolito Valetta (the pseudonym of Ippolito Franchi Verney).

Partly as a result of these journalistic developments, criticism of everyday events was increasingly separated from musicological and historical commentary; the latter found a home at the end of the century in Italy's first musicological journals: *Archivio musicale* (1882–4) in Naples, *Rivista musicale italiana* (1894–1955) in Turin and later Milan, and *Cronaca musicale* (1896–1917) in Pesaro. A new critical attitude to the current state of Italian music began to take root: the increase in historical studies, as well as the influence of music and musical thinking from abroad, stimulated a reappraisal of the Italian music of the previous 100 years. A reaction against the monopoly of Italian opera had been developing since the mid-1800s; by the end of the century French and German operas were regularly performed in Italian theatres, musicological studies on pre-18th-century Italian music were progressing, and instrumental music was widely heard. This new sensibility translated into a fierce condemnation by some critics of contemporary Italian opera, which was seen as having degenerated into 'commercialism' and capitulated to 'popular' taste. This was the atmosphere in which Fausto Torrefranca's famous pamphlet *Giacomo Puccini e l'opera internazionale* (1912), attacking contemporary Italian opera and its leading exponent, appeared. Italian critics were divided between those who welcomed these 'popular' tendencies in the operatic and instrumental repertories, and those who championed a fairly radical renovation of Italian music, taking a generally élite view of culture. The former gravitated towards daily papers and magazines with high circulations, while the latter tended to express themselves within the limits of the specialist review.

This critical debate was echoed in the pages of the *Rivista musicale italiana*. The pro-Wagner, anti-verismo viewpoint of the journal's first editor Luigi Torchi (author of the first Italian monograph on Wagner, in 1890) gave way, under the editorship of Torrefranca, to a nationalistic view of Italian music which accorded with Torrefranca's musicological research on instrumental music in Italy and the Italian origins of Romanticism in music. This critical reorientation reflected a partial change in the ideology of the *Rivista*; while its outlook remained essentially positivist, it was not unaffected by idealistic influences. Italian music criticism of the first half of the 20th century was sustained by these tensions between opposing philosophies, as well as by the growing political and cultural nationalism of the period.

La voce, a literary review of fundamental importance for Italian culture was founded in Florence in 1908. An anti-positivist journal close to the idealism of the philosopher Benedetto Croce, it published regular contributions from such distinguished musicologists and musicians as Torrefranca, Giannotto Bastianelli and Ildebrando Pizzetti. All were united against verismo opera and in favour of reviving the pre-19th-century Italian musical tradition and reappraising instrumental music. The themes explored and developed in this and other Florentine literary journals influenced the new music journals that proliferated in the second decade of the century, notably *Ars nova*, the journal of the Società Italiana di Musica Moderna, founded in Rome in 1916 by Alfredo Casella, Ippolito Pizzetti, Gian Francesco Malipiero, Carlo Perinello, Vittorio Gui and Vincenzo Tommasini. The leading role played by these and other professional musicians in 20th-century Italian music criticism was a striking departure from 19th-century tradition, which assigned the exercise of music criticism principally to commentators with literary backgrounds and varying levels of musical knowledge. Militant criticism almost inevitably complemented the creative output of such composers as Pizzetti, Casella, Malipiero, Mario Castelnuovo-Tedesco, and later Luigi Dallapiccola and Gianandrea Gavazzeni.

In the early 20th century as well, Milan was overtaken by Turin as the centre of music periodical publication, and so of criticism. The *Rivista musicale italiana* and *La riforma musicale*, founded in Turin in 1913, were joined in 1920 by *Il pianoforte*, which later (under the title *Rassegna musicale*) became the most important Italian music journal of the first half of the 20th century. Edited by Guido Maggiorino Gatti, it initially concentrated exclusively on the piano but soon embraced a wide range of theoretical, historical and aesthetic topics, providing considerable information on international musical life and trends. *Il pianoforte* was anti-nationalist, having many authoritative foreign correspondents, and close to Croce's idealism. One of its contributors was Giuseppe Radiciotti, who published his impressive monograph on Rossini in 1927–9. When the journal changed its name to *Rassegna musicale* in 1928, the editorial standpoint was further refined, showing an openness both to idealist influences and to Modernist, European tendencies, while remaining unattracted by nationalism. In the 1930s and 40s, under the leadership of Guido M. Gatti, the *Rassegna* was the most culturally advanced and inquiring Italian music journal. The cream of Italian critics were among its

contributors, including Ferdinando Ballo, Casella, Attilio Cimbro, Andrea Della Corte, Gavazzeni, Malipiero, Alberto Mantelli, Guido Pannain, Alfredo Parente, Gino Roncaglia, Luigi Ronga and Gastone Rossi-Doria, as well as Massimo Mila and Fedele D'Amico, the leading figures in Italian music criticism after World War II.

The Fascist regime that came to power in 1921 had little influence on the stances taken by composers, despite the official approval bestowed on some music (generally post-verismo in origin) and composers whose nationalism was gradually sinking into pure provincialism. Nor did fascism impinge to any great extent on critics' freedom of expression. Allegiance to the regime was all that was expected; the price for failing to conform was paid mostly in curbs on space and resources. This situation sanctified the traditional political and civil disengagement of the Italian intellectual; it also demonstrated that the roots of Italian musical culture, even at its most Modernist, lay in the petit-bourgeois idealism which also gave birth to fascism. Although the regime drew on the vital strength of FUTURISM and initially supported Casella's avant-garde ventures, in the 1930s it embarked on a programme of censorship and cultural centralization whose aim was to contain the various trends within the straitjacket of extreme reactionary rhetoric and demagogy.

Nevertheless, less orthodox ventures and ideas continued to find outlets for expression – for example the wave of anti-idealist internationalism which Luigi Rognoni brought to the *Rivista musicale italiana* in 1936 when it took avant-garde music and jazz on board. (As a result of this extreme polemical impulse Rognoni was forced to resign as editor of the journal.) During the same period the *Rassegna musicale* also published notably forward-looking criticism by Ballo, D'Amico, Dallapiccola, Mantelli and Mila in particular. Generally speaking, by the late 1930s music criticism which was not strictly idealist or which contained sociological or political observations was to be read only 'between the lines' in such periodicals as the journal *Corrente* and such daily papers as *L'ambrosiano*. Yet anomalies persisted even at the height of the war: in 1942, when the music of Alban Berg had long been banned in Germany as 'degenerate art', *Wozzeck* received its first performance in Italy, in Rome of all places, to great acclaim from audiences and critics of all political persuasions.

5. RUSSIA. Distinctions between the educational, chronicling, propagandistic and evaluative functions of writing about music are not easily drawn when examining Russian music criticism. Beginning at a time when Russian musical life was itself as yet on a small scale, criticism started at a correspondingly low level. In the late 18th century and the first half of the 19th much of the music performed in Russia was imported, so that critics bent their efforts to assessing the relative merits of different masters (as was the case with the debate about Mozart and Rossini as composers of opera that was conducted in Moscow in the early 1820s). In the absence of controversy about the worth of the compositions of foreign masters (whose quality was felt to be guaranteed by their provenance and foreign successes), attention was focussed on comparing the strengths and weaknesses of particular executants, who again were often international virtuosos visiting Russia for more or less short periods. In this context the books of A.D. Ulïbïshev, *Nouvelle biographie de Mozart* (Moscow, 1843) and *Beethoven, ses critiques et ses glossateurs* (Leipzig and Paris, 1857), stand out, the former especially, as attempts to interpret and assess the compositions of their subjects.

As indigenous composers emerged and won a degree of renown, however, their champions took to the columns of the newspapers to laud their achievements. A major issue considered by Russia's 19th-century critics, then, was the right of repertories composed by Russians to exist alongside the imports, chiefly theatre music from Italy and France and instrumental music from Germany. At least in the earlier part of the century, this was considered more important than determining the virtues and defects of new Russian compositions. Although debate on this issue developed momentum with the appearance of Glinka's *A Life for the Tsar* in 1836, it had already arisen with Verstovsky's ventures in opera in the 1820s.

The first people to write about music in Russia tended to be those who wrote on other subjects and thus had access to the press. This is the case with Ya.M. Neverov, O.I. Senkovsky, N.A. Mel'gunov, V.F. Odoyevsky and other contributors to the discussion about Glinka's opera. In many cases their reactions display insight and commitment, but also an inability to describe the music on a technical level; there were also venal journalists who wrote with ignorant malevolence about music, as about other subjects. The newspaper article was the principal medium for music criticism, whether in the form of the *feuilleton* (see §2(i) above) or of the report. The lengthy discursive article in a 'thick journal' (*tolstïy zhurnal*) was also a significant vehicle for music criticism. Even contributions to newspapers could extend over several issues and thus assume substantial proportions (as is the case with F.M. Tolstoy's 'analysis' of Dargomïzhsky's *Rusalka* which spread over four numbers of the *Northern Bee* in the summer of 1856, or Hermann Laroche's *Glinka i yego znacheniye v istorii muzïki* ('Glinka and his significance in the history of music') which came out in four issues of the *Russkiy vestnik* in 1867–8.

The great length at which Russian critics wrote about music in the 19th century is explained by several factors. First, the question of what marked Russian national identity was at the centre of many people's thinking, not only in music. Secondly, as Russian music consisted disproportionately of operas, many on Russian subjects, its consideration brought into play questions about the interpretation of history and its personages which often (in conditions of censorship) touched implicitly on present-day matters; authenticity of behaviour, costume and scenery were also examined. Thirdly, many critics took their role to be to outline and reflect upon in great detail not only a composition's wider context but also its particular content, as in Rimsky-Korsakov's review of Cui's *William Ratcliff* (1869). A fourth element, evident with special virulence in the case of Aleksandr Serov, is the pedantic exposing of every error allegedly committed by previous venturers into the field; V.V. Stasov's article '"A Life for the Tsar" and "Ruslan and Lyudmila"' (1860) illustrates the heavy sarcasm with which such criticism was often laced. Press controversy about music in the 1860s was, if not a matter of life and death, at least something which affected careers, as critics (sometimes doubling as composers) sought performances of the works they favoured.

The extent to which critics wrote in a *parti pris* manner varied, as did their level of technical attainment. Stasov

and Cui served on the whole as spokesmen for the Balakirev circle of composers, and Stasov later for those of the Belyayev circle; from 1858 Serov combined his championship of Wagner with continuing support in principle for Russian music, though not for all its manifestations. Laroche was the critic best equipped with musical knowledge; he showed most sympathy with the compositions of Tchaikovsky, much less for those of Rimsky-Korsakov and especially Musorgsky, and followed some of Eduard Hanslick's thinking, notably in his questioning of the basis of programme music and in his opposition to Wagner's ideas of the relationship between music and drama in opera. N.K. Kashkin wrote about musical events in Moscow from 1862 until the next century. Like A.S. Famintsïn, who served as a critic in St Petersburg from 1868, he found his main employment in the conservatory; these institutions founded in the 1860s enhanced musical life through the development of musical scholarship and in many other respects.

Specialist music journals in the 19th century often had brief or undistinguished lives, as was the case with Serov's *Muzïka i teatr* (1867–8). The professionalism encouraged by the development of Russian society in general, and in music by the expansion of the conservatories, made possible the publication in St Petersburg from 1894 to 1918 of the *Russkaya muzïkal'naya gazeta* edited by N.F. Findeyzen, among whose contributors was A.V. Ossovsky; this healthy process continued with *Muzïka*, edited in Moscow by V.V. Derzhanovsky from 1910 to 1916; and *Muzïkal'nïy sovremennik* ('Musical contemporary') in Petrograd from 1915 to 1917 under the editorship of A.N. Rimsky-Korsakov. Indeed, the Silver Age of Russian poetry, the World of Art movement and the efflorescence of the theatre arts around the turn of the century were combined with developments in Russian art music which drew it into the mainstream of the Western tradition for the first time. Neither Skryabin nor Stravinsky wrote criticism (the latter at least not in his Russian years), but their compositions elicited sympathetic criticism from L.L. Sabaneyev, Yu.D. Engel' and V.G. Karatïgin. The last, a leading protagonist of musical Modernism and of Musorgsky, died young in 1925. Nikolai Myaskovsky and Boris Asaf'yev had made their débuts as critics before 1917; both were also active as composers. Asaf'yev went on to become the most influential figure in musicology in the USSR until his death in 1949, writing and speaking prolifically on an immense variety of musical subjects. A critic who exerted a strong influence on his friend Shostakovich was Ivan Sollertinsky, a prodigiously gifted linguist and theatre specialist who was a central figure in Leningrad from the 1920s until his untimely death in 1944.

The cultural vitality of the early 20th century extended into the Soviet era, albeit in straitened economic conditions and a new political framework. New publications sought to give voice to the aspirations of, and to speak to, the newly enfranchised segments of society. As time went on political considerations became increasingly burdensome, making the expression of ideas outside the conceptual framework of Marxism-Leninism difficult if not impossible (*see* MARXISM). Attention was directed towards the 'classics' of Russian music, contemporary Soviet compositions in a conservative idiom, and such other music as was not held to be 'formalist' or in some other way unhelpful to the building of socialist society (*see* SOCIALIST REALISM). All existing arts organizations were shut down in the first half of the 1930s and replaced by state-run artistic unions, including a Composers' Union (which also admitted musicologists). The union's official organ *Sovetskaya muzïka* was published, generally monthly, from 1933. The constraints of a narrowed repertory, the severing of international links, the enforcement of received opinion and the denial of expression to nonconformist views resulted in a climate in which it was exceptionally difficult to practise criticism. Much Russian writing about music in the decade or so up to 1945 (and beyond) is significant, but it demands alert reading between the lines.

6. USA AND CANADA. Newspaper coverage of performances of classical music dates back to colonial times in the USA: Oscar Sonneck cited as the earliest known example a notice in the *South Carolina Gazette* of 21–8 October 1732. Before about 1820, most such journalism was confined to brief news stories in ornate language rather than critical reviewing. Even Washington Irving, who frequently reviewed concerts for New York newspapers between 1800 and 1810, wrote desultory 'fan' observations rather than criticism.

Until the early 19th century, most Americans assumed that classical music meant church music; the critic W.S.B. Mathews observed that the public understood 'the broadest function of music to be that of exemplifying gospel teachings'. Thomas Hastings, the author of the first American text on music criticism (*Dissertation on Musical Taste*, 1822), found even oratorio too vulgar to be artistic. But in the 1820s, as professional opera companies began to perform regularly in New York and other large cities, weekly newspapers such as the *Albion* in New York started printing unsigned reviews that treated music as art. At first these commentaries said more about the toilette and social prominence of the audience than about the quality of the music. Most of the anonymous writers artfully concealed their lack of musical understanding in florid but empty verbal encomia. But with the founding of such daily penny papers as the *New York Herald* and *New York Sun* in the early 1830s, music reviews gradually became more professional. The *Herald*'s founder, James Gordon Bennett, was himself a music lover who had previously written criticism for the *New-York Enquirer*. The penny papers' circulations were many times greater than those of the weeklies that had preceded them, and their reviews brought music coverage for the first time to a large, socially diverse audience.

William Henry Fry, a political journalist who was also a talented composer, wrote perceptive and musically knowledgeable reviews of performances of Beethoven and other then-advanced composers in the daily Philadelphia *National Gazette* (1836–41) and the *New York Tribune* (1852–64). In the 1840s the British-born Henry C. Watson began to write reviews for several daily and weekly newspapers in New York. Watson, a former boy soprano and a well-trained musician, was probably the first person to make a full-time living as a music critic in America (Fry had independent wealth) and was one of the first newspaper critics to eschew vacuous verbiage and write analytically. Watson's tone was constructive but occasionally severe; he too continued his career into the 1860s. Other competent critics whose writings first appeared before 1850 include Richard Grant White and Nathaniel Parker Willis in New York and George Peck in Boston.

All these writers attest the shoddy quality of much orchestra playing in the USA before about 1875, even in some large cities. Before 1850, neither Mozart nor Beethoven was regarded as canonical, and Verdi was received less enthusiastically than Bellini and Rossini. Professional collegiality and civility among critics of rival papers did not exist; libel lawsuits and even physical threats were not uncommon. The practice of distributing complimentary tickets to a press list began in the 1840s; nevertheless, graft was widespread. Not only was the concert presenter's purchase of newspaper advertising considered a precondition for review coverage, but critics accepted bribes for puff pieces.

Although the earliest known American musical magazine dates from the late 1700s, the first prominent such publications appeared in Boston in the 1830s (and were free from graft). General magazines such as the *Dial* and the *Harbinger*, published by the New England transcendentalists in the 1840s, ran copious articles about music by Emerson, Margaret Fuller, George William Curtis, Charles Anderson Dana and other intellectuals who were not music critics. It was common throughout the 19th century for American writers and intellectuals to promote classical music appreciation either through writing about it or by hosting small concerts in their homes. Walt Whitman wrote extensive opera criticism for the *Brooklyn Eagle* newspaper in the 1840s and 50s, and such writers as Irving, Longfellow, Sidney Lanier, Owen Wister and William Dean Howells wrote articles about classical music or held musicales.

The most influential critic to emerge from magazines was John Sullivan Dwight, a Boston-born Harvard graduate, lapsed minister (like Emerson) and amateur musician who had difficulty following an orchestral score. In his writings the transcendentalist-influenced Dwight became the first American cleric fully to affirm appreciation of art music as separate from religion (he dubbed music critics 'missionaries of art'), though he tended to fall back into religious metaphor in writing about Beethoven ('not formal prayer, I grant, but earnest deep unspeakable aspiration'). After writing for the *Dial* and the *Harbinger*, Dwight published his own magazine from 1852 to 1881. *Dwight's Journal of Music* carried reviews of concerts from all over the USA by Dwight and his correspondents. Notwithstanding his worship of Beethoven, Dwight was a discerning and objective critic, more open-minded than some commentators have credited.

After the Civil War, musical activity in Chicago and Cincinnati caught up with that in the eastern cities and was covered by such critics as George Upton (Chicago) and W.S.B. Mathews (Chicago and elsewhere). Literary magazines such as *Century Illustrated*, *Atlantic Monthly*, *Harper's*, and *Scribner's*, emulating the transcendentalist magazines of the 1840s, published many articles and essays about music, by both literary figures and newspaper critics.

The leading New York newspapers sent correspondents to cover the first Bayreuth Festival in 1876. By the last quarter of the 19th century the writings of music critics began to have a demonstrable effect on public policies. Dwight's advocacy of university chairs in music was followed by the first such appointment in the USA, that of John Knowles Paine at Harvard; Upton's championship led city fathers to found the Chicago SO under the baton of Theodore Thomas. The founding of the Boston SO in 1881 and the Metropolitan Opera in 1883 roughly coincided with the emergence of a new generation of critics who remained influential into the 1930s. In New York the big four were Henry E. Krehbiel at the *New York Tribune* (1884–1923), William J. Henderson at the *New York Times* (1887–1902) and *New York Sun* (1902–37), Henry T. Finck at the *New York Post* (1881–1924; many of Finck's reviews were ghost-written by his wife, Abbie Cushman) and James Gibbons Huneker, a well-trained pianist who wrote about music, theatre, literature and painting for many newspapers and magazines from the 1880s to 1921. In Boston the leaders were William F. Apthorp, who wrote primarily for the *Boston Evening Transcript* (1881–1903), Philip Hale of the *Boston Herald* (1903–33), Louis Elson of the *Boston Daily Advertiser* (1886–1920) and H.T. Parker of the *Evening Transcript* (1905–34). Krehbiel, a brilliant autodidact who never attended college, was a physically imposing man noted for his humourless pontificality; he believed that not only intonation but correctness of phrasing and balance of tone in an orchestra were 'matters of fact'. Henderson, also brilliant though an especially caustic reviewer, was considered the ultimate authority in the USA on operatic singing. In contrast to Krehbiel and Henderson, Finck was amiable and rarely destructive. All three were militant Wagner enthusiasts who helped establish the composer's success in the USA. Of the Boston critics, Apthorp was closest to Finck in relaxed prose style and lack of dogmatism, while Elson's reviews were like witty critiques of bad grammar. Hale became best known for his mammoth programme notes for the Boston SO, and Parker's musically untutored impressionism was somewhat akin to Huneker's style. The writings of these New York and Boston critics did much to consolidate a consensus on the canon of great composers.

From around the 1880s to World War I, the 'Gilded Age', when opera reached its peak of popularity and prima donnas were viewed like movie stars, critics attained a celebrity they never again enjoyed in the USA. The opera-going public followed their reviews as if they were reading sports scores; Krehbiel even appeared in billboard advertising for the *New York Tribune*. At critics' funerals tributes poured in even from the conductors and singers they had reviewed. Although the Gilded Age critics sometimes fraternized with musicians, they stopped taking graft as many of their predecessors had done. Poorly paid, almost all had to supplement their incomes by writing music appreciation books, giving lectures and teaching.

Huneker differed substantially from his colleagues in his forward-looking attitudes toward such avant-garde composers as Debussy, Strauss and even Schoenberg, in his polymathic grasp of other art forms, and in his highly literary, poetic prose. The mantle of Huneker's iconoclasm was inherited by the journalist H.L. Mencken, who wrote opinionated and verbally vibrant criticism for the *Baltimore Sun* and the *American Mercury*, as well as programme notes for the Baltimore SO. The heirs to Huneker's avant-garde sympathies were Carl Van Vechten and Paul Rosenfeld, who wrote for various newspapers and magazines from the 1910s. Both were influenced by Huneker's rich prose style, as were Hale and Lawrence Gilman of the *New York Herald Tribune* (1923–39). However, the new cultural magazines that appeared in the 1910s and 20s were less committed to classical music appreciation than their predecessors, and as a result

classical music began to fade from general cultural discourse in American magazines.

After World War I, the Gilded Age critics were gradually replaced by such leaner prose stylists as Olin Downes (*New York Times*, 1924–55) and the composers Deems Taylor (*New York World*, 1921–5 and *New York American*, 1931–2) and Virgil Thomson (*New York Herald Tribune*, 1940–54). The down-to-earth Downes, a champion of Sibelius, helped convince many American men that a love of classical music was not effete. The outspoken Thomson demolished received opinion and sacred cows in almost every review. Taylor, a brilliant explicator, achieved his greatest impact through his radio broadcasts, reaching a greater audience than any classical music critic before or since. Alfred Frankenstein in San Francisco and Claudia Cassidy in Chicago also achieved national reputations. The first important woman critic on a major metropolitan paper to write under her own name was the pianist Olga Samaroff (*New York Post*, 1926–8). African-Americans began contributing classical music criticism in black-owned magazines and newspapers around 1900. One black music critic, Cleveland Allen, also wrote for the mainstream press *Musical America* in the 1920s. A late 20th-century trend in American criticism was presaged when Gilbert Seldes, classical music critic at the *Philadelphia Evening Ledger* in 1914–5, bestowed classical music's intellectual cachet on certain forms of popular music in his book *The Seven Lively Arts* (1924). In the 1930s such established newspaper critics as Irving Kolodin and Bernard Haggin began to review phonograph recordings. Meanwhile, American avant-garde composers published their own music criticism in the quarterly magazine *Modern Music* (1924–46), which was assiduously read by the New York and Boston critics.

In Canada classical music criticism has been written in both English and French. The first highly competent Canadian critic, the composer and church musician Guillaume Couture, wrote in both languages in the late 19th century, chiefly for Montreal newspapers. English-language newspapers in Montreal, Toronto, Winnipeg, Vancouver and Victoria all had classical music critics in the first half of the 20th century. The outstanding Canadian critic immediately before World War II was the pianist-composer Léo-Pol Morin, who wrote in French, primarily in Quebec City.

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III. Since 1945

1. Introduction. 2. 1945–65. 3. 1965–80. 4. Since 1980.

1. INTRODUCTION. Superficially, music criticism during the second half of the 20th century conformed to models developed 100 years earlier. Critics for newspapers and magazines were expected to inform readers about a composition or performance by using appropriate metaphors, images and adjectives, with only occasional reference to analytical detail. The dominant critical method was comparison: juxtaposing a particular performance with others by the same artist or with performances of the same composition by different artists, or juxtaposing a new work with others by the same composer or in a similar style. Criticism thus continued to be preoccupied with issues of tradition.

On a deeper level, however, criticism changed dramatically during this period because the world around it changed. Immediately after World War II the European Classical tradition was the unchallenged focus of high musical aspiration; the Romantic performing tradition remained vital, with some of its most eminent avatars still active. By the end of the century, the main critical controversies no longer concerned new music or performance styles, but whether classical music had a greater claim on any culture's attention than other forms of music and entertainment. This shift in circumstances and attitudes affected critics' reactions to music and redefined their relationships with other segments of the music world.

The critic's relationship with the music audience changed because readers could no longer be assumed to share a similar background of musical experience. Pop music and world music became more dominant, challenging the boundaries and claims of classical-music criticism.

The critic's relationship with composers changed because the notion of musical progress had become obsolete. The avant garde no longer had the power to shock, indeed its rebellious gestures had become familiar mannerisms. A genial eclecticism ruled the international scene. Critics were no longer presumed to articulate 'advanced' tastes, and neither composers not critics issued manifestos of the sort once associated with musical Modernism.

The critic's relationship with performers changed because the bulk of the concert-hall repertory had long since solidified into a slowly mutating canon of basic works. Every new performance competed with almost a century of recorded repertory. Novelty often meant not

unfamiliar music but theatrical concert lighting or 'crossover' programming in which pop selections were interwoven with art-music pieces.

The critic's relationship with the music business changed because there were fewer virtuoso performers whose high fees were justified by their ability consistently to fill large concert halls. Most classical recording companies were taken over by large corporations that were ever more concerned about bottom-line earnings and the disparity between classical and popular recording sales. As marketing pressures increased on both artists and record labels, the music business and its impact on performance and composition became a larger part of the critic's brief.

Critics were also influenced by trends in music scholarship, in particular the growing emphasis on the political and cultural contexts of music and music-making. These in turn related to such far-reaching cultural transformations as the spread of the classical tradition in Asia, the increasing importance of the USA as the centre of the music business, diminishing state support for classical music and opera in Europe, and political changes that altered the institutions and cultural orientation of the former Soviet bloc countries. In reshaping the traditions that formed the critic's touchstones, these developments affected the critic's role in and perspective on the music world.

2. 1945–65. During the years after the Second World War, the vigour of the musical scene included an unquestioned commitment to music criticism by newspapers and magazines, along with an active readership. Criticism, both in the United States and in Europe, was often energetic and contentious, indicating a sense that something important was at stake in the music being heard. But there were also fault lines in the musical scene that hinted at larger problems. By the 1950s, what Virgil Thomson called 'the "modern music" war' led to an almost complete disengagement, in both Europe and the USA, between mainstream concert audiences and the major strands of contemporary composition. Symphony orchestras, led for the most part by conductors trained in pre-war Europe, tended to focus on 19th-century masterworks. In Darmstadt, Cologne and other centres of the modernist avant garde, new institutions and audiences evolved out of those associated with Modernist composers after World War I. American experimentalists such as John Cage, Harry Partch and Conlon Nancarrow attracted their own groups of players, supporters and listeners. The mainstream audiences tended to resist the lures of what was called 'modern music', preferring 19th century repertory, or 20th century works by such composers as Britten, Rachmaninoff and Menotti, whose musical language was rooted in late Romantic tonality.

Critics responded variously to these developments. Some blamed performers for failing to introduce listeners to new music; others argued that 'middlebrow' audience taste was the nub of the problem. Some criticized composers who asserted that musical composition was neither dependent on nor answerable to audience acclaim; others faulted composers (and fellow critics) for championing music that intentionally shocked the very listeners that were supposedly being courted. Defenders of Modernism pointed out that rejection of contemporary music by audiences and critics was nothing new. In his *Lexicon of Musical Invective* (1953), Nicholas Slonimsky adduced examples from history in support of his view that 'unfamiliar' music typically took 40 years to win acceptance.

The pro-modernist position came under attack by populist critics, notably Henry Pleasants, who in *The Agony of Modern Music* (1955) dismissed the classical-music critic as an 'effete descendant of a warrior clan decimated in battle and discredited by history' (p.59). Pleasants predicted the 'end of the European musical tradition' and the ascendancy of pop music and jazz. Indeed, a romanticism of the 'folk' developed alongside and in opposition to Modernism; it was characterized by expressions of admiration for the supposedly more natural, less rational musical idioms of non-Western cultures and jazz. The impulse had been strong even earlier in the century among art-music composers like Stravinsky and Bartók. Now it became associated with pop music and rock 'n roll which found large and enthusiastic audiences who were either suspicious of or uninterested in the intellectual complexities of 'highbrow' music. By the 1980s folk romanticism, with its slightly condescending gaze at what Olin Downes called 'the genius of the simple people', blossomed into fully fledged multiculturalism, which rejected any claim of superiority, and questioned any claim of uniqueness, for the Western classical tradition.

Despite these growing tensions, the music world in the immediate postwar decades appeared to be in the flush of health. Critics wrote at length and to an interested public about the débuts of new artists; orchestras expanded their schedules; touring soloists sold out concert halls. Horowitz and Heifetz, Reiner and Szell, Casals and Rubinstein possessed unquestioned prestige as masters of their respective arts; they became cultural icons, appearing on the covers of news magazines without appearing to be mere entertainers courting popular acclaim. This vigorous performing culture, with its multiple performances of a limited repertory had an impact on the style of criticism: reviews tended to focus more on the event and on the details of performance style rather than on the music and its construction. But there were also critics, who came to their maturity in the 1950s, and combined advocacy for favoured new styles with close attention to scores. The musicologist Paul Henry Lang, who wrote for the *New York Herald-Tribune*, served as editor of the journal, *Musical Quarterly* and was known for his catholic tastes and refined assessments. In Germany, Hans Heinz Stuckenschmidt continued his long career as an enthusiastic analyst of new music. In Switzerland, Willi Schuh, writing for the *Neue Züricher Zeitung* wrote broadly on 20th century music. In England, Neville Cardus, at the *Manchester Guardian*, wrote polemical dissents, arguing that criticism had become sterile in its advocacy for atonal and serial musical styles. But composers also became active as critics, sometimes writing polemically, sometimes analytically, explaining their tastes and styles. Boulez, Carter, Stockhausen, Rorem and others were active during this period; Stravinsky appeared as an acerbic and mordant critic in the books of conversations written by Robert Craft.

There were also many distinguished critics who approached the contemporary musical scene with a scholar's temperament and specialized knowledge who were important figures for several decades. In England, Ernest Newman, the most celebrated British critic of the century

and author of a magisterial biography of Wagner, finished his career in 1958, retiring from the *Sunday Times*. Martin Cooper, as critic for the *Daily Telegraph* and editor of the *Musical Times*, combined expertise in French and Russian repertory with an urbane style; Winton Dean helped shape modern understanding of Handle, but was also known for his writing on French and Italian opera. Stanley Sadie, who was just beginning his career at the time, later extended the tradition of the critic-scholar on an unusual scale, by editing the various editions of this dictionary. Other critics of the period included Guido Pannain in Italy, who wrote for the *Rassegna musicale*, and Stefan Kisielewski in Poland, editor of the musical weekly, *Ruch muzyczny*.

But as the canonical repertory congealed and recordings proliferated, some critics also began to question whether music could be treated as an autonomous art form that could be discussed in relative isolation from surrounding political and cultural forces. The musicologist Joseph Kerman, in his influential book *Opera as Drama* (1956), argued that opera should be treated as unity of disparate arts, none of which could be split off from the whole. Beginning in the 1960s, the Marxist critic Theodor Adorno began to have a greater influence on other scholars with his densely packed social and political analyses of music that rebelled against the notion of musical autonomy. Later, under the influence of literary theory, which was starting to examine the nature of texts and their interpretation, critics began to describe music in a different way. The French literary critic, Roland Barthes, wrote about the challenge of separating music criticism from its reliance on the 'adjective' and attempted to evoke the musical experience by examining such notions as the 'grain' of a voice, or contemplating the difference between playing music and listening to it. Other literary approaches were used in such journals as *Musique en jeu*. By the 1980s, French literary theory had influenced the vocabulary and style of much musical scholarship.

Among journalistic critics, Virgil Thomson stood out for relating music to its economic, social and political surroundings. His writing combined graceful prose, supple and often startling musical descriptions, and an insider's awareness of the music world. In the 1962 edition of *The State of Music* (first published in 1939), Thomson wrote that 'What music needs right now is the sociological treatment, a documented study of its place in business, in policy and culture'.

3. 1965–80. In the mid-1960s, with the advent of an international counterculture foreshadowed by Chuck Berry's song *Roll over Beethoven*, sociology did become more important to musical culture, criticism and scholarship. Not only Beethoven had to roll over, but high art and culture as conceived by the majority of classical composers and critics. Folk romanticism, populist, egalitarian politics and an increasing focus on youth culture all played a part in this revolution. In the USA such critics as Robert Christgau, Greil Marcus, John Rockwell, Whitney Balliett and Nat Hentoff wrote about rock music and jazz with the same seriousness as their classical colleagues. In addition, new currents were transforming the classical tradition from within. Composers like Philip Glass and Steve Reich were influenced by non-Western cultures in which a composition was viewed not as a narrative drama, complete with thematic characters and a picaresque tale of transformations, but as a meditative experience involving slow-paced evolution or quirky rhythmic variations. In the theatrical events known as 'happenings', the point was not the sound itself but the deliberately dadaist or shocking uses to which it was put. Hans Werner Henze, Cornelius Cardew and others wrote music of an explicitly political nature which could not be judged by exclusively musical criteria.

These developments posed a challenge to journalistic criticism, which for the most part remained focussed on the debates about audiences and modernist music. Some critics, such as William Mann, Andrew Porter and Desmond Shawe-Taylor in England, chronicled the evolution of various avant gardes and their musical techniques. In the USA Leighton Kerner, Tom Johnson and Kyle Gann devoted sympathetic attention to new music, while Michael Steinberg, Martin Bernheimer and a few others wrote lengthy and serious appraisals of the changing musical scene, mixing scholarly acuteness with passionate assessments. A prominent conservative voice was that of Harold C. Schonberg, chief critic of the *New York Times* from 1960 to 1981. An expert in the history of piano performance, he favoured strong virtuoso personalities and became a thoroughly schooled representative of mainstream audience tastes.

In England, where musicology and music journalism were less strictly segregated than in the USA, the tradition of the critic-scholar included such figures as Ernest Newman, Martin Cooper, Winton Dean and Stanley Sadie, all of whom regularly took note of musicological news and discoveries. Among their counterparts in the USA were the pianist Charles Rosen, the musicologist Joseph Kerman and Andrew Porter, a South African long resident in England who in 1972 became music critic of the *New Yorker* magazine. Unlike most American critics, Porter saw himself as an active participant in the musical project rather than a detached observer. He treated each event as part of an elaborately evolving tradition of composition and interpretation. In his leisurely *feuilleton*-like essays, Porter stressed place and tradition in music at a time in American culture when both had become subsidiary to impact and effect.

4. Since 1980. By the 1980s Modernism and serialism were increasingly under attack from composers as well as critics. In the USA, the dismantlement of school orchestras and music education produced a generation of younger listeners who found the entire debate about modern music irrelevant because the classical tradition itself was becoming alien. This decline in centrality anticipated by about a decade signs of shifting emphasis in Europe as well. With the weakening of public support for the arts in Europe, the development of a worldwide pop industry and the burgeoning of multi-cultural communities throughout the West, many of the problems first defined in American criticism began to be raised elsewhere. Ironically, the only countries where the European classical tradition retained its prestige were those in which it had become important after World War II: Japan and South Korea, which by the 1980s had also become the world's largest manufacturers of the quintessentially Western instrument, the piano.

Much criticism often examined the unusual condition of art music, its relationship to the public, and the dominance of recordings over live concerts. In Czechoslovakia, the musicologist and critic Ivan Vojtěch continued Adorno's project in discussions of the political meanings of music. Joachim Kaiser, writing for the

Suddeutsche Zeitung in Germany, and Gérard Condé writing for *Le monde* in France were highly respected critics with a wide range. While in the Eastern bloc, until the fall of Communism, the classical art music tradition was preserved as if in amber from the forces of commercial and pop culture, elsewhere changes were unmistakable, particularly in the USA. In the 1980s and 90s, many of the American Music magazines that had regularly run essays on music and record reviews, including *High Fidelity, Ovation, Keynote, Opus, Musical America* and *FI*, ceased publication, and journalistic coverage of classical music was greatly diminished – symptomatic of the weakening of the art music traditions in all Western countries. Many British magazines like *Gramophone* and *HiFi News and Record Review* continued to thrive, their number even increasing with the introduction of the BBC Music Magazine, but this was more a reflection of the different economics of English magazine distribution and advertising than a reflection of a British Renaissance in art music culture. Specialist magazines dealing with particular instruments or performance styles also continued publication, benefiting from a dedicated, if small, readership. But at many American newspapers, music criticism fell on particularly hard times. The expectation at some was that concerts would be written about only if they were repeated, so the review could serve explicitly as a consumer guide. The declining importance of classical-music criticism became a regular subject of anxious conversation among critics. This decline, though, also signaled a shift in cultural interests which for some, were not entirely unwelcome. John Rockwell, who wrote sympathetically about almost all genres of music, argued that 'a "music critic" had no business excluding entire traditions that most of the world thought of as "music" just because they didn't conform to his own cultural prejudices'. He celebrated eclecticism, refusing to draw clearcut aesthetic distinctions among performance artists like Laurie Anderson, rock groups like the Rolling Stones and composers like Philip Glass. At the opposite end of the spectrum, Samuel Lipman, a fiercely polemical critic whose tastes were a mixture of conservative populism and intellectual elitism, attacked critics for lacking conviction, audiences for embracing 'easy listening' music and government patronage for turning 'art into entertainment'. Another viewpoint was articulated by Edward Rothstein, who suggested that the chasm between audiences and composers resulted from the kinds of meaning music created and the different social and cultural purposes it served. He argued that critics could assess different kinds of music on their own terms, while also comparing them and making aesthetic judgments.

Controversies over musical meaning, politics and élite culture also became more central to the academic study of music. Kerman (1985) argued that musicologists' preoccupation with 'analysis' had 'produced relatively little of intellectual interest' because it completely ignored the question of 'artistic value'; he urged them to adopt the wider stance of 'criticism'. Over the next decade musical scholarship did undergo a major change; however, the emphasis was not on artistic value but on the sociology of music, its political meanings and its cultural contexts. Musicologists followed literary theorists in asking questions about the kinds of ideas music promotes and why they succeed. Some scholars rejected aesthetic distinctions altogether and treated music as a coded tract concerning sexuality and politics; scholarly papers on the iconography of the pop star Madonna became as common as studies of the Classical style. In the 1990s it sometimes seemed that criticism in the broadest sense had become a goal of musicology, while journalistic criticism often retreated to the comfort of 'reviewing'. One major exception to this trend was in the former USSR, where such critics as Lev Lebedinsky, Leo Mazel' and Aleksander Ivashkin defined a new role for themselves in the post-Communist era, reinterpreting the history of Soviet music and evaluating the effects of freedom on art.

Two other major issues that engaged critics at the end of the 20th century arose from the early music movement and the proliferation of digital recordings on compact disc. In the long-running debate over historical 'authenticity', some critics found period-instrument performances on the whole dry, distorted and reductive, while others held that they cleansed the accumulated manners of Romanticism from pre-Classical music. In many ways the arguments echoed the long debate over taste begun by advocates of various avant gardes objecting to mainstream Romantic tastes. For much of the 1980s and 90s this was an important issue of contention in discussions of musical performance in general, particularly when claims of authenticity were pressed too far (the more cautious term 'historically informed' came to be preferred). In the digital era that began in the late 1970s, a number of music and audio critics devoted special attention to the impact of electronics on music and subtly analysed the nuances of digital sound and fine audio equipment like oenophiles discussing the effect of grape fungus. Much of this criticism focused on the limitations of digital recording, ultimately spurring engineers to develop refinements in the technology.

Technology was also having a profound effect on the ways in which criticism and ideas about music were communicated. With the popularization of the Internet in the late 1990s, many of the companies providing Internet access, like America Online, which had 23 million subscribers by 2000, included numerous 'discussion groups', 'bulletin boards' or 'forums' devoted to music. Messages were posted by anybody who joined the forum – ordinary listeners, fans, performers and even professional critics – reacting to recordings, concerts, reviews, or news from the music business. At best, these forums made criticism a social activity in which alternate reactions to a musical event could be shared and discussed with ease. More professional musical organizations, like the American Musicological Society, also encouraged the establishment of 'mailing lists' of specialists in different musical fields ranging from musical to ethnomusicology. Any scholar sending an e-mail message automatically reached several hundred colleagues with similar interests; research queries were posted and answered, often within a day by scholars, unhampered by geographical limitations. The discussions could turn banal and petty, but more often they took on the character of criticism in progress, as posted responses expanded upon earlier comments and led to 'threads' of continuing discussion. In addition, the availability of international newspapers on the Internet made it possible to read reviews from Germany, England, France, the United States, or Japan, at the same time as the readers of the local newspapers. This, along with international scholarly discussions, increased the sense that a world music culture was taking

shape, as similar issues and debates took place without reference to national borders.

Despite these changes, though, at the beginning of the 21st century the future of traditional music criticism was more uncertain than it had ever been. The profession of music critic no longer implied an intense devotion to and understanding of the Western classical tradition. The power of critics to influence acceptance of new composition or the careers of performers also seemed much weaker than before, particularly in comparison with the forces of mass marketing. Few critics believed that vast portions of the repertory would ever be of interest to a wide public. Younger critics, like Alex Ross at *The New Yorker*, who were trying to restore critical vigour by loosening the boundaries isolating the classical tradition from the world of politics and popular culture, resisted pessimism. But many critics felt that the state of criticism would not improve until new relationships developed between composers and audiences, listeners and critics; no one knew, though, how such a change might occur. Peculiarly enough, as music criticism became less central, musicology – with its attentiveness to political influence, musical meanings and reputations – took on some of the broader ambitions that once were the province of music criticism. As the 21st century began, it was increasingly clear that the future nature of music criticism was increasingly unclear, leaving feelings of dismay along with hope for as yet unforeseen possibilities.

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FRED EVERETT MAUS (I), GLENN STANLEY (II, 1), KATHARINE ELLIS (II, 2), LEANNE LANGLEY (II, 3(i)), NIGEL SCAIFE (II, 3(ii)), MARCELLO CONATI (II, 4(i)), MARCO CAPRA (II, 4(ii)), STUART CAMPBELL (II, 5), MARK N. GRANT (II, 6), EDWARD ROTHSTEIN (III)

Crivellati, Cesare (*b* Viterbo; *fl* 1624). Italian doctor and music theorist, probably the brother of Domenico Crivellati. He practised as a doctor in his native town. According to Pitoni he studied music with Frescobaldi, but his only certain connection with music is that in 1624 he published at Viterbo *Discorsi musicali, nelli quali si contengono non solo cose pertinenti alla teorica, ma etiandio alla pratica; mediante le quali si potrà con facilità pervenire all'acquisto di così honorata scientia. Raccolti da diversi buoni autori* . . .. As he admitted, his book is a compilation: it draws heavily on theorists of the past, ranging from Guido of Arezzo through Pietro Aaron to Zarlino and beyond, and it is predominantly concerned with the traditional materials of music – modes, proportions, ligatures and so on. However, not only the nature of his selections from the past but also his occasional views on the music of his own time tell the reader something of his own ideas. He was, for example (pp.60–61), enthusiastic about monodic and operatic music and believed, like so many writers, that the music of his own day was best able to move the affections. In the last of his 54 chapters he offered sensible advice to singers.

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NIGEL FORTUNE

Crivellati, Domenico (*b* Viterbo; *fl* 1628–9). Italian composer, probably the brother of Cesare Crivellati. He seems to have lived at Viterbo and to have been an amateur composer. Apart from a solo song (RISM 1629[9]) he is known only by *Cantate diverse*, for one to three voices and continuo (Rome, 1628). Of its contents only two sets of madrigalian strophic variations are at all like what was normally thought of as a cantata in the 1620s. Apart from a madrigal the other solo songs, 12 in number, and the few duets and trios are all simple strophic pieces of no great musical interest, though the solo *Io pur saper vorrei* is attractive enough (there are five duets, but all except one seem to be settings of four verses of the same poem). The main interest of the book resides in the unusually full

directions for performance, especially by instruments; for example, the players are told to repeat a verse purely instrumentally after the singer has sung it. There is also one tempo direction.

NIGEL FORTUNE

Crivelli [Crivello, Cribelli], **Arcangelo** (*b* Bergamo, 21 April 1546; *d* Rome, 4 March 1617). Italian composer. He was brought up in Bergamo. In October 1567 he left for Parma to study with Pietro Pontio, whom he succeeded in April 1568 as singer, and in March 1569 as *maestro di cappella* at the church of the Madonna della Steccata. He remained there until September 1575. From 1 August 1578 until 30 April 1583 he served as a tenor in the Cappella Giulia under Palestrina. He was then admitted to the papal choir where he remained as a tenor until his death, serving as *maestro di cappella* in 1601. He returned to the Cappella Giulia during 1597–9 as assistant to Ruggiero Giovanelli, looking after the boys and acting as an extra conductor for polychoral music on major feasts, and continued as a supernumerary singer there until 1615. His contribution to the madrigal collection *Le Gioe* (RISM 1589[7]), devoted to music of the 'musici della Compagnia di Roma', implies membership of that body.

Although Crivelli published only two collections, one of masses and one of madrigals, a large number of masses, psalm settings and motets were copied into Cappella Sistina choirbooks during his lifetime and survive there; further motets and secular works gained wide circulation in printed anthologies. He was typical of the more conservative Roman composers associated with the papal choir at the turn of the 17th century; his sacred music adhered largely to the Roman *stile antico*, though he did publish one concertato Christmas dialogue, *Quem vidistis, pastores* for four voices and independent organ bass, in 1616. Unusually for a singer, his text underlay is often arbitrary and seems almost to have been added afterwards. The masses use a smooth, often melismatic, style while his double-choir psalms and motets show a good contrast of textures with sonorous tuttis.

The madrigals of Crivelli's *Primo libro* are also conservative in style and somewhat staid taking into account their date; indeed, at least one of the madrigals in this book was composed in the 1580s: *Sovr'un verde riva* first appeared in *Le Gioe* of 1589.

WORKS

SACRED

Liber primus missarum, 4–6vv (Rome, 1615)
Liber [secundus] missarum, 4–6vv, *I-Rvat*
2 Laude, 1599[6]
Motets in 1582[3], 1588[10], 1600[4], 1607[2], 1614[3], 1616[1], *D-Bsb*, *GB-Lbl*, *Ob*, *I-Bc*, *Rvat*
7 psalms in 1615[1], 1620[1], *D-Bsb*, *I-Rvat*

SECULAR

Primo libro de madrigali, 5–8vv (Venice, 1606); l ed. N. Pirrotta, *I musici di Roma e il madrigale* (Lucca, 1993)
3 bicinia, *I-Bc*
1 canzonetta, 1589[11] (repr. with ger. text in 1608[22])
5 madrigals, 4–5vv, 1582[4], 1585[29], 1589[7], 1590[15], 1595[5]
1 spiritual madrigal, 1604[8]

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JEROME ROCHE/NOEL O'REGAN

Crivelli, Gaetano (*b* Brescia, 20 Oct 1768; *d* Brescia, 16 July 1836). Italian tenor. After making his début at Brescia in 1794, he appeared at Verona, Palermo, Venice and Naples, where he studied with Nozzari and Aprile. At La Scala he created roles in Mayr's *Eraldo ed Emma* (1805), Pavesi's *Il trionfo di Emilia* (1805) and Pacini's *Il falegname di Livonia* (1819). He appeared in Paris in 1811 in Paisiello's *Pirro* and as Don Ottavio in *Don Giovanni*. He made his London début at the King's Theatre in 1817 as Ulysses in Cimarosa's *Penelope*. He also sang in Paer's *Griselda*, in the first London performance of *Don Giovanni*, and in *Così fan tutte* and *La clemenza di Tito*. Returning to Italy, he appeared at La Fenice where he sang Adriano in the first performance of Meyerbeer's *Il crociato in Egitto* (1824). Adriano became his favourite role and he sang it at his farewell in 1831.

His son Domenico (*b* Brescia, 7 June 1793; *d* London, 11 November 1851) was a singing teacher and composer who settled in London; he wrote a treatise, *The Art of Singing and New Solfeggios for the Cultivation of the Bass Voice* (London, 2/1844).

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ELIZABETH FORBES

Crivelli, Giovanni Battista (*b* Scandiano, nr Modena; *d* Modena, March 1652). Italian composer. He was organist of the cathedral at Reggio nell'Emilia from 24 September 1614 to 24 October 1619, and in 1626 was director of music at the Accademia dello Spirito Santo, Ferrara. In 1635, while *maestro di cappella* of the Madonna della Ghiara at Reggio nell'Emilia, he petitioned for citizenship there. He was a musician in the service of Duke Maximilian I of Bavaria, and *maestro di cappella* of Milan Cathedral from 1638 to January 1642, when he was appointed to a similar positon at S Maria Maggiore, Bergamo, which he held until 1648 (his successor was appointed on 21 September in that year). He built up the choir to a strength it had lacked since before the plague of 1630 and assembled musicians he had met in Ferrara and Milan to perform at the exceptionally opulent Assumption Day celebrations in 1642. In 1651–2 he was director of music to the Duke of Modena.

Crivelli was one of the most talented lesser composers to adopt the new concertato style for motets and madrigals. His very attractive music shows the choice that composers faced in the 1620s between an expressive idiom with emphasis on melodic beauty and an approach in which subtleties of musical structure were more important. In the motet collection (which was popular enough to be reprinted twice) the latter is well exemplified in *Ut flos ut rosa* for two tenors and continuo, which is in an *ABA* form in which *B* is in triple time and *A* is varied when it returns; attractive melodies and balanced form are combined in the five-part *O Maria mater gratiae*. This volume also contains three very well conceived dialogues. In the madrigal collection, duets for equal voices are the commonest texture; again there are imaginative melodies

and some chromaticism as well. Crivelli also contributed to opera, writing three scenes for the composite *La finta savia*.

WORKS

Il primo libro delli motetti concertati, 2–5vv, bc (Venice, 1626)
Il primo libro delli madrigali concertati, 2–4vv, bc (Venice, 1626)
3 scenes from La finta savia (Venice, 1643)
Motets in 1629[5], 1649[1], 1653[1]

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JEROME ROCHE/ELIZABETH ROCHE

Croatia. Country in south-east Europe. Once the ancient Roman province of Illyricum, it was settled at the beginning of the 7th century by Slavs, who were converted to western Christianity by the end of the 8th century. Medieval principalities were quickly formed, and a kingdom of Croatia existed from 925 (the dynasty of Trpimirović) to the end of the 11th century. In 1102 Croatia entered into a personal royal union with Hungary; in 1527 it became part of the Habsburg Empire by electing Ferdinand King of Croatia. This political, cultural and social union with Hungary and Austria lasted until 1918. Between 1409 and 1797, however, the Croatian maritime provinces of Istria and Dalmatia were under Venetian control, and from 1526 to 1699 other parts (e.g. the continental province of Slavonia) were conquered by the Ottoman Empire. The region comprising the Republic of Dubrovnik claimed autonomy until 1808. During 1918–41 and 1945–91 Croatia consecutively was made part of the Kingdom of the Serbs, Croats and Slovenes, the Kingdom of Yugoslavia, and the Socialist Federal Republic of Yugoslavia. There was strong German and Italian influence from 1941 to 1945. Since 1991 the Republic of Croatia has been an independent state.

I. Art music. II. Traditional music.

I. Art music

1. Medieval and Renaissance. 2. Baroque. 3. Classical. 4. Romantic. 5. 20th-century.

1. MEDIEVAL AND RENAISSANCE. The earliest sources are in the form of Gregorian chant. Several hundred neumed codices and fragments, dating from the 11th century to the 15th, exist in archives and libraries within Croatia (Dubrovnik, Split, Trogir, Šibenik, Zagreb) and beyond (Oxford, the Vatican, Berlin). Some originated in domestic scriptoria (Osor, Zadar, Split, Dubrovnik); others were imported from Italy, Austria, France or Hungary. Numerous illustrations from the 11th century onwards show musical instruments and scenes of music-making along western European iconographical lines. The first performers to be named are the 13th-century 'kitharists' Andrija and Čestivoj, who were in the service of a Croatian noble; the earliest composers may probably be placed in the next century (e.g. Augustin Kažotić, bishop of Zagreb). During this period organs were erected in Zadar (13th century), Zagreb (by 1359) and Dubrovnik (1384). The Rector's Chapel in Dubrovnik, founded in 1301, was active until the fall of the Republic of Dubrovnik in 1808.

In the 16th century 80% of Croatian territory was lost to the Ottomans and the rest divided between Habsburg and Venetian administrations. Music suffered. All the Croatian composers known to us were active abroad, and their compositions and theoretical writings were published abroad, though they probably also wrote and performed at home. The earliest of these composers were Franjo Bosanac (Franciscus Bossinensis) and Andrija Motovunjanin (Andrea Antico da Montona), who composed frottole and ricercari in Venice in the early 16th century and were also engaged in music printing. Their successors included Andrija Petris (Andrea Patritio) from the northern Adriatic island of Cres and Julije Skjatević (Giulio Schiavetti) from Šibenik, responsible respectively for madrigals (Venice, 1550) and *greghesche*, madrigals and motets (Venice, 1564–5). Henrik and Lambert Courtois published in 1580 madrigals dedicated to members of the Ragusan noble families of Bunić (Bona), Gundulić (Gondola) and Baziljević (Baseglio).

The works of the above composers constitute the entire known corpus of Croatian Renaissance music: the presumably rich repertory of Dubrovnik, known to have been produced by such composers as Secundo Brugnoli, Gavro Temparičić (Tamparizza), Benedikt Babić (Baba), Emanuel Zlatarić, Nikola Gaudencije (Gaudentius) and Antun Tudrović, seems to have been destroyed in the earthquake of 1667. Of other Renaissance material, the first notated folktunes survive in Petar Hektorović's *Ribanje i ribarsko prigovaranje* ('Fishing and Fishermen's Debates', 1568), and music is considered in the writings of Federik Grisogono-Bartolačić and Luigi Bassano from Zadar, Matija Vlačić Ilirik (Mathias Flacius Illyricus) from Labin, Frane Petris (Franciscus Patritius) from Cres, Nikola Vitov Gučetić (Niccolò Vito di Gozze) and Miho Monaldi from Dubrovnik, and Faust Vrančić (Faustus Verantius) from Šibenik.

2. BAROQUE. Somewhat unexpectedly, the first half of the 17th century was a golden age for Croatian art music. Several hundred compositions in early Baroque style are extant, the most significant composers being the Franciscan Ivan Lukačić of Šibenik (*Sacrae cantiones*, Venice, 1620) and Vincenz Jelić, also a cleric, from Rijeka (*Parnassia militia*, *Arion primus* and *Arion secundus*, Strasbourg, 1622, 1628). In the multicultural provinces of Dalmatia and Istria, some Italian-born composers were at work, including Gabriello Puliti, Damianus Nembri and, above all, Tomaso Cecchini, who in addition to collections of masses, motets and madrigals (published 1612–35) produced the first Baroque instrumental music in Croatia: sonatas, ritornellos and ballettos. He spent most of his life in Hvar, which appears to have been a strong cultural centre: one of the first theatres in modern Europe, built there in 1612, is still in operation, and the Chapter Library has a violin tablature dated 1625 by Gabriele Pervaneo as well as treatises by Zacconi and Artusi.

The consequences of the country's division continued to be felt. While the coastal regions displayed features typical of a remote Venetian province, the hinterland was immersed in the Habsburg Counter-Reformation. One result was that until the second half of the 18th century music in northern Croatia consisted of simple pious songs in Croatian dialects, related to both local idioms and international models, and intended to foster Catholic spirituality throughout the population: examples include

Atanazije Grgičević-Georgiceo's *Pisni za najpoglavitije ... dni godišća* ('Songs for the Most Important ... Days of the Year', 1635), Nikola Krajačević-Sartorius's *Molitvene knjižice* ('The Prayer Books', 1640) and the anonymous Pauline songbook (1644). There is also evidence of music at the new Jesuit colleges in Zagreb, Varaždin, Požega, Rijeka, Dubrovnik and elsewhere, but the revival of the art among the nobility, gentry and urban middle class had to await the withdrawal of the Ottomans (1680–1730) and the subsequent economic recovery.

Music theory was apparently of less concern that it had been in the 16th century, but some treatises survive, including the *Asserta musicalia* (1656) of the pan-Slavonic visionary Juraj Križanić (Crisanius) and *Dialogo* (1619) of Giorgio Alberti of Split. Gjuro Baglivi, the most famous physician of Dubrovnik, published several texts in the 1690s and 1700s treating the therapeutic properties of music, and Krsto Ivanović of Budva, author of the first printed history of Venetian opera (*Minerva al tavolino*, Venice, 1681), was almost certainly of Croatian origin. Dictionaries from this period, by Jacobus Micaglia (1651), Juraj Habdelić (1670) and Ivan Belostenec (1670–75), include entries in three Croatian dialects for approximately 1300 musical terms.

Among composers working abroad, Ivan Šibenčanin (Giovanni Sebenico), from Šibenik, studied with Legrenzi, worked at the Chapel Royal of Charles II, and had at least three operas staged in Turin and Venice between 1673 and 1692: *L'Atalanta*, *L'Oppresso sollerato* and *Leonida in Sparta* (all lost).

3. CLASSICAL. During the 18th century the centre of musical life gradually shifted to the northern, interior part of the country, though the coastal regions continued to give birth to remarkable composers. From around 1750 to 1820 Croatian musical culture was marked by two features: the activity of several circles of composers in Split, Dubrovnik and Varaždin, and a keen interest in instrumental music, composed mostly by musicians living abroad. In Split, Benedetto Pellizzari, Julije (Giulio) Bajamonti and Ante Alberti were *maestri di cappella* at the cathedral, and in Varaždin Ivan Werner, Leopold Ebner and occasionally Johann Baptist Vanhal served parish and monastic churches. Composers in Dubrovnik, though, were traditionally closer to secular authorities and so produced more instrumental chamber music than was usual at this time in Croatia; those concerned included Tommaso Resti, Angiolo Maria Frezza, Giuseppe Zaboglio, Juraj Kraljić, Angelo Bonifazi and Juraj Murat. Specially important were several members of the aristocratic Sorkočević (Sorgo) family: in 1754 Luka, then 20, wrote seven fine symphonies; his son Antun, last ambassador of the Republic of Dubrovnik to Paris, composed instrumental music; and Elena di Pozza-Sorgo wrote some early Romantic songs.

Other major figures worked abroad, and included Amando Ivančić, a Pauline monk, who wrote symphonies, divertimentos and trio sonatas as well as church music, the Split nobleman Stjepan (Stephano) N. detto Spadina, author of sonatas, Ivan Jarnović (Giovanni Giornovichi), a famous traveller and violin virtuoso whose works include 17 violin concertos and much chamber music, and Josip Mihovil (Giuseppe Michele) Stratico, first violinist of the Tartini orchestra in Padua, who left more than 60 violin concertos, 30 symphonies and many trio sonatas. Towards the end of the 18th century the Croatian aristocracy, now risen again to relative prosperity and joined by foreign nobility settled in the recently reconquered province of Slavonia, enjoyed a last period of glory. This was reflected musically in the presence at the courts of Patačić, Drašković, Erdödy and Prandau, among others, of such musicians as Michael Haydn, Vanhal and Dittersdorf.

4. ROMANTIC. The spirit of the 18th century lasted well into the 19th; solid foundations for concert life and musical education were then laid with the foundation of a Musikverein in each of the cities of Zagreb (1827), Varaždin (1827) and Osijek (1830). The early Romantic era coincided with a national revival, the Illyrian movement (1835–48), though music benefited less than literature and political thought. Composers of the Illyrian period (Ferdo Wiesner-Livadić, Ivan Padovec, Josip Runjanin, Ferdo Rusan and others) concentrated on patriotic songs, whose aesthetic value is often inversely proportional to their political commitment and success at the time: these composers strove for music based on folksong, but failed because they had insufficient knowledge of folklore and were technically inadequate. More important than any other Illyrian was Vatroslav Lisinski (1819–54), the tragic figure of Croatian Romanticism, who was harrassed throughout his short life by the pro-Habsburg establishment in Zagreb and had no opportunity to develop his exceptional talent – though he did compose the first Croatian opera (*Ljubav i zloba*, 'Love and Malice', staged 1846), besides songs, choral pieces and orchestral music.

During the ensuing creative lull (*c*1850–70), occasioned by the unfavourable social climate resulting from the post-1848 Habsburg oppression, musical life was restructured. Singing societies were established in Karlovac (Zora, 1858) and Zagreb (Kolo, 1862), and the Zagreb Musikverein came under state support and was Croaticized in 1861 as the Narodni Zemaljski Glazbeni Zavod.

The late Romantic period was dominated by the composer Ivan Zajc (1832–1914) and the musicologist Franjo Ksaver Kuhač (1834–1911). Trained in Italy, Zajc arrived in Zagreb in 1870 after a successful career as an operetta composer in Vienna to become both the first director of the newly founded Croatian National Opera (1870–89) and director of the Glazbeni Zavod music school (1870–1904). He left a large output in all genres, but most important were his many stage works, among which his masterpiece, the opera *Nikola Šubić Zrinjski*, is an emblem of Croatian patriotism. Other composers of this period – Antun Schwartz, Đuro Eisenhuth, Vilko Novak, Antun Vancaš, Vatroslav Kolander – were outshone. Franjo Kuhač, the founder of Croatian musicology and musical historiography, provided a solid basis both for ethnomusicology in the country and for the national style cultivated by composers in the 1920s and 1930s.

5. 20TH-CENTURY. The 20th century was an extraordinary period of increasing professionalism and creative diversity, with radical turning points in 1916 and 1961. Compensation for the lack of a mature musical nationalism in the 19th century, and a counterbalance to Zajc's rather bland internationalism, came in the work of a well trained generation of composers born in the 1870s and 1880s, some inclining to late Romanticism and modernism (Blagoje Bersa, Franjo Dugan, Josip Hatze, Dora

Pejačević), some to the use of folklore (Antun Dobronić, Ivan Matetić-Ronjgov). These two streams persisted until the 1960s, represented by such later composers as Fran Lhotka, Krešimir Baranović, Krsto Odak, Božidar Širola and Jakov Gotovac (folklore idioms) and Josip Štolcer Slavenski, Božidar Kunc and Ivo Parać (international styles).

After the first Zagreb Biennale for Contemporary Music (1961) came a period of pluralism. Some composers never abandoned tonality (Boris Papandopulo, Ivan Brkanović, Stjepan Šulek, Bruno Bjelinski, Andjelko Klobučar), others began to evolve (Milo Cipra, Natko Devčić, Branimir Sakač), and still others were immediately associated with the radical avant garde (Milko Kelemen, active in Germany, Ivo Malec, working in France, Stanko Horvat, Ruben Radica, Dubravko Detoni, Igor Kuljerić, Davorin Kempf). Younger composers, born between the 1940s and 1960s, were educated within the avant-garde atmosphere and have introduced a postmodern sensibility; they include Silvio Foretić (living in Germany), Marko Ruždjak, Frano Parać, Berislav Šipuš, Mladen Tarbuk and Srdjan Dedić.

Outstanding performers have included Milka Trnina, Zinka Milanov, Lovro von Matačić, the Italian-born Antonio Janigro, Zlatko Baloković, Dunja Vejzović, Ivo Pogorelich and Radovan Vlatković; among teachers have been Václav Huml, Svetislav Stančić and Rudolf Matz. The country has four opera houses (in Zagreb, Split, Osijek and Rijeka), several symphony and chamber orchestras (notably in Zagreb and Dubrovnik), festivals, choirs, etc. Croatian musicologists since Kuhač have worked on national musical history (Božidar Širola, Josip Andreis, Lovro Županović) and some have received international recognition (Dragan Plamenac, Ivo Supičić).

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II. Traditional music

1. CONTEXTS. Music-making in traditional communities was, and to a certain extent still is, an integral part of everyday working life. Various songs are performed during labour and rest-periods, and also after work (such as harvesting and hoeing) for entertainment. Outdoors, where people are physically separated by distance, short dialogue songs (the *samica*, *rozgalica*, *vojkavica*) establish communication. Separation also contributed to the development of the songs and music of solitary travellers, and shepherds who play their solo instruments, the *dvojnice* and *tambura* (see §2 below), passing the time spent with their livestock at pasture.

Music is also performed during leisure time, at public gatherings, for example, such as the *kolo* or round-dance socials organized on Sundays and saints' days. Short songs based on 10-syllable couplets (for example the *poskočnice*) are also sung to express emotions, to convey a particular message and to comment or criticize. The jocular character of these songs allows expression of what is sanctioned in ordinary conversation. Young people participating at public dance parties have the opportunity to observe and choose future spouses, particularly in the *biračko kolo* (a round-dance).

Young children absorb their first experience of music from lullabies and songs sung to them by their mothers and grandmothers. As well as calming children before sleep, these songs play a role in enculturation. Older children satisfy their need for play, structured movement and musical expression by performing *brojalice* (counting-rhymes), various games with movement, mimicking games etc.

In the marking of life cycle events, music plays its most important part in wedding customs. In the past, members of the wedding party sang songs that had a ritual function, while during the 20th century they were gradually replaced by musicians. Among customs connected with death are the practice of ringing bells that announce the gender and age of the deceased, and the performance of laments (*naricanje*). In some regions (Turopolje, Kordun) professional female lamenters were engaged, but it is more usual for laments to be sung by close female relatives. Although not considered music, the performance of laments has poetic and musical elements.

Music-making is an integral part of calendar rituals, performed by organized groups in processions at Christmas and New Year, Carnival, or on saints' days etc. They go from door to door performing songs expressing good wishes to the households. The tunes and their sometimes strictly set performing styles were believed to have magical powers. For example, Carnival dances with foot-stamping and high leaps were thought to enhance the turnip and

flax crops. Socializing and entertainment of the participants in the calendar rituals are additional motives for taking part, and they could also count on considerable material gain. These rituals occasionally survive today as expressions of local cultural identity.

The use of signalling and noise-making instruments – bells, trumpets, rattles, whistles and drums – is connected with door-to-door rounds. They mark the beginning and end of the rituals, and mark the separate identities of the performers. Previously such instruments had other purposes, such as bellringing and mortar-firing to drive away hail-bearing clouds, while a system of *klepala* (wooden clappers) at military outposts alerted the community to danger. In northern Croatia heralds can still be found who beat old Austrian military drums to announce news. However, today noise-making instruments are more often used by sports fans and Zagreb high school students on their last day of school.

Elements of traditional secular music are found in Roman Catholic liturgical and paraliturgical singing in Croatia, particularly in Glagolitic singing which has been transmitted by oral tradition (*see* GLAGOLITIC MASS, GLAGOLITIC CHANT). Lay singing in church is often led by the more gifted singers, giving them high standing in their communities. On special occasions, such as festivals and celebrations, traditional bellringing (*kampananje, trnačenje*) takes place.

There is much less historical data available on music-making by the aristocracy and the bourgeoisie. From the end of the 17th century there have been wine-drinking societies which come together on St Martin's Day (when the must is baptized) and on New Year's Eve. *Napitnice* (drinking songs) are a typical genre connected with their social gatherings.

Because of the greater role of broadcasting and recorded Media in musical culture, people today usually listen to music rather than make it. Spontaneous music-making is much less a part of everyday working life but is practised at private parties, birthday celebrations, weddings, on excursions and other gatherings.

The presentation of music outside of its traditional context arose particularly at the time of the national movements during the 19th century, and it was widespread during the 20th century. From the 1920s, folklore festivals began to emerge. They were first organized by the Seljačka Sloga (Peasant Unity), the cultural branch of the Croatian Peasants Party, the strongest political party during the 1930s. Its platform raised national self-awareness as a form of resistance to centralizing pressures within Yugoslavia, of which Croatia was a part. Folklore festivals largely follow the concept of presenting local folklore tradition without much adaptation. Music is only part of the total programme, in which dance predominates. There are some 70 festivals, the main one held in Zagreb during the summer (since 1966 as the International Folklore Festival). There are around 600 amateur folklore groups, found mainly in rural areas. Urban groups were founded after 1945 and they perform choreographed dances of various Croatian regions. The only professional folkdance and music ensemble is the Lado, established in 1949. Croatian Radio also has its own Tambura Orchestra, established in 1941. Festivals devoted to traditional music and not to dance are a rarity, one being the Dalmatian Klapa Festival held in Omiš since 1967.

Arranged traditional music was performed during the 1960s and 70s, mostly by pop and opera singers; since the 1980s there have been isolated attempts at jazz and rock fusions; while throughout the 1990s many traditional tunes have been reinterpreted in styles related to trends in world music.

Recording companies show modest interest in traditional music (about 10% of output, usually in adapted form, with a smaller amount of field recordings). Neo-traditional music is given more attention (about 20% of output). There is a similar degree of representation on TV programmes (about 90 minutes per week on state TV); while it is much higher on radio programmes (some 27 and a half hours per week on state radio stations).

During the 1960s, the appearance of popular music festivals was accompanied by the rise of regional song festivals in which certain traditional elements were used in popular music styles. Many of these songs have been absorbed into regional repertories primarily due to their texts (dialect and vocabulary) and the use of traditional instruments like the *tambura*. They are performed by pop singers with orchestral accompaniment, and their popularity is usually limited to a particular region. Amateur groups perform at the Omiš festival and also sing compositions closer to the traditional models.
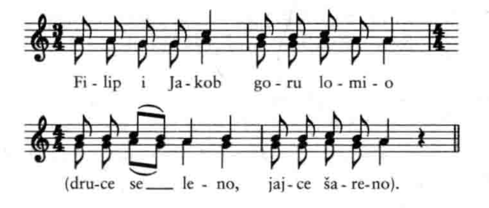
From the 1960s to the 90s, so-called 'newly composed folk songs' produced mostly in the eastern parts of Yugoslavia also had an audience and were produced in Croatia. Although there had been previous resistance to these songs, it became much stronger after the war with Serbia in 1991, when they were identified with the enemy. Since then 'neo-traditional' songs with a *tambura* ensemble accompaniment have been booming in Croatia. *Tambura* music has been promoted as a symbol of national musical identity. There has also been a strengthening of popular music in regional idioms.

'Neo-traditional' music is only part of popular music culture in Croatia, which is dominated by other international and domestic genres.

2. REGIONS. The profusion and variety of styles existing in traditional music in Croatia are the result of the overlapping of different cultures: central-European (Pannonian and sub-Alpine), Mediterranean and Balkan.

(i) Eastern Croatia. In Pannonian areas (Slavonija, Baranja and Srijem) diatonic two-part singing, with four- to six-note melodic groupings, is found. The upper leading part, delivered by a soloist, ends mostly on the second degree, while the accompanying part, sung by a group, concludes in unison (in the older tradition; ex.1), or a
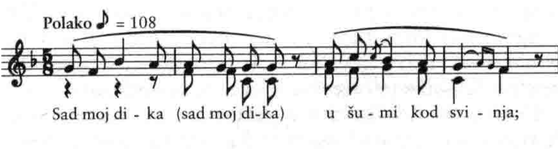
Ex.1 Ritual song, Otok, Slavonia; rec. I Trišler (Lovrětic, 1897: 404)
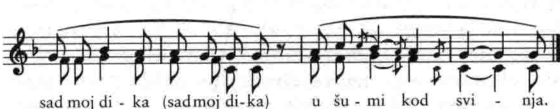


perfect 5th below the upper part (in the newer tradition; ex.2). Sometimes, when the group of singers is larger, the lead voice is obscured by the accompanying voices. Part-singing usually comprises a drone (in older tunes) or remnants of a drone combined with parallel movement

(mostly in 3rds). In the 20th century the newer style – *na bas* singing – has been widespread throughout various Croatian regions, but is most common in eastern parts, where it originated in the late 19th century. Apart from lyrical and ballad songs with longer texts, short songs are also found (based on 10-syllable couplets and known as *svatovac*, *bećarac* and *poskočica*).

Ex.2 Two-part song, Vinkovci, Slavonia; rec. S. Janković (Žganec-Sremec, eds., 1951: 185)
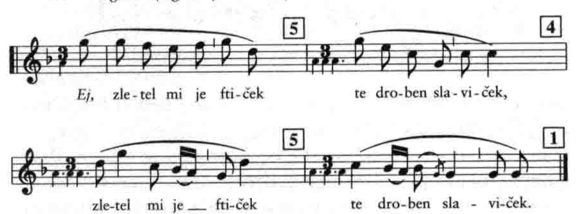




Until the beginning of the 20th century the *gajde* (bagpipe), a single-reed instrument with double chanter and a drone pipe fixed to a bellows, and the *dude* (bagpipe with triple chanter, found in western Slavonia) were the main instruments which accompanied dance. They were superseded by *tambura* ensembles. The *tambura*, a long-necked lute, was brought to the Balkans by the Turks in the 14th and 15th centuries. Through migrations caused by Ottoman incursions, the *tambura* was brought to Slavonian areas in the 17th and 18th centuries, where it was gradually adopted. At first it was a solo instrument (*samica*), but from the mid-19th century *tamburas* were also brought together in small groups. Today *tamburas* are widespread throughout Croatia, existing in various shapes, with varying number of strings (usually four), and in various tunings. The present standard combination of the *tambura* ensemble includes: two *bisernica* (small instruments which play the melody), two *brač* (for melodic and harmonic parts), a *bugarija* (of medium size for accompaniment in chords), and the *berde* (the largest and lowest in pitch for the bass line).
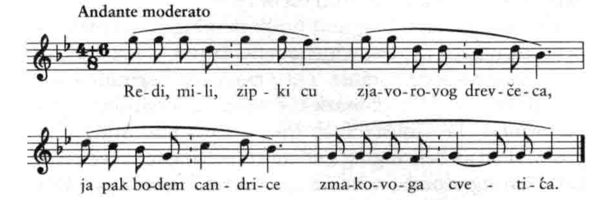
In eastern Croatia many dances, often in the form of closed circle (*kolo* or round-dances), are accompanied by singing. Today most of them are also accompanied by *tambura* ensembles. The most famous *kolo* dance, known as *Šokačko kolo*, *Slavonsko kolo* or simply the *Kolo*, has become a symbol of the identity of the people of eastern Croatia. The music and dancing is interrupted by the dancers who sing couplets improvised on the spot.

(ii) Northern Croatia. The Medimurje and upper Podravina regions have unison tunes with melodies of a wider range, often based on medieval modes (especially the Dorian, ex.4, Aeolian and Phrygian modes) and anhemitonic pentatonic scales (ex.3). They are frequently in mixed and asymmetrical metres with unequal bar units,

Ex.3 Song about a bird, Mursko Središce, Medimurje; rec. V. Žganec (Žganec, 1990: 60)



Ex.4 Old humorous song, Donji Vidovec, Medimurje; rec. V. Žganec (Žganec-Sremec, eds., 1951: 157)
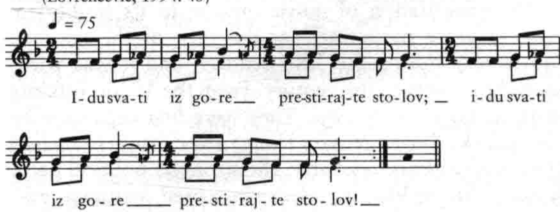


or are developed in free (parlando-rubato) rhythm. Lyrical texts (often concerning love) are performed to these tunes. Typical instruments are: the *dude* or *mrčaljka* (bagpipes; no longer played), the *citura* in Podravina or the *trontolje* in Medimurje (bourdon box zithers), and the *cimbal* (dulcimer) which came from Hungary and is played as a solo instrument or in mixed bands. Violins are common in instrumental groups, joined by the *cimbal* and *tambura* as accompaniment. There are also the *bandisti* (brass bands) which play at socials and weddings. *Tambura* bands emerged during the 20th century, particularly among amateur folklore groups.

Dancing in formation of open or closed circles (the *kolo* dance), accompanied by singing (often ballads) began to disappear at the end of the 19th century when several couple-dances were introduced from the neighbouring north-west, for example the *čardaš*, *polka*, *valcer* and *zibnšrit*. There are also solo dances, e.g. the *moldovan* stick-dance, performed by skilful male dancers.

(iii) North-western and central Croatia. This comprises Croatian Zagorje, the broad surroundings of Zagreb, and the Žumberak, Pokuplje, Upper Posavina, Moslavina and Bilogora regions. Diatonic tunes with four- to six-note melodic groupings are common in these regions, sometimes with changeable degrees (e.g. between a major and minor 3rd above the lowest tone; ex.5). Usually melodies
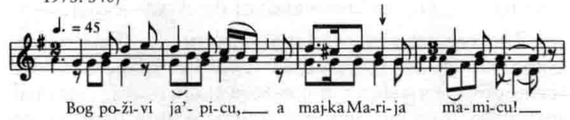
Ex.5 Wedding song, Ćurlovac, the Bilogora region; rec. Z. Lovrenčević (Lovrenčević, 1994: 45)
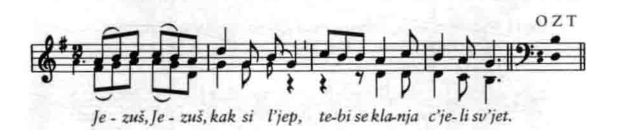


conclude on the second 'degree' which can also be the 'tonic'. Apart from unison tunes (mainly in ritual songs), there are two-part songs with unison-endings (an older tradition), or in the interval of the major 3rd and perfect 5th (a newer tradition). Newer repertory includes tunes which tend to or are already in a major mode (ex.6).
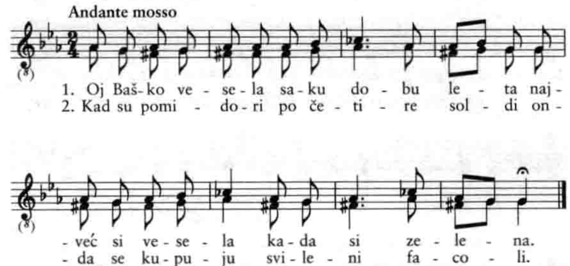
There are various flutes: the *žvegla* or the *frula* (duct flute), the *dvojnice* or *dvojke* (double duct flute) and others made as souvenirs and toy instruments in the shapes of birds, fish, hammers or walking-sticks. In the 19th century and beginning of the 20th, dances were accompanied by the *dude* (a bagpipe with triple chanter) in the Bilogora and Moslavina areas. The *guci* instrumental groups, consisting of two *gusle* (violins) and the *bajs* (a doublebass played with a bow), sometimes together

Ex.6 Carol, Matenci, Croatian Zagorje; rec. and transcr. J. Bezić (Bezić, 1973: 340)
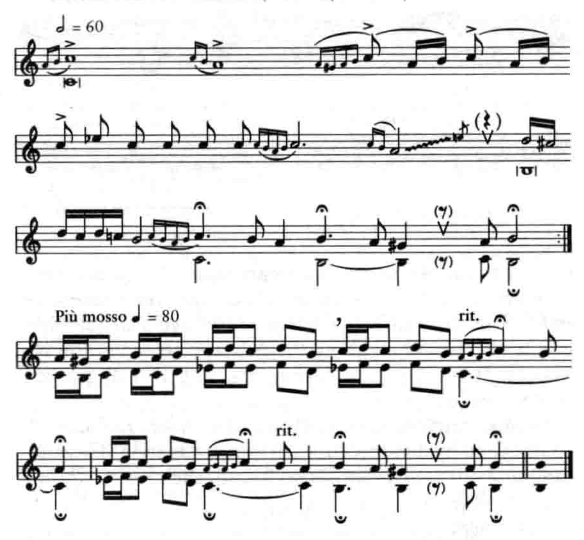




Ex.7 Two-part song, Stara Baška, the island of Krk; rec. I.Matetić-Ronjgov (I.Matetić-Ronjgov, 1990: 385)



Ex.8 The *mantinjada* play on two *sopilas*, Novi Vindolski, Croatian littoral; rec. and transcr. N. Karabaić (Karabaić, 1956: 27)



with a *cimbal* (dulcimer), were found across the whole region. In the first half of the 20th century they were joined and/or replaced by various kinds of *tambura*, which spread from eastern Croatia (Slavonia).

In dance repertories the *drmeš* dance is widespread. It is danced in couples or in small circular groups, and has two basic figures: in the first, small steps are made with marked shaking of the entire body; in the second, the circular group whirls at fast tempo. Along with the *drmeš*, the *polka* is the most popular dance of these regions.

(iv) Western Croatia. Consisting of the northern Adriatic areas (the Istrian Peninsula, the Quarner Bay and its islands such as Krk, Cres, Lošinj and Susak), western Croatia's traditional music is characterized mainly by chromatic modes with successive (approximate) semitones, or with an (approximate) whole tone alternating with semitones. Two-part singing in pairs (of the same or mixed gender) is performed with movement in parallel (approximate) minor 3rds, with a delayed unison ending, arrived at by contrary motion (ex.7). The inversions of these intervals (approximate major 6ths and octaves) appear when the accompaniment is in the upper part (for example when the leading part is performed by a male singer). The singers often insert vocables at the end of particular words, or between the syllables, for example 'ma', 'nina nena', 'trajna naj' etc. Sometimes the entire refrain is performed in this way, or even the entire tune, which is customary when there is no instrumental accompaniment to the dance. This style of singing is called *tarankanje*.

Dances are frequently accompanied by two *sopila* or *roženica*, large and small double-reed wind instruments, which produce two-part music with similar characteristics to those in singing. On solemn festive occasions, the *mantinjada* is played on them (ex.8). It is also customary to dance to a *šurle* accompaniment (single-reed instrument with two separate chanters), to the *mih* or *meh* (the same as the *diple na mješinu*), and in the inland northern part of Istria, to an instrumental group called *gunjci* (a violin, clarinet and a two-string doublebass), and, more recently, to the *(h)armonika* (a diatonic accordion).
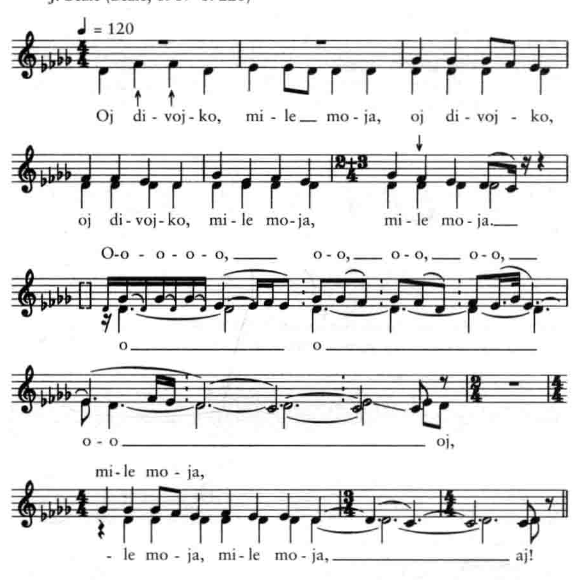
This region is characterized by the *tanac* and the *balun* dances. They have several figures performed by the dancers facing in two rows and as couples regularly distributed in a circle, figures in which very small steps are made and those in which the female dancers spin very quickly. Other dances, like the *polka* and the *valcer*, are also performed.

(v) Southern Croatia.

(a) The Adriatic hinterland. The older tradition of the Dalmatian hinterland and the Lika region is characterized by narrow-interval style: tunes are based on chromatic modes of narrow range, with intervals that deviate from the tempered system. In two-part singing drone accompaniments and intervals of the 2nd frequently appear. The parts also finish on the interval of a 2nd (ex.9). Short songs (decasyllabic couplets) are performed in a peculiar style of singing, usually known as *ojkanje*. It is characterized by performing melisma of varying lengths, sometimes with sharp and prolonged shaking of the voice on the syllables 'Oj', 'hoj', 'voj', 'ej' or 'aj' (ex.9). *Ojkanje* is connected with mountain areas and stock-raising cultures, and is practised outdoors. It appears as the solo singing of lone travellers (*putniško*), or in two-part tunes (*vojkavica, treskavica, rera, ganga, rozgalica*). *Ojkanje* is also known in Bosnia and similar singing styles exist in the mountain regions of Albania, Bulgaria, Greece and Turkey.

Narrative songs (epic and ballad) are performed by individual singers who often direct their gaze at a hand-held book or cap (singing *iz kape, iz knjige*, 'from a cap, from a book') to aid concentration, as the songs are long and sung from memory. The most famous performers of epic songs are *guslari*, singers who accompany themselves on the *gusle*, a bowed, single-string chordophone widespread in the Balkans. They perform all the verses improvising two basic recitative melody-sections. The instrumental melody is similar to the vocal one (ex.10). *Guslari* were highly respected in their community.

The *diple* is a widely distributed single-reed instrument with a double chanter, the older type of which produces
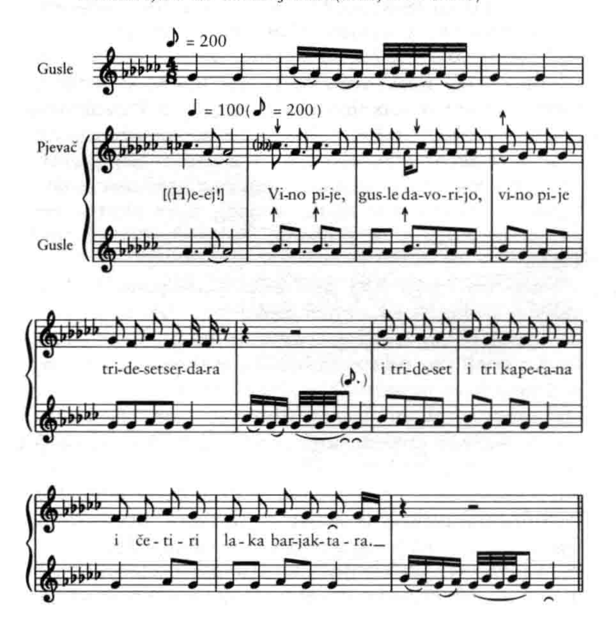


Ex.9 *Treskavica,* Podvaroš, near Sinj, Dalmation hinterland; rec. and transcr. J. Bezić (Bezić, 1967–8: 220)

one-part, and the newer, two-part music. Frequently it is attached to a bellows (then called *diple na mješinu* or *mih*). This kind of bagpipe does not have a drone-pipe, and is also found all along the Adriatic coast and on the islands. It is played by shepherds, but also at parties, sometimes to dancing.

Newer musics, especially in the Lika region, are charactized by diatonic tunes in the *na bas* style. The solo-*tambura* (the *danguba*) is also found, the musician using it to accompany his own singing.

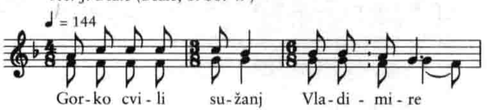
The *nijemo kolo* (the mute *kolo* dance) without any musical accompaniment is common in dance repertories, the rhythm provided by the dance-steps and the sound of the rattling of the ducats adorning the dancers' costumes.



Ex.10 A song accompanied by the *gusle*, Krušvar-Dicmo, Dalmation hinterland; rec. and transcr. J. Bezić (Bezić, 1967–8: 228)

It is performed in large steps and jumps in various figures which change to the commands of the dance-leader.

(b) The central and southern Adriatic. This region comprises coastal Dalmatia and its islands. Older traditions (particularly in northern Dalmatia) are marked mainly by diatonic two-part singing with a small range and delayed unison endings (ex.11); endings in 5ths
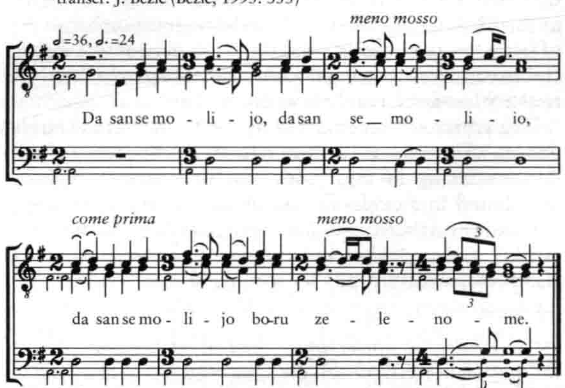


Ex.11 Narrative song, Bibinje, near Zadar, northern Dalmatia; rec. J. Bezić (Bezić, 1966: 49)

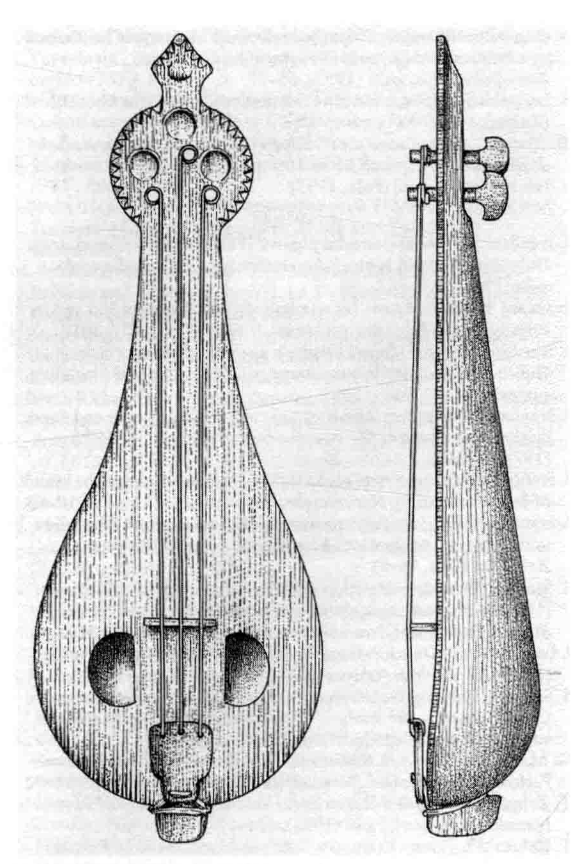
became common around the mid-20th century. In the very south (around Dubrovnik) single-part singing is more common. Songs of more recent traditions have characteristics of the major mode. A gradual descent from the seventh to the third degree is typical for the upper part of these songs. They are performed as two-part (in parallel 3rds) or multi-part harmonic songs (ex.12). The latter is known as *klapsko pjevanje* (*klapa* singing) because it is performed by a male group (called a *klapa*), made up of between four and eight singers. In the mid-19th century it was performed in urban centres, and during the 20th century it was introduced into villages. Wide popularization of *klapa* singing is linked to the Dalmatian Klapa Festival in Omiš (established in 1967), where every year arrangements of traditional *klapa* songs, as well as new compositions in the style, are performed. During the last two decades this style of singing became strongly identified with Dalmatian music. Popular songs are sometimes performed in this style.

In villages, dances (usually in couples) are accompanied by the *mih* or *mišnjice*, and the LIRA or *lijera* (*lirica* or *lijerica* in its diminutive form) in the southern Adriatic region (see illustration). The *lira* is usually used to accompany the *poskočica* (also known as the *linđo*) dance. In towns *mandolin* ensembles accompany urban dances, such as the *šotić*, *manfrina*, *kvadrilja* and *polka šaltina*. On the islands of Korčula and Lastovo the *moreška* and the *moštra* (sword dances) are still performed, usually at Carnival time.

3. RESEARCH. Although the first notations of traditional music date from as early as the 16th century, indirect sources (e.g. hymnals with examples of contrafactum, descriptions, travel notes and so on) predominated until



Ex.12 The *klapa* song, Svirče, the island of Hvar, Dalmatia; rec. and transcr. J. Bezić (Bezić, 1995: 355)



Lirica (three-string bowed chordophone)

the 19th century, when interest grew and traditional music started to be written down. Franjo Ksaver Kuhač (1834–1911) was the founder of Croatian ethnomusicology. He noted down more than 2000 tunes and wrote numerous papers on traditional music. His collection of instruments is kept in the Ethnographic Museum in Zagreb.

Systematic research continued in the 20th century. During the 1920s, the Ethnographic Museum in Zagreb organized phonographic recordings (120 wax rolls kept in the Phonogram-Archiv in Vienna). Notable researchers included Božidar Širola (1889–1956), a composer and musicologist who studied traditional instruments and wrote the first synthesized review of Croatian traditional music; and Vinko Žganec (1890–1976) who noted down more than 15,000 tunes and published them in a number of extensive collections. During the 1950s and 60s, under the auspices of the Institute for Folk Art in Zagreb (established 1948, today the Institute for Ethnology and Folklore Research), Žganec organized research in the individual regions. The focus of interest at that time was the rural music of the earlier traditions and the study of musical structures.

The institute has a specialized library and documentation fund (for manuscripts, photo-, phono- and video-recordings and computerized databases). The ethnomusicologists Stjepan Stepanov (1901–84) and Jerko Bezić (*b* 1929), and the ethnochoreologist Ivan Ivančan (*b* 1927) have made a great contribution to the institute's research projects. Under the influence of contextual folklore studies and anthropology, the subject of research has been considerably broadened since the 1970s and has covered many aspects of traditional and contemporary music and dance culture.

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'Zletela tužna grlca': Narodne pjesme i svirka Poreštine [Folk music from the Poreč area (Istria)], Jugoton LSY 61902 (1984)
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Narodne pjesme i plesovi otoka Krka [Folksongs and dances from the island of Krk] Melody MCD 007; MC 137 (1995)
''Beli Zagreb grad': tradicionalne pjesme i svirka Zagreba i okolice [Traditional music from Zagreb and its surroundings], Croatia Records CD 5058038 (1995)
Antologija dalmatinskih klapskih pjesama [Anthology of Dalmation klapa songs], Croatia Records 2CD D5068600 (1995)
Hrvatske dječje folklorne pjesme: hrvatski dječji folklorni ansambl 'Ententin' [Childrens' folksongs], i–ii, ETHNO 01/567-100 (1995)
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STANISLAV TUKSAR (I), GROZDANA MAROŠEVIĆ (II)

Croatti [**Crotti**], **Francesco** (*b* Ferrara; *fl* 1607–8). Italian composer. An Augustinian monk, he was *maestro di cappella* of the cathedral at Pescia, near Lucca, in 1607. His only known collection of music, the *Messa e motetti* for five, six or eight voices (Venice, 1608), shows him to be one of those church composers who were still writing for fairly large forces in the tradition of the Gabrielis. The mass adopts an imitative style for the entries of the eight voices but is more homophonic in the Gloria and Credo. As in the earlier music of Giovanni Gabrieli, some of Croatti's double-choir motets use a second choir lower in tessitura than the first. There are also refrain forms: *Verbum caro* has a triple-time tutti that punctuates 4/4 sections for the first choir alone. Several motets by him are included in contemporary anthologies (RISM 1612[3], 1617[1], 1621[2]). (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Croce, Benedetto (*b* Pescasseroli, nr Aquila, 25 Feb 1866; *d* Naples, 20 Nov 1952). Italian philosopher, historian and critic. In its original and most influential formulation Croce's aesthetic theory is part of a general philosophy of civilization (largely derived from Vico and Hegel). Croce's view is both 'idealist' and 'historicist'. His idealism is evident when he poses a strong contrast between 'intuition' and 'intellect', and argues that art is 'intuition without intellectual relations' (1915). His emphasis on the intuitive is motivated by a resistance to contemporary positivism, which gave weight to scientific understanding. His 'intuition' is a form of non-conceptual, non-experimental activity. It does not, however, consist in introspective knowledge, or vague impressions which can be known apart from any tangible form. Rather, that which is 'known' intuitively is grasped only in its expression ('The spirit only intuits by making, forming, expressing', 1902, Eng. trans., 1992, 8–9). 'Expression' itself gains an unusual meaning by this association with the intuitive. If the act of 'expressing' gives content to the intuition, it cannot be claimed that the expression is of something already 'known', as if intuition and expression were two separate things. To say that art 'expresses' intuitions is to say that it brings a state to clear and explicit consciousness by giving it a material and perceptible form.

Croce espoused an 'absolute historicism', more radical in its denial of any transcendent values, or patterns of development, than even the earlier German historicisms had been (Roberts, 1987, p.4). Absolute historicism is the view that a human, historical 'reality' is the only reality there is. This view appears in Croce's approach to art criticism as a form of historical exegesis. The critic may provide commentaries on the historical circumstances of a work's creation in order to prepare another for its contemplation, but he or she should not offer judgments of what is 'beautiful' or 'ugly' by reference to absolute values, as such judgments fail to take account of the fact that each artistic intuition is unique. The only grounds for judging a work 'bad' is, in Croce's view, that it fails to express an intuition, but a judgment of this kind would disqualify it from being a work of art at all. It is also not necessary for a critic to explain the art, because an artistic intuition is made immediately accessible to others simply by being expressed. The function of the critic cannot then be to interpret or evaluate, but only to clear away historical obstacles in the way of recapturing the intuition and to point out such lapses from clarity as clichés and reliance on set forms.

Croce's aesthetic theory was highly influential, particularly in Italy, between World Wars I and II. His theory poses problems for the relation between composers and performers of music. The composer, as an artist, must have achieved a definitive intuition: the function of the

executant can only be to recapture that intuition. But this is hard to apply in practice, and denies to the performer the status of artist. This issue was hotly debated between Croce's followers and others. Croce's later views, which modified his theory so as to assimilate all art to lyric poetry conceived as a cry from the heart, had less influence. His earlier theory became best known in the English-speaking world through the somewhat confused but polemically effective version formulated by R.G. Collingwood (*Principles of Art*, 1938). A collected edition of Croce's writings was published in forty volumes (*Scritti di storia letteraria e politica*, Bari, 1916–52).

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I teatri di Napoli, secolo XV–XVIII (Naples, 1891/*R*, abridged 2/1916); as *I teatri di Napoli dal Rinascimento alla fine del secolo decimottavo*, 5/1966

Estetica come scienza dell'espressione e linguistica generale (Milan, 1902, 4/1912; Eng. trans., 1909, 2/1922/*R*; new Eng. trans., 1992)

Ciò che è vivo e ciò che è morto della filosofia di Hegel (Bari, 1907, 3/1912; Eng. trans., 1915/*R*)

Breviario di estetica (Bari, 1913, 16/1969/*R*1990 with *Aesthetica in nuce*; Eng. trans., 1921; new Eng. trans., 1965/*R*)

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D. Roberts: *Benedetto Croce and the Uses of Historicism* (Berkeley, 1987)

F.E. SPARSHOTT/NAOMI CUMMING

Croce, Elena [Viviani, Elena Croce] (*fl* 1698–1720). Italian soprano. Her first known appearance was in Mantua in 1698, though she was probably of Bolognese birth. She sang in operas by Caldara and Lotti at Venice in 1708 and in A. Scarlatti's *L'amor volubile e tiranno* at Naples in 1709. Probably early in 1710 she replaced Margherita Durastanti as Agrippina in some performances of Handel's opera at Venice. She sang there again, as Elena Croce Viviani, in 1712 and 1713. Early in 1716 she was in London, singing at the King's Theatre until June in the pasticcios *Lucio Vero* and *Clearte* and a revival of Haym's adaptation of A. Scarlatti's *Pirro e Demetrio*. In 1719–20 she sang at Munich.

WINTON DEAN

Croce, Giovanni [Ionne a Cruce Clodiensis; Chiozzotto] (*b* Chioggia, *c*1557; *d* Venice, 15 May 1609). Italian composer, singer and priest. One of the best and most influential composers of the Venetian school, he was in particular a master of the canzonetta and madrigal comedy.

1. LIFE. Croce was a pupil of Zarlino, who made him a member of the choir of S Marco, Venice, while he was still a boy. He took orders before 1585 and for much of his life was in the employ of the church of S Maria Formosa, though the evidence is conflicting as to whether he was ever parish priest. According to one report to the Venetian procurators he was a reliable singer of moderate quality. In the early 1590s he was made *vicemaestro di cappella* of S Marco, in 1593 being in charge of the singing teaching at its seminary. On the death of Baldassare Donato in 1603 there was some dispute about the appointment of the *maestro*, one party favouring a search for a foreigner, but Croce's supporters gained the position for him. In his later years he suffered from gout, and there is evidence that the choir of S Marco was not up to its usual standard during his six years of office. He died of an unidentified infection causing 'fever and spots'.

2. WORKS. Unaffected by most of the modern trends of his time, Croce's secular music is the epitome of the lighter style developed by Andrea Gabrieli. Setting the usual pastoral verse he preferred to ignore its sexual connotations and more emotional potential. Using diatonic melody based on crisp rhythmic motifs, and harmony that is rarely astringent and often full of cadential progressions, his madrigals are very attractive for the amateur singer: in mood and technique they can be compared with those of Thomas Morley, who imitated him quite closely in many ways. Though he was a competent contrapuntist his textures are rarely complex and never academic; they are the product of the twin-motif, whereby each theme is given a simultaneous counter-subject, thus making for concision and a distinctly homophonic attitude. His style can be heard at its best in the 'Spring' section of *I diporti della villa* (*RISM* 1601[7]) and in a similar madrigal sequence, *Ne la staggion novella*, in his first book of five-part madrigals (1585).

Croce's three-part canzonettas (1601) show his attractive melodic gift in their lively, balanced phrases, which are allowed to shape themselves without any reference to the imagery of the verse. The madrigal comedies are less abstract, possessing that fine grain of satire notable in their forebears, the *giustiniane* of Andrea Gabrieli. The *Triaca musicale* is a series of Venetian sketches – pictures of children going to school, folk games, peasants from the countryside (figures of fun in mercantile Venice) and so on – painted with musical allusions to popular songs of the time and occasionally guying the madrigal style. The *Mascarate piacevoli et ridicolose* is a set of dialect canzonettas, depicting by similar means the various characters in carnival entertainments. Both works include clever examples of echo music.

Croce's church music is also conservative. His motets and masses include works written for a small choir, probably that of his parish church, which seem to reflect the needs of the Council of Trent in the audibility of the

words and their general simplicity. His four-part motets (1597) are excellent examples of the small-scale church music that preceded the concertatos of Viadana. Designed for a group of singers lacking a true soprano, they are very easy to sing, never too demanding in either technique or emotion even when a penitential text might suggest a less detached attitude. Croce's style in these works, in both their smoothness of melody and purity of harmony, is closer to that of Palestrina than to that of his fellow Venetians, who were affected by the more abrasive rhythms and freer treatment of dissonance found in Lassus. His early works, for *cori spezzati*, are more obviously traditional to S Marco and show a greater range. Those in the *Compietta* of 1591 tend to be constructed in more intricate counterpoint than his later music; the motets of 1594 show him following the paths of Andrea Gabrieli more closely in their densely argued dialogue and tendency to homophonic writing. He had much the same extrovert attitude to the words, which differentiates him from the more inward-looking Giovanni Gabrieli (who was almost his exact contemporary), and he excelled with texts of rejoicing. In spite of a title-page that suggests instrumental participation, these motets do not use the extremes of range common in Venetian music at this time, and the style remains essentially vocal. Nor do they require keyboard support, even though this publication was one of the first to be supplied with a *basso per l'organo* (in fact a *basso seguente* which includes the bass part of each choir). The masses for eight voices (1596) are generally in a similar idiom, though their compactness makes for denser counterpoint. They are unusual in being parody masses, which were not often composed by Venetians for double choir (though they were later taken up in Germany): two use motets, the third Janequin's *La guerre* as models. The *Missa 'Percussit Saul'* is a particularly splendid work, full of virile rhythms and containing harmonic asperities not unlike those of English composers of the period. A later book of motets for eight voices (1605) seems equally to diverge from Venetian tradition in its lack of exploitation of sonorities, although there is still an effective use of double-choir dialogue and occasionally some new freedom of modulation between tonal centres.

The most significant of Croce's posthumously published music is contained in the *Sacre cantilene concertate* of 1610, which represents an attempt to combine the new concertato manner developed by Viadana with the Venetian grand manner. Each of these motets is divided into sections, in some of which solo voices are accompanied by the organ, others, alternating with them, being performed by ripieno voices with instruments if available. The differentiation of style between these sections, together with the fact that each is virtually self-contained, means that these are among the earliest works in the history of the church cantata. They may well have influenced Schütz in his use of *cori favoriti*, whose function is the same as that of the soloists in Croce's music.

Although he does not seem to have travelled abroad, Croce had a major influence on European music, especially as a madrigalist. Many of his works were reprinted in the Netherlands, and some were well known in England, where several of his best pieces were reprinted with translations in the second book of *Musica transalpina* (1597). It was almost certainly his contribution to *Il trionfo di Dori* (RISM 1592^{11}) that acted as an incentive to Morley to compile *The Triumphs of Oriana*, and his set of spiritual madrigals setting vernacular versions of the penitential psalms (1596) was known in Germany and England, where it went into two editions. Croce was visited by Dowland and mentioned by Henry Peacham in *The Compleat Gentleman* (1622) as a distinguished composer; and some manuscript partbooks (at *GB-Ob*) suggest that in the revival of madrigal singing in the 18th and 19th centuries he was a favourite with amateurs.

WORKS

all except anthologies published in Venice

SACRED

Compietta, 8vv (1591)
Motetti, 8vv ... comodi per le voci, e per cantar con ogni stromento (1594)
Motetti, libro secondo, 8vv (1595); 2 ed. in AMI, ii (1903)
Messe, 8vv (1596)
Messe, 5vv (1596); ed. in AntMI, *Monumenta veneta*, Excerpta, i (1964)
Salmi che si cantano a terza, con l'inno Te Deum, e i salmi Benedictus e Miserere, 8vv (1596)
Motetti, libro primo, 4vv (1597); 3 ed. in Musica divina, iv (Regensburg, 1863)
Vespertina omnium solemnitatum, 8vv (1597; 2/1601 with b (org) added)
Messe, 5, 6vv (1599)
Sacrae cantiones, 5vv (1601) [repr. 1605 as Cantiones sacrae]
Devotissime lamentationi et improperii per la Settimana Santa, 4vv (1603) [not 1st edn.]
Magnificat omnium tonorum, 6vv (1605)
Nove lamentationi per la Settimana Santa, 4vv (1610^{5})
Sacre cantilene concertate, 3, 5, 6vv, con i suoi ripieni, 4vv, b (org) (1610)
Works in 1586^{1}, 1590^{7}, 1592^{3}, 1598^{2}, 1598^{6}, 1599^{1}, 1599^{2}, 1600^{2}, 1611^{1}, 1612^{2}, 1612^{3}, 1613^{1}, 1613^{2}, 1617^{1}, 1617^{24}, 1619^{6}, 1620^{6}, 1621^{2}, 1622^{2}, 1623^{2}, 1626^{2}, 1627^{1}, 1627^{2}

SECULAR

Il primo libro de madrigali, 5vv (1585)
Canzonette, libro primo, 4vv (1588)
Il primo libro de madrigali, 6vv (1590)
Mascarate piacevoli et ridicolose per il carnevale, libro primo, 4–6, 8vv (1590)
Il secondo libro de madrigali, 5vv (1592); 1 ed. W.B. Squire, *Ausgewählte Madrigale* (Leipzig, 1895–1913)
Novi pensieri musicali, 5vv (1594)
Triaca musicale ... nella quale vi sono diversi caprici, 4–7vv (1595); ed. in Capolavori polifonici del secolo XVI, iii (Rome, 1943)
Li 7 sonetti penitentiali, 6vv (1596) [repr. as Septem psalmi poenitentiales (Nuremberg, 1599) and Musica sacra (London, 1608)]
Canzonette, libro primo, 3vv (1601); ed. in AntMI, *Monumenta veneta*, Excerpta, ii (1964)
Il quarto libro de madrigali, 5, 6vv (1607)
Works in 1587^{6}, 1588^{20}, 1589^{8}, 1590^{15}, 1592^{11}, 1592^{14}, 1593^{3}, 1594^{6}, 1595^{5}, 1597^{15}, 1597^{23}, 1597^{24}, 1601^{5}, 1601^{7}, ed. in Collana di musiche veneziane inedite o rare, i (Milan, 1962), 1601^{18}, 1604^{13}, 1605^{7}, 1605^{9}, 1609^{14}, 1609^{15}, 1609^{17}, 1610^{14}, 1612^{13}, 1613^{13}, 1617^{24}, 1619^{16}, 1630^{1}

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DENIS ARNOLD

Croche (Fr.). *See* QUAVER (eighth-note); *fuse* and *huitième* are also used. *See also* NOTE VALUES.

Croci, Antonio (*b* Modena, late 16th century; *d* after 1641). Italian theorist and composer. He was a minorite. His five published works arose out of his activities as a church musician and teacher, information about which derives from the title-pages and dedications of three of them: in 1633 he was organist of S Francesco, Bologna, and in 1642 was master of the novices at the monastery at S Felice sul Panaro, Modena. He is more important as a theorist than as a composer. His last and most mature theoretical work, the *Geminato compendio*, is, as its title suggests, in two parts; the first deals with cantus firmi, the second with the rubrics of the breviary.

THEORETICAL WORKS

Instructio novitiorum (Faenza, 1630)
Breve discorso della perfezione del numero ternario (Modena, 1632)
Geminato compendio overo Duplicata guida … per giungere facilmente alla perfettione del canto piano, op.5 (Venice, 1642)

WORKS

Messa, e salmi concertati, 4vv, org, op.3 (Venice, 1633)
Frutti musicali di messe tre ecclesiastiche, op.4 (Venice, 1642)

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GIUSEPPE VECCHI

Crocker, Richard L(incoln) (*b* Roxbury, MA, 17 Feb 1927). American musicologist. He took the BA as Scholar of the House (Philosophical Orations) from Yale College in 1950, and completed the doctorate under Schrade in 1957 with a dissertation on the Limoges *prosae*. After teaching at Yale (1955–63), he became assistant professor (1963–7), associate professor (1967–71) and full professor (1971–) at the University of California at Berkeley. He retired in 1994. He became known for his independent ideas in *A History of Musical Style*, and in 'The Troping Hypothesis', for which he was awarded the Alfred Einstein Memorial Prize by the American Musicological Society. His work at Berkeley in developing methods of teaching non-musicians deserves mention (see *Listening to Music*). Crocker's major scholarly contribution, however, is to the history and analysis of the medieval sequence, and his work on music theory and early polyphony has been important in providing the basis for a new understanding of principles of composition in the Middle Ages, particularly those connected with tonal order.

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'The Troping Hypothesis', *MQ*, lii (1966), 183–203
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'Some Ninth-Century Sequences', *JAMS*, xx (1967), 367–402
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with A. Basart: *Listening to Music* (New York, 1971)
'Hermann's Major Sixth', *JAMS*, xxv (1972), 19–37
'The Sequence', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne and Munich, 1973), 269–322
The Early Medieval Sequence (Berkeley, 1977)
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ed., with D. Hiley: *The Early Middle Ages up to 1300*, NOHM, ii (2/1991) [incl. 'Liturgical Materials of Roman Chant', 111–45; 'Chants of the Roman Office', 146–73; 'Chants of the Roman Mass', 174–222; 'Medieval Chant', 225–309; 'French Polyphony of the Thirteenth Century', 636–78; 'Polyphony in England in the Thirteenth Century', 679–720]
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Song of Hucbald (forthcoming)

PHILIP BRETT

Croes, Henri-Jacques de (*b* Antwerp, bap. 19 Sept 1705; *d* Brussels, 16 Aug 1786). Flemish composer, conductor and violinist. At the age of 18 (7 November 1723) he was named first violin at the St Jacobskerk, Antwerp. In September 1729 he went to Brussels, where he entered the service of Prince Anselme-François of Thurn and Taxis. The prince held the monopoly of postal services in the Empire and had several residences, the most important being at Brussels and Frankfurt and later at Regensburg; de Croes is mentioned in the prince's archives in Germany (in 1734, 1737–9 and 1742). By 1744 he was back in Brussels as a first violin in the chapel of Charles of Lorraine, whose sister-in-law, the Empress Maria Theresa, had made him governor of the Austrian Netherlands. In 1746 he became *maître de chapelle* at the court and directed the chamber music, for at that time the same musicians played in both chapel and court. There were six singers (two counter-tenors, two tenors and two basses) and 13 instrumentalists (six violinists, one violist, one cellist, one double bass player, two organists and two oboists), all of whom were French. For important festivals, the orchestra was augmented by the musicians of the most important collegiate church in Brussels, Ste Gudule (now the cathedral). De Croes remained master of music at the Brussels court until his death.

Given de Croes's circumstances, it is not surprising that he composed both church music and chamber music (in particular sonatas and concertos). He was in no way an innovator: his style may be described as an interweaving of the French and Italian traditions, as might be expected in the southern Netherlands at a time when musical forms were in a stage of transition between the Baroque style and the *galant*. In his trio sonatas, for example, he wrote in the Corelli tradition with a slow introduction and fugal allegro followed by a number of movements alternately slow and fast. In other sonatas he conformed to a more modern Italian pattern: fast–slow–fast, with a lighter texture and more ornate melodic lines. The divertissements belong to the tradition of the French suite, with an overture in dotted rhythm followed by dances. As in the Italianate sonatas, the texture is light and the decoration combines French ornaments with new fashions like the 'Mannheimer Vorhalt' and the Lombard rhythms common in contemporary German music. The solo concertos and the concerti grossi are in the contemporary three-movement Italian style but with the lighter texture that was then employed in France after the manner of J.-M. Leclair; the trademarks of the Mannheim school are also present, giving the concertos a pre-Classical accent. De

Croes was influenced by Corelli, Vivaldi, Tartini and even Handel, and his opening themes frequently bear close resemblance to their works.

De Croes's extant church music includes several motets and fragments of masses, written for four voices and four instruments, with the usual tessituras; this was doubtless the force of the royal chapel and Ste Gudule. Despite the requirements of church music (particularly the masses), the idiom seems more instrumental than vocal. The instruments frequently double the voice parts or realize the figured bass in a fairly straightforward manner. The motets are unusual in that they have a structure similar to that of the cantata, with alternating choruses and solo sections. In these works too, there is evidence of French influence (particularly of a tradition founded by Henry Dumont at the court of Louis XIV), combined with the traditions of the Italian cantata. De Croes's son, Henri-Joseph de Croes (*b* Brussels, 16 Aug 1758; *d* Brussels, 6 Jan 1842), was from 1775 a violinist in the service of the Prince of Thurn and Taxis at Regensburg, and *maître de chapelle* from 1776 to 1783. He is known to have composed only one work, a set of violin duos which his father presented to Charles of Lorraine in the (unfulfilled) hope that his son might succeed him as *maître de chapelle* at the Brussels court.

WORKS

Sacred: Missa solemnis, d, 4vv, 4 insts, 1738, *B-Bc*; Messe brève, d, 4vv, 4 insts, *Bc*; Kyrie and Gloria, 4vv, 4 insts, *Bc*; 5 motets, 4vv, 4 insts, *Bc*; Cum mirabiliter, motet, B solo, 4 insts, *Bc*; 53 masses, lost; 63 motets, incl. 24 with chorus, lost

Concs.: 6 for 2 vn with 6 sonates 'à 4 parties', op.1 (Brussels, 1734), lost; 6 for 2 vn with 6 sonate, op.1 (n.p., n.d.) [?same as above]; 4 for fl/vn, with 4 divertimenti à 4 parti (Brussels, 1737); 1 for fl/ob, *S-Skma*; 2 for fl, *Skma*; 5 for fl, 2 vn, 1 for fl, vn, 1 for fl, *B-Bc*

Other inst: 6 sonates en trio, 2 vn/fl, bc, op.1 (Paris, before 1743); 6 sonates en trio, 2 vn, bc, op.3 (Brussels, ?1737–49), pubd for 2 vn/fl, bc (Paris, before 1749); 6 divertissements, 2 vn, va, bc, op.2 (Paris, ?1743–55); 6 sonates à 4 parties, 2 vn, va, bc, op.4 (Brussels, *c*1747); 6 divertimento, 2 vn, va, bc, op.4 (Paris, after 1749); 6 divertissements, 2 vn, vn/va, bc, op.4 (Paris, after 1750); 6 sonates en trio, 2 vn/fl, bc, op.5 (Paris, n.d.); 16 syms., orch, lost; 16 simphonies d'église, 4 insts, ob ad lib, lost

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M. Brenet: 'La librairie musicale en France de 1653 à 1790', *SIMG*, viii (1906–7), 401–66

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S. Clercx: *Henri-Jacques de Croes, compositeur et maître de musique du Prince Charles de Lorraine* (Brussels, 1940)

S. Clerx: 'Le dix-septième et le dix-huitieme siècle', *La musique en Belgique*, ed. E. Closson and C. van den Borren (Brussels, 1950), 145–233

SUZANNE CLERCX-LEJEUNE

Croft [Crofts], **William** (*b* Nether Ettington, Warwicks., bap. 30 Dec 1678; *d* Bath, 14 Aug 1727). English composer. He was a chorister in the Chapel Royal under Blow, of whom, as appears from verses prefixed to *Amphion anglicus* (1700), he was not only a pupil but a protégé. He was also deeply influenced by Purcell, many of whose works he must have performed and certainly preserved in manuscript copies from the 1690s. There is no reason to reject the probability that he is the 'Phillip Crofts' mentioned in the parish archives of St Anne's Church, Soho, as organist from 1700. In that year he renewed his connection with the Chapel Royal as Gentleman Extraordinary, sharing that post, together with the reversion of a place as organist, with Jeremiah Clarke (i). In May 1704 they jointly succeeded Francis Pigott as organist of the chapel, and when Clarke died in 1707 the whole place fell to Croft. His anthems in celebration of the battles of Blenheim and Ramillies (*I will give thanks*, *O clap your hands* and *The Lord hath appeared*) show that he was already by then supplementing Blow's duties as a composer, and on Blow's death in 1708 he followed him not only as composer, Tuner of the Regals and Organs, and Master of the Children of the Chapel Royal but also as organist of Westminster Abbey. Rather curiously, at some time before 1712, he paid for the restoration of the monument in Norwich Cathedral to William Inglott. In 1712 he relinquished his post at St Anne's.

In July 1713 Croft took the Oxford degree of DMus, being the earliest Oxford graduate in music relating to whom there survives solid extended work submitted for the degree; this took the form of two odes for solo voices, chorus and orchestra, *With noise of cannon* and *Laurus cruentas*, celebrating the Treaty of Utrecht, and published as *Musicus apparatus academicus*. Croft was the senior Chapel Royal composer at the time when Handel began to find favour with Queen Anne, and even though there is no evidence of friction it is not impossible that this imposing volume may have seemed a means of maintaining the native composer's standing. In 1715 his stipend as Master of the Children of the Chapel Royal was increased by £80 a year, his duties to include teaching the boys reading, writing and arithmetic, as well as organ playing and composition. From around this time until his death he enjoyed the patronage of Sir John Dolben of Finedon, Northamptonshire, sub-dean of the Chapel Royal (1712–17). Croft broke new ground in 1724 by the publication of a handsome two-volume collection of his church music, entitled *Musica sacra* (see illustration), engraved and in the form of a score rather than in parts, the advantages of which he cogently urged in his preface. A copy of his 'Proposals' to subscribers is now in the New York Public Library. A list dated 1726 (*GB-Lbl* Add.11732) shows that Croft was one of the earliest members of the Academy of Vocal Music. He married in 1705, but died childless and was buried close to Purcell in Westminster Abbey. Hawkins (*History*, ii, 797) described him as a 'grave and decent man', and the imposing format of his two chief publications together with the nature of his music indicates that he took his position seriously.

As a composer Croft was both a staunch preserver of tradition and an assimilator of new techniques. Many of his works were modelled on specific compositions by Purcell; yet there is evidence that he revised his own *Te Deum* in D, which was clearly based on Purcell's 1694 composition, after having heard Handel's 'Utrecht' setting of 1713. Enough of Croft's songs and instrumental music is dated to justify the view that these branches of composition did not occupy him much after his third decade. His string pieces for the theatre are agreeable if not specially noteworthy, while his harpsichord music is smoother and more regularly turned than that of Blow,



William Croft: engraving by George Vertue after Thomas Murray, from Croft's 'Musica sacra' (London: Walsh, 1724)

with whom Croft, together with others of Blow's scholars, combined in a publication of 1700. The *Hymn on Divine Musick* (*What art thou*) from *Harmonia sacra*, ii (1714), is worthily in the line of Purcell's sacred songs but has less intensity of feeling; in the pleasing solo song *By purling streams* one sees the movements becoming shaped by purely musical considerations, not simply in response to the words, without yet becoming aria. Three sonatas for solo violin and continuo, written before the publication of Corelli's op.5, are of an interesting quality and not merely because they adumbrate an understanding of the idiom of the late Baroque.

Croft was indeed the first English composer of substance to grasp that idiom in a consistent way without earlier gropings or admixture of styles. This is shown in the rhythmic vocabulary, contour of phrase, clarity of tonality, application of fugato and broad concertante handling of chorus and instruments as displayed in his *Te Deum* in D and *Musicus apparatus academicus*. For that reason it was Croft who among composers of his generation most decisively turned a new page in the history of the verse anthem. At the same time as he applied this idiom he also organized the anthem into well-rounded movements of clearly delineated abstract character, instead of the shorter-breathed sections of his predecessors. Solos, duets and trios make up the greater part of these anthems, and he used the organ (on lines already foreshadowed, but more systematically) by allotting introductory passages to it, sometimes in the form of melody and bass but much more frequently a melodic type of stiffly unfolding bass, figured to carry a simple chordal right-hand part. This type of anthem, which Croft transmitted to Greene, is well exemplified in *O praise the Lord, ye that fear him*. Although he applied himself seriously to verse anthem composition and was entirely free from triviality, the general impression is somewhat dry. While in solo passages his melody is conventional, the sections for full choir are stolidly imitative. But like Blow and Purcell before him he was interested also in older polyphonic methods, and a small group of full anthems not only maintains this thread in English music but, as in *Hear my prayer, O Lord*, displays a sombre expressiveness.

In his services Croft, like others, was hampered by the restrictions of the 'short' service style. Nevertheless, in his Service in E♭ he achieved a broader feeling than his post-Restoration predecessors, and when reaching the Gloria to the *Jubilate* of the Service in A he launched into a rolling fugato of considerable effectiveness. The orchestral *Te Deum* and *Jubilate* is a dignified work, perhaps more spacious than Purcell's if less personal, which might well have established itself had it not been overshadowed by Handel's 'Utrecht' setting of some four years later. Croft's Burial Service is a noble classic of moving simplicity, into which, without any degree of incongruity, he overtly incorporated Purcell's setting of *Thou knowest, Lord*.

Croft's hymn tunes in Playford's *The Divine Companion* include those now known as 'Eatington' and 'Croft's 148th'. What are now called 'St Matthew' and 'St Anne' first appeared in the sixth edition of the *Supplement to the New Version* (1708), a wholly anonymous collection, but the subsequent ascription of these to him is generally accepted as a probability. There is, however, much room for doubt about the ascription to him of 'Hanover' from the same collection (see article 'Saint Anne's Tune' in earlier editions of *Grove*).

WORKS

printed works published in London unless otherwise stated

SERVICES

principal sources: GB-EL, Lbl, Lcm, LF, Ob, Och, US-LAuc; specific sources given only for autograph MSS or those endorsed by Croft

Morning and Communion Service with Sanctus-Gloria, A

Morning and Communion Service with Sanctus-Gloria, b, before 1713, ed. S. Arnold, *Cathedral Music* (London, 1790)

Morning Service, D, thanksgiving for victories, 17 Feb 1709, A, A, A, A, T, T, B, SSATB, 2 tpt, 2 vn, va, b, *GB-Lcm* 840 (TeD only), TeD, ed. W. Shaw (London, 1979)

Morning and Evening Service, E♭, *Lbl* Add.38668 (19 March 1718/19)

Burial Service (full), SATB, incorporates Purcell's Thou knowest, Lord, pr. in Musica sacra (see Anthems)

ANTHEMS

verse unless otherwise stated; principal sources: GB-DRc, EL, Lbl, Lcm, LF, Ob, J-Tn, US-Cn, LAuc; specific sources given only for autograph MSS or those endorsed by Croft

† – *attributed to Croft only in late sources; see Scandrett*

‡ – *attrib. Croft only in Gostling Partbooks; see Ford*

Collection: Musica sacra, or Select Anthems in Score (1724; 2/*c*1780 as Cathedral Music, or 30 Select Anthems in Score) [SA]

Behold, God is my salvation, A, T, B, SATB, org

Behold, how good and joyful a thing, 'Union Anthem', 1707, A, T, B, SATB, org, *GB-Lbl* Add.17847, collab. Blow and Clarke

Behold now, praise the Lord, A, T, B, SATB, org, *Lbl* Add.17847

Be merciful, A, T, SSAATBB, org; ed. S. Arnold, *Cathedral Music* (London, 1790)

Blessed are all they, for the birth of Prince William, 1721, A, T, B, SATB, org; SA

Blessed be the Lord my strength, thanksgiving, St Paul's, 23 Aug 1705, S, A, A, T, B, SATB, org, *Lcm* 839
Blessed is the man, A, B, org
Blessed is the people, A, T, B, SATB, org, before 1713; ed. J. Page, *Harmonia sacra* (London, *c*1800)
Cry aloud and shout (full with verse), SSATB, org
Deliver us, O Lord, A, T, B, SATB, org, before 1713; ed. J. Page, *Harmonia sacra* (London, *c*1800)
Give the king thy judgements, ? for coronation of George II, 13 July 1727, S, A, T, B, B, SATBB, org, *Lbl* Add.17861; ed. W. Boyce, *Cathedral Music* (London, 1760–73)
God is gone up (full with verse), S, S, A, A, T, B, SATB, org, *c*1706, *Ob* Don.c.19; ed. W. Boyce, *Cathedral Music* (london, 1760–73)
‡God standeth in the congregation of princes, B, SATB, org, before 1713
Great and marvellous, A, T, B, SATB, org, before 1713
Hear my crying, T, T, B, SATB, org, before *c*1710
Hear my prayer, O Lord, and consider, A, T, B, SATB, org; SA
Hear my prayer, O Lord, and let my crying, A, B, SSATBB, org
Hear my prayer, O Lord, and let my crying (full with verse), S, S, A, A, T, B, SSAATTBB, org, before 1713, *Ob* Don.c.19; SA
†Help, Lord, for the godly man ceaseth (full with verse), A, B, SAATBB, org
Help us, O Lord God, B, SAATB, org, *Lbl* Add.17847
I cryed unto the Lord with my voice, S, A, T, B, SATB, org, before 1720; SA
I waited patiently, S, SATB, org, ?1713
I will alway give thanks, thanksgiving for the Battle of Oudenaarde, 19 Aug 1708, A, A, B, SATB, org, *Lbl* Add.17847; SA
I will give thanks, thanksgiving for the Battle of Blenheim, 7 Sept 1704, A, T, B, SATB, org, *Lbl* Add.17847; ed. S. Arnold, *Cathedral Music* (London, 1790) [adapted]
I will lift up mine eyes, A, T, T, B, B, SATB, org, Festival of the Sons of the Clergy, 1713, *Lcm* 839
I will magnify thee, A, T, B, SATB, org
I will magnify thee, S, SATB, org
I will magnify thee, A, SATB, org, before Oct 1714
I will sing unto the Lord, A, B, SATB, org, before 1713; SA
Laudate Dominum, canon 4 in 1, *Lbl* Add.17841; SA
Let my complaint, S, org
Like as the hart, inc., lost, ?owned by Joseph Warren in 19th century
Lord, what love have I, S, S, SATB, org; SA
†My heart is fixed, O God, S, S, bc, inc.
†My soul, be joyful, A, T, B, SATB, org
O be joyful, B, SATB, org; SA
O clap your hands, thanksgiving for the Battle of Ramillies, 27 June 1706, A, A, T, B, SATB, org
O come, let us sing, A, T, T, B, SATB, org
‡O come, let us sing, S, S, bc, inc.
Offer the sacrifice of righteousness, Festival of the Sons of the Clergy, ?1710, S, A, A, T, B, SSAATTBB, org, *Lcm* 839
†O give thanks unto the Lord and call, A, org
O give thanks unto the Lord and call, thanksgiving, 20 Jan 1715, S, A, T, B, B, SATB, 2 vn, va, bc, *Lcm* 838
O give thanks unto the Lord for he is gracious, thanksgiving, 15 Nov 1719, A, B, SSATB, tpt, 2 vn, va, b; SA
O God of my salvation, music lost
O how amiable, S, S, SSATB, org, ?by Aldrich
O Lord God of my salvation, A, T, B, SATB, org, before Oct 1714; SA
O Lord God of my salvation (full with verse), S, S, A, A, T, T, B, B, SSAATB, org, *Lbl* Add.17847; SA
O Lord, grant the queen/king a long life (full with verse), S, S, A, A, T, T, B, B, SATB, org, before Aug 1714, *Ob* Don.c.19; SA
O Lord, I will praise thee, S, A, T, B, SSATB, org, *Lcm* 168; SA
O Lord our governor, A, B, SATB, org
O Lord, rebuke me not (full with verse), A, T, B, SSATTB, org, before 1713, *Ob* Don.c.19; SA
O Lord, thou art my God, A, A, B, SSATB, org
O Lord, thou hast searched me out, A, T, B, SATB, org, ?1720; SA
†O Lord, thy work, T, T, SATB, org
O praise the Lord ... all ye heathen, A, T, B, SATB, org before 1713; ed. W. Boyce, *Cathedral Music* (London, 1760–73)
O praise the Lord, all ye that fear him, 'Thanksgiving anthem composed by her majesty's command' [for the Battle of Mons, 22 Nov 1709], A, T, B, B, SATB, org, *Lcm* 839; SA
‡O pray for the peace of Jerusalem, S, S, B, org, inc.
†O sing unto the Lord a new song, A, A, B, SATB, org
O sing unto the Lord a new song, A, T, T, B, SATB, org, before 1713
Out of the deep, A, B, SATB, org, before 1714; SA
Praise God in his holiness, A, T, B, org, ?inc.
Praise God in his sanctuary, for the opening of the organ at Finedon, Northants, 1717, A, T, B, SATB, org, *Ob* Mus.B.15
Praise the Lord, O my soul, A, T, B, SATB, org, before *c*1710, *Ob* Don.c.19; SA
†Praise the Lord, O my soul, A, T, B, B, SATB, org
†Praise the Lord, O my soul, A, A, B, SATB, org
Preserve me, O God, A, SATB, org, *Lbl* Add.17848
Put me not to rebuke (full with verse), A, T, B, SATB, org; ed. W. Boyce, *Cathedral Music* (London, 1760–73)
Rejoice in the Lord, thanksgiving, 13 Nov 1720, S, S, A, T, B, SATB, ob, 2 vn, va, b, *Lbl* Eg.2965; SA
Sing praises unto the Lord (full with verse), S, S, A, T, B, SATB, org, before 1714; SA
Sing unto God, O ye kingdoms, A, SSATB, org; SA
Sing unto the Lord and praise his name, thanksgiving, 17 Feb 1709, A, A, B, SATB, org; SA
Teach me, O Lord, A, B, SATB, org, completed 11 Sept 1723, *Ob* Mus.C.1
The earth is the Lord's, T, SATB, org, before 1714; SA
The heavens declare the glory of God, A, T, B, SATB, org. ?after 1713; SA
The Lord hath appeared, 'written on the news' of the Battle of Ramillies, 12 May 1706, A, T, B, SATB, org, *Ob* Mus.B.15
The Lord is a sun and a shield, coronation of George I, 20 Oct 1713, A, T, B, SATB, 2 tpt, 2 vn, va, b
The Lord is king, be the people, T, B, SATB, org; SA
†The Lord is king, the earth may be glad, S, SATB, org
The Lord is my light, thanksgiving, 31 Dec 1706; ed. J. Page, *Harmonia Sacra* (London, *c*1800)
The Lord is my strength, anniversary of the accession, 8 March 1711, S, A, T, B, SATB, org; SA
The Lord is righteous, A, B, SATB, org
The souls of the righteous, funeral of Queen Anne, 24 Aug 1714, A, T, B, SSATB, org
This is the day which the Lord hath made, celebration of the Treaty of Utrecht, 7 July 1713, S, A, A, T, T, B, B, SSAATTBB, org, *Lcm* 839; SA
Thou, O God, art praised in Sion, A, B, SATB, org, 1723, *Ob* Mus.C.1; SA
Try me, O God (full with verse), A, T, B, SSATTB, org, *Lcm* 839
Unto thee O God do we give thanks, A, T, B, SATB, org, inc., *Cfm* Mus.152 (org score)
We wait for thy loving kindness, S, S, A, SATB, org; SA
We will rejoice in thy salvation (full with verse), A, T, B, SATB, org, before 1713; SA

SECULAR VOCAL

Musicus apparatus academicus, being a Composition of 2 Odes (Laurus cruentas, With noise of cannon), solo vv, chorus, orch, *US-Su* [with corrections and addns in Croft's hand] (1715); ed. in Durost
Ask not Apollo's tuneful train (ode, H. Carey), 'on the Death of the late Famous Mr. Elford', after Oct 1714, music lost
Prepare, ye sons of art (ode), birthday of Queen Anne, ?1713, solo vv, bc, *GB-Lbl*, *Ob*, *US-LAuc*; ed. in Durost
Some say their sire's the first made man (ode), to the Grand Khaibar, *c*1725, solo vv, chorus, *GB-Ob*
Strike the lyre, your voices raise (ode, J. Friedenham), in honour of Dr Windebank's Club, solo vv, bc, *US-Hw*
The heavn'ly warlike Goddess now disarm'd (ode), St Cecilia's Day, ?1697, solo vv, chorus, orch, *LAuc*; ed. in Durost
While o'er these realms peace spreads (ode), ?birthday of King George I, ?1718–19, solo vv, bc, *LAuc*; ed. in Durost

Come all ye tuneful sisters (wedding song, A. Alsop), wedding of Sir John Dolben, Sept 1720, solo vv, bc, *GB-Lcm*, *US-LAuc*
Ye who at Hymen's sacred altar stand (wedding song), solo vv, fl/vn, bc, *GB-Lcm*
No more of mirth (The Punch Bowl's Farewell), solo vv, chorus, bc, Thesaurus Musicus, ii (1744/5), *US-LAuc*
While Love disturbs my waking thoughts, solo vv, vns, fls, bc, *LAuc*
Songs: By purling streams (Celladon), with ob/fl (*c*1702); How insipid were life (*c*1705); How severe is my fate (*c*1700); Lovesick Jockey (*c*1705); My heart is every beauty's prey (*c*1703); What art thou (A Hymn on Divine Musick), Harmonia sacra, ii (1714); Fill me a bowl (The Mighty Bowl), *GB-Ouf*; For rural and sincerer joys, with vns, *US-LAuc*; How charming is beauty, with vns, *GB-Ob*; Softly breathing solemn airs, *Ob*; When gentle sleep (The

Dream), *Lbl*, *Och*, *US-Cu*, *LAuc*; Ye tuneful numbers, with vn, *GB-Lbl*

Other songs and duets pubd singly and in 17th-century collections, see *Day-MurrieESB*; also pubd in The Monthly Mask of Vocal Music (1702–24) and other 18th-century anthologies, also *US-LAuc*

INSTRUMENTAL

6 Sonatas or Solos ... Compos'd by Mr. Wm. Crofts & an Italian Mr., 3 for vn, bc, 3 for fl, bc (1700) ['Italian Mr' identified as G. Finger]; ed. I. Payne (Hereford, 1999)

6 Sonatas ... to Which is Added an Excellent Solo ... by Sigr. Papus, 2 fl (1704); ed. in HM, ccxlv (1936)

6 sonatas, *GB-BENcoke*: 4 for 2 vn, bc, 1 for 2 fl, 2 vn, bc, 1 for 4 vn, bc

Ayres in the Comedy of Courtship Alamode, str (1700)

Mr Wm Croft's Ayres in the Comedy call'd The Funeral, str (1702); ed. in MC, xlv (1976)

Mr Croft's Aires in the Comedy called The Twinn Rivalls, str (1703)

Mr Wm Croft's Musick in the Comedy call'd The Lying Lover, str (1704)

Miscellaneous airs, minuets, etc., str, *Lcm*, *Ob*, *Och*

Hpd music pubd in 18th-century anthologies, and in MS in *B-Bc*, *F-Pc*, *GB-Cfm*, *Lbl*; ed. H. Ferguson and C. Hogwood, *William Croft: Complete Harpsichord Works* (London, 1974, 2/1981–2), see Holman

Org voluntaries etc., *GB-H*, *Lbl*, *Ldc*, *Mp*; ed. R. Platt, *William Croft: Complete Organ Works* (London, 1976–7, 2/1982)

Hymn tunes in 17th- and 18th-century anthologies

Minuet, d'kbd, attrib Croft; by Purcell

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B. Durost: *The Academic and Court Odes of William Croft (1678–1727)* (DMA diss., Claremont Graduate School, 1997)

WATKINS SHAW/GRAYDON BEEKS

Croix (Fr.). *See* SHARP.

Croix, Antoine. *See* LACROIX, ANTOINE.

Croix sonore (Fr.: 'sound cross'; Rus. *zvuchashchiy krest*). A type of THEREMIN in which the normal antenna or aerial is replaced by a large brass cross mounted on a sphere; the electronic circuitry is inside the sphere. It was constructed by Michel Billaudot and Pierre Dauvillier (who probably worked on it at different times) for the émigré Russian composer Nicolas Obouhow. A prototype was apparently demonstrated in Paris in 1926 but then withdrawn; an improved version was presented in 1934. *See* ELECTRONIC INSTRUMENTS, §III, 1(iii–iv).

HUGH DAVIES

Croiza [Conelly], **Claire** (*b* Paris, 14 Sept 1882; *d* Paris, 27 May 1946). French mezzo-soprano. She made her début in Nancy in 1905 (in De Lara's *Messalina*). The following year she began her long association with the Théâtre de la Monnaie, Brussels (début as Delilah, 1906), where her wide repertory included Berlioz's Dido, Clytemnestra in *Iphigénie en Aulide* and Strauss's *Elektra*, Erda, Carmen, Donizetti's Léonor, Charlotte and Fauré's Penelope. At the Paris Opéra she appeared in 1908 as Delilah. At Rouché's Théâtre des Arts in 1913 she sang in the d'Indy editions of *Poppea* and Destouches' *Les éléments* and an act of Gluck's *Orphée*. She sang the title role in Gustave Doret's *La tisseuse d'orties* at its first performance in 1927 at the Opéra-Comique, and in the first staged performance of Debussy's *La damoiselle élue* in 1919 at the Théâtre du Vaudeville.

From 1922 Croiza taught at the Ecole Normale and from 1934 at the Conservatoire. Her instinct for the French language and her intelligence, clarity of tone and passionate reserve caused her to be admired as much by poets as by musicians; Paul Valéry hailed her as possessing 'la voix la plus sensible de notre génération'. Saint-Saëns, d'Indy and Fauré admired her unreservedly, as, later, did Debussy and Roussel. Her silvery yet warm tone, and that 'volupté du son' based on pure, perfect utterance of the words, can be heard on her recordings.

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MARTIN COOPER

Crokhorne. *See* CRUMHORN.

Croll, Gerhard (*b* Düsseldorf, 25 May 1927). Austrian musicologist of German origin. He studied musicology, art history and philosophy at the University of Göttingen (1948–54) and received the doctorate in 1954 under Rudolf Gerber with a dissertation on Weerbeke's motets. After working for three years on a scholarship from the Deutsche Forschungsgemeinschaft he became assistant lecturer in 1959 at the University of Münster, Westphalia, where two years later he completed his *Habilitation* with a work on Steffani. In 1966 he was appointed to the newly created chair of musicology at Salzburg. He was made professor emeritus in 1993.

Croll worked initially in the field of sacred music of the 15th and 16th centuries, but after submitting his doctoral dissertation he turned to Italian and German Baroque opera as well as to music of the Classical era. One of the editors of the Weerbeke Gesamtausgabe and Gluck's Sämtliche Werke, he was editor-in-chief of the latter from 1960 for 30 years; he has also written major articles for a number of dictionaries (*Grove6*, *MGG1*, *RiemannL12*). He is a member of the Zentralinstitut für Mozart-Forschung and contributes to the new collected edition of Mozart's works. Some of his more remarkable Mozart discoveries include the Larghetto and Allegro in E♭ for two pianos (KV deest), a sixth string quartet arrangement of a Bach fugue by Mozart (K405) and an additional march, the *Marsch der Janitscharen* (Kassel, 1980), from *Die Entführung aus dem Serail*.

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RUDOLF KLEIN

Croma (It.). *See* QUAVER (eighth-note). The term was also used for a CROTCHET (quarter-note), with *semicroma* being used for the quaver. *See also* NOTE VALUES.

Cromcorn [cromorne]. *See* CRUMHORN.

Cromorne (i) (Fr.). A wind instrument of uncertain identity, used at the French court in the 17th and early 18th centuries. 'Cromornes et trompettes marines' formed part of the *grande écurie* from the mid-17th century to the mid-18th, by which time the positions originally occupied by players of these instruments had probably become sinecures (*see* PARIS, §V, 1(i)). There were normally five *cromornes*: two *dessus*, one *taille*, one *quinte* and one *basse de cromorne*.

It is a misconception that the *cromorne* can be identified with the CRUMHORN. Certain inaccuracies and inconsistencies in the description and illustrations of the crumhorn given by Mersenne (*Harmonie universelle*, 1636–7) and perpetuated by Trichet (*Traité des instruments de musique*, *c*1640; see Lesure, 1955), who based his comments on Mersenne's, suggest that neither theorist was familiar with the instrument (which they called 'tournebout'). This and the absence of firm evidence for the crumhorn in France before Mersenne show that it was little known there, if at all (if it was played in France, it would appear to have been referred to as the *douçaine*: *see* DOLZAINA). Both Mersenne and Trichet refer to the *cromorne* only as an organ stop. The identification of the *cromorne*with an unusual instrument found in some modern collections and known as the *tournebout*(*see* TOURNEBOUT (2)) can also be disregarded. A suite 'pour les cromornes' by Degrignis (1660) in the Toulouse-Philidor Collection in the Bibliothèque Nationale, Paris (the opening 'Petit bransle' of which is given in *Grove's Dictionary*, 5th edn, 'Crumhorn'), has a bass part with a range of over two octaves; a note in the score of Charpentier's *Offerte pour l'orgue et pour les violons, flûtes, et hautbois* H514 (?early 1670s; see Lewis) specifies that the bass line, which also exceeds the range of a true crumhorn, should be doubled by 'serpent, *cromorne* and bassoon'. Brossard (1703) and others gave 'basse de chromorne' as a synonym for 'bassoon'. The *cromorne* therefore appears to have been a type of bassoon. The similarity of the name to 'crumhorn' remains unexplained; perhaps the *cromorne* resembled a bass shawm, with a curved bell reminiscent of the crumhorn. Such an instrument, described as a 'gros hault-bois', appears in engravings of the funeral of Duke Charles III of Lorraine at Nancy in 1618 (reproduced in Boydell). Walther's dictionary (1732) suggests that the name 'cromorne' was a corruption of *cor* (horn) and *morne* (dark, quiet, sad).

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BARRA R. BOYDELL

Cromorne (ii). *See under* ORGAN STOP.

Croner, Daniel (*b* Kronstadt (now Braşov), 22 March 1656; *d* Hălchiu, district Braşov, 23 April 1740). Transylvanian composer and organist of Saxon descent. He studied theology and music in Kronstadt and Breslau (now Wrocław) and, with the organist Johann Ulich, in Wittenberg. In addition to his work as an officer of Kronstadt City Council, he was organist of the Black Church; after completing his studies, he became a professor of organ and composer there. During his last years he was organist of the Evangelical Church in Hălchiu (1701–1740).

From the four manuscript collections of organ music in tablature in the Library of the Black Church in Braşov (dated Kronstadt, 1675; Breslau, 1671; Wittenberg, 1682; Kronstadt, 1685, respectively), it is possible to distinguish not only Croner's considerable musical skills but also an innovatory spirit underlying the works. The fugues, preludes, toccatas, fantasias and chorales all mark the transition from the earlier polyphonic style (illustrated by the works of Johann Ulich, Johann Froberger, Bernhard Meyer and J.H. Kittel, some of whose pieces are included in his collections) to the new styles of the high Baroque. The composer's main innovation was the idea of a collection of pieces in a complete cycle of keys (cf Bach's later *Das wohltemperirte Clavier*). Other important features include the rhythmic variations of choral themes, the departure from early church modes, and the frequent introduction of the pedal. The inclusion of all 25 pieces from J.E. Kindermann's *Harmonia organica* (1645) illustrates the retrospective character of the tablatures compiled by Croner between 1681 and 1684 (ed. A. Pernye, D. Benkö and K. Fittler as *Tabulature* (Budapest, 1987); some ed. A. Porfetye (Weisbaden, 1971–2)). Quite interesting and original (in view of information expressed in earlier treatises) are the fingering methods he recommended for keyboard instruments and the finger extension principle for the execution of preludes and capriccios.

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VIOREL COSMA

Cröner, Franz Carl Thomas (*b* ?Augsburg, *c*1724; *d* Munich, 1 Dec 1787). German composer, violinist and flautist. He was the son of Thomas Cröner (*c*1690–1757), court musician to the Prince-Bishop of Augsburg and violinist at the Munich court from 1735. Franz Carl Thomas became an *Accessist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra in 1737–8 and for a time he was in the service of the abbot of the Benedictine abbey at Rott am Inn. During the early 1740s he toured extensively, going as far afield as Russia and England with two of his brothers, Franz Ferdinand (*b* Augsburg, 24 March 1720; *d* Munich, 12 June 1780), violinist and flautist, deputy Konzertmeister at the Munich court from 1754 and Konzertmeister from 1772, and Anton Albert (*b* Augsburg, 23 April 1727; *d* Traunstein, 30 Sept 1770), a cellist and from 1745 court violinist at Munich; Johann Nepomuk Cröner was another brother. Franz Carl Thomas and Anton Albert were sent to Italy for musical study in 1744–5 by Emperor Charles VII; in 1748 Franz Carl Thomas entered the service of Maximilian III Joseph as a court musician, as both violinist and flautist, and the five 'Sinfoniae' and 'Sonatae' listed in the 1753 Hofkapelle catalogue and two symphonies in the 1766 Breithopf catalogue are probably by him. In 1759 he was made court composer. In this capacity he provided the elector with six viola da gamba concertos annually, none of which survives; his only known music is a six-movement Sinfonia in C (*D-HAR*) and *Six Sonatas for two Violins with a Thorough Bass* (London, 1758), works largely in the Baroque tradition. He also wrote for the Munich court the scenic oratorio *Il Giuseppe riconosciuto* (1756; libretto by Metastasio) and for the Greater Latin Congregation he wrote the Lenten meditations *De bono usu mediorum ad finem, sive Job* (1751) and *Odoratus* (1761). For the Jesuit grammar school in Munich he wrote the comedies *Alphonsi Peresii Gusmani in regem fidelitas* (1760), *Religio Joviniani* (1761) and *Urbanitas praemium* (1763). Only the librettos of these works survive.

The family, also referred to as Kröner, Gröner, Krenner or Kriener, was ennobled in 1749 and thereafter known as von Cröner. A son of Franz Carl Thomas, Theobald (baptismal name Alois; 1763–1806), was a violinist who composed music, none of which survives, for the Cistercian Raitenhaslach Abbey, Upper Bavaria, where he was a monk; Joseph von Cröner (*b* 1754), a son of Franz Carl Thomas or his brother Anton, was a violinist in the Munich court orchestra, 1775–8.

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ROBERT MÜNSTER

Cröner, Johann Nepomuk (*b* ?Munich, *c*1737; *d* Munich, 24 June 1785). German composer and violinist, brother of FRANZ CARL THOMAS CRÖNER. He was an *Accessist* (unsalaried player who succeeded to a salaried post when one became vacant) in the Munich court orchestra for some time before 1748. On 1 September 1751 he became a full court and chamber violinist. In 1774 he became vice-Konzertmeister of the orchestra, which he probably led at the première of Mozart's *La finta giardiniera* on 13 January 1774 at the Munich Salvatortheater (see Leopold Mozart's letter of 18 October 1777, where he mistakenly called Johann Nepomuk 'Jos'). Cröner enjoyed a special position of trust at court. He was in charge of the music collection belonging to Princess Maria Anna, wife of Electoral Prince Max III, Joseph. Of his compositions, six four-movement symphonies and two violin concertos (in A major and B♭ major) survive (*D-Mbs*). There are two further violin concertos, in G major and D major (also *D-Mbs*), which are thought to be the work of either Franz Carl Thomas or Johann Nepomuk.

His wife Maria Josepha Cröner (*b* ?Munich, *c*1724–5; *d* Munich, 11 March 1800) was a soprano who sang in opera and oratorio performances at the Munich court between 1753 and 1766; she was probably a daughter of the Munich court singer and tenor Johann Baptist Anton Perberich (1703–59).

For bibliography *see* CRÖNER, FRANZ CARL THOMAS.

ROBERT MÜNSTER

Croner de Vasconcelos, Jorge. *See* VASCONCELOS, JORGE CRONER DE.

Cronhamn, Johan [Jöns] **Peter** (*b* Östra Karup, Halland, 7 May 1803; *d* Stockholm, 15 June 1875). Swedish composer, organist and educationist. He was first a glazier, then a schoolteacher in Lund (1821–5), and began formal musical studies in 1825 at the conservatory in Stockholm. He was organist of Skeppsholm Church in Stockholm (1827–37) and became a teacher at the conservatory in 1842. He was elected a member of the Swedish Royal Academy of Music in 1843 and was appointed its secretary in 1860. He edited the academy's proceedings from 1865 to 1873 and published a centenary account of its achievements, *Kongliga Musikaliska Akademien åren 1771–1871*. Among his works are songs, quartets for male voices, *Sextio sånger af Carl Mikael Bellman* (1832) for male chorus, *Musica sacra* (1854–67) for mixed choir, and many folksongs specially arranged for the magazine *Runa*.

His son Frithiof August Cronhamn (*b* Stockholm, 26 June 1856; *d* Stockholm, 28 April 1897) was a music librarian and critic.

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ROBERT LAYTON

Cronin, Elizabeth [Éilís Bean Uí Chróinín; née Herlihy/Ní Iarlaithe] (*b* Fuhirees, Co. Cork, 30 May 1879; *d* Macroom, Co. Cork, 2 June 1956). Irish traditional singer. Reared in a bilingual area of rural west Cork with strong oral and literary traditions in Irish and in English, Mrs Cronin, married to a farmer, learnt her large repertory of several hundred songs in both languages from her grandparents and parents, farm servants and travelling beggars. These included dandling songs, lilts and songs of local interest as well as broadside narratives and classic ballads (notably *Lord Gregory* or *The Lass of Aughrim*, her version of the Scottish *Lass of Roch Royal*). She took some part in Gaelic League language-revival music festivals in youth, but confined her singing mainly to farm work, the domestic circle and local social occasions. Discovered in the decade before her death by a series of Irish, English and American collectors (including Seamus Ennis, Brian George, Alan Lomax and Jean Ritchie), she became familiar to international audiences through the highly popular BBC radio series *As I Roved Out* in the early 1950s, and such commercial recordings as the influential 1960s LP series *Folk Songs of Britain*.

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NICHOLAS CAROLAN

Crook (Fr. *corps de rechange, ton de rechange*; Ger. *Stimmbogen*). Detachable lengths of tubing inserted into brass instruments for the purpose of changing the tube length and hence the pitch. Since natural horns and trumpets can sound only the notes of the harmonic series, the sole way of playing this series at another pitch is to alter the fundamental note, and this is done by the crooks, which on the horn used to amount to nine or more, starting from B♭ or C. The earliest mention of a crook is, however, for the trombone, in 1541: it was inserted between slide and bell joints to allow performance of parts lower than those for which the instrument was constructed. Horn and trumpet crooks are of two kinds. The commonest, inserted between mouthpiece and instrument, was known as a 'terminal' or 'mouthpipe' crook (so called because it incorporates a mouthpipe, which receives the mouthpiece). Less common are 'medial' or 'slide' crooks, inserted like a tuning-slide and having two legs. In Germany during the 18th century an 'Inventionshorn' or trumpet might have had crooks of either kind. The tuning was finely adjusted by inserting short lengths of tubing known as tuning bits next to the crook.

Although the need for crooks was greatly reduced by the invention of valves, many types of instruments were provided with crooks throughout the 19th century – and even into the 20th – so that a given harmonic series could be produced without the use of valves, and in order to preserve the special tonal and technical qualities of crooks.

The term is also applied to the curved metal tube upon which is placed the reed of a bassoon or english horn, and generally to any such removable bent tube holding a mouthpiece, as in saxophones and the deep clarinets.

See also HORN, §2(iii).

ANTHONY C. BAINES/R

Crook, Howard (*b* Passaic, NJ, 15 June 1947). American tenor. He studied at Illinois State University and began his career primarily as a concert singer, making his opera début as Eisenstein (*Die Fledermaus*) in Cleveland in 1970. His subsequent roles have included Belmonte and Pelléas at Amsterdam (1983 and 1984), Lully's Atys and Rameau's Castor at Aix-en-Provence (1987 and 1991), and Admetus in Lully's *Alceste* at the Théâtre des Champs-Elysées, Paris. His agile technique and lyrical projection of high-lying roles have proved especially effective both in French Baroque repertory and in the Bach Passions, in which Crook is an admired Evangelist. His recordings include Monteverdi's Vespers, Lully's *Alceste*, *Armide* and *Acis et Galatée*, Rameau's *Castor et Pollux* and *Les Indes galantes*, Leclair's *Scylla et Glaucus*, *Messiah* and Bach's Passions.

NICHOLAS ANDERSON

Crooks, Richard (Alexander) (*b* Trenton, NJ, 26 June 1900; *d* Portola Valley, CA, 1 Oct 1972). American tenor. He studied with Sidney H. Bourne and Frank La Forge, and first sang in opera at Hamburg as Cavaradossi in 1927. Appearances with the Berlin Staatsoper and in other European centres followed, in roles such as Walther and Lohengrin. He made his American opera début in 1930 in Philadelphia as Cavaradossi, and his Metropolitan début as Massenet's Des Grieux in 1933. He sang leading lyric roles, mostly French and Italian, with the company and elsewhere in the USA for the next ten

seasons, then pursued a concert career. Crooks had a beautiful voice which, though limited in the upper register, was admired for its smoothness of tone and production, as can be judged from his many recordings of opera, lieder and lighter music.

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MAX DE SCHAUENSEE/R

Crooning. A style of popular, usually male, singing. The word is Scottish in origin: 'croyne', meaning a loud, deep roar, became 'croon', a low, murmuring sound. In the 19th century the term was associated with lullabies, and in America particularly with those of 'black mammies'. Hence, the injunction to 'croon a tune' appears in Schwartz, Young and Lewis's 1918 song, *Rock-a-bye your baby with a dixie melody*, made famous by Al Jolson. By the 1920s, however, the term was associated with a style of singing that arose as a response to the particular requirements of microphone, as opposed to theatre, singing. The sensitive amplification of the microphone allowed or, some might say, required singers to apply less breath to the vocal cords, resulting in an intimate and conversational sound. Singers gradually discovered as well that the microphone favoured lower-pitched voices and that the use of head or mixed chest-head voice in lower registers (where operatic and theatrical singers had used only chest) aided the production of quiet singing and equalized notes across the range.

Crooning also involved certain stylistic traits: sliding into notes rather than attacking them squarely on pitch, the careful use of rhythmic and melodic variants (especially the mordent), and an anodyne, understated expression. It is this last quality more than any technical traits that separated crooning from other popular singing styles of the 1920s, such as those of classic blues or Broadway. Early crooners included 'Scrappy' Lambert, Smith Ballew, 'Whispering' Jack Smith, Rudy Vallee and Gene Austin: these medium-high tenors were usually found fronting a dance band, where their presence was limited to one or two choruses of a song. Bing Crosby also started in this mould, but gradually shifted to a lower baritone range. Moreover, he had a darker sound and a more energetic approach to phrasing that set him apart from his predecessors and formed the blueprint for most of his successors.

Although Crosby had been established as a solo artist since 1930, it was not until after World War II that the demise of the swing-era big bands led to the predominance of the solo singer, as exemplified by the careers of Dick Haymes, Buddy Clark, Perry Como, Dean Martin and Frank Sinatra. While crooning tended to be associated primarily with white male singers, some postwar black artists, namely Billy Eckstine and Nat 'King' Cole, were also included in this category. By the end of the 1960s, however, crooning was practically extinct as a distinct performance style.

The term always had some pejorative connotations; even in its heyday, crooning was considered effeminate, whining or excessively sentimental by some writers. It should also be remembered that the best exemplars, such as Crosby, Sinatra and Cole, always incorporated less restrictive elements into their interpretations, especially those improvisational approaches derived from instrumental jazz.

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HOWARD GOLDSTEIN

Cropper, Steve (*b* Willow Spring, MO, 21 Oct 1941). American electric guitarist, producer and songwriter. He initially achieved fame as the guitarist in two Memphis-based instrumental groups, the Mar-Keys and BOOKER T. AND THE MGS. Having left the Mar-Keys in the summer of 1961, he began working for Jim Stewart at Stax Records in a number of capacities: as a member of the house band (the MGs), a songwriter, engineer and promoter. In this way he was involved in most of the records issued by Stax in the 1960s. In 1970 he left Stax and founded the Trans-Maximus Inc. (TMI) studio and record label with Jerry Williams, and embarked on a freelance career. He produced and played on albums recorded at TMI or Ardent Studios by such artists as Poco, Jeff Beck, José Feliciano, Yvonne Elliman, John Prine and Mitch Ryder. Later production successes included Tower of Power's *We came to play* (1978) and John Cougar's *Nothing matters and what if it did* (1980). In the late 1970s he became a charter member of the Blues Brothers Band, with whom he continued to record and perform into the 1990s, and subsequently appeared in the film *The Blues Brothers* (1980).

Cropper was seminal in defining the sound of soul music in the 1960s. He wrote songs performed by the most prominent artists of that genre, including Otis Redding – *Mr Pitiful* (Volt, 1964), *(Sitting on) The Dock of the Bay* (Volt, 1968), Wilson Pickett – *In the Midnight Hour* (Atl., 1965), *634-5789 (Soulsville USA)* (Atl., 1966) and Eddie Floyd – *Knock on wood* (Stax, 1966). Songs such as these also display his characteristic clipped telecaster sound. He has always remained in demand as both a session guitarist and a producer, and recorded solo albums in 1969, 1980 and 1982. As a member of Booker T. and the MGs, Cropper was inducted into the Rock and Roll Hall of Fame in 1992.

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(selective list)

Green Onions, 1962 [collab. A. Jackson, B.T. Jones, L. Steinnerg]; Chinese Checkers, 1963 [collab. Jackson, Jones and Steinnerg]; Gee whiz, its Christmas, 1963 [collab. V. Trauth C. Thomas]; What a fool I've been, 1963 [collab. W. Bell]; Can your monkey do the dog, 1964 [collab. R. Thomas]; I've got no time to lose, 1964 [collab. D. Parker]; Mr. Pitiful, 1964 [collab. O. Redding]; Candy, 1965 [collab. I. Hayes]; Goodnight Baby, 1965 [collab. D. Porter]; Grab this thing, 1965 [collab. A. Bell]

Hole in the Wall, 1965 [collab. Jackson, Jones and Nathan]; In the Midnight Hour, 1965 [collab. W. Pickett]; Just One More Day, 1965 [collab. Redding and Robinson]; See-Saw, 1965 [collab. D. Covay]

634-5789 (Soulsville U.S.A.), 1966 [collab. E. Floyd]; Fa-Fa-Fa-Fa-Fa (Sad Song), 1966 [collab. Redding]; Knock on wood, 1966 [collab. Floyd]; My Sweet Potato, 1966 [collab. Jackson and Jones]; Ninety-Nine and a Half (won't do), 1966 [collab. Floyd and Pickett]; Patch my heart, 1966 [collab. Hayes]; Share what you got (but keep what you need), 1966 [collab. W. Bell and Porter]; Sookie Sookie, 1966 [collab. Covay]; Things get better, 1966 [collab. Floyd and Jackson]

Hip Hug-Her, 1967 [collab. D. Dunn, Jackson and Jones]; Knucklehead, 1967 [collab. Jones]; On a Saturday Night, 1967 [collab. Floyd]; Raise your hand, 1967 [collab. Bell and Floyd];

(Sittin' on) The Dock of the Bay, 1968 [collab. Redding]; The Happy Song (Dum-Dum), 1968 [collab. Redding]; Soul Limbo, 1968 [collab. Dunn, Jackson and Jones]; Time Is Tight, 1969 [collab. Dunn, Jackson and Jones]; The Best Years of my Life, 1970 [collab. Floyd]; Melting Pot, 1971 [collab. Dunn, Jackson and Jones]

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ROB BOWMAN

Crosa [Croza], **Giovanni Francesco** (*b* ?Pinerolo, nr Turin, *c*1700; *d* after Jan 1771). Italian opera impresario. He played an important role in the early diffusion of comic opera; his troupe was part of the first wave of Italian *buffo* companies to invade northern Europe in the 1740s and early 1750s. In 1746 he promoted comic opera in Milan. Two years later he introduced the genre in London, but only his production of Gaetano Latilla's *Don Calascione* met with some success. In August and September 1749 he introduced Italian comic opera in Brussels before returning to London. After a dispute with the King's Theatre director Francesco Vanneschi, Crosa moved to the Little Theatre in the Haymarket, where his company performed Vincenzo Ciampi's *Il negligente*. In January 1750 they returned to the King's, giving comic operas and two *opere serie* by Ciampi. The operas failed and the season was cut short in April by the impresario's bankruptcy. Crosa went to prison for debt but escaped on 8 May. A reward of £50 was promised for help in apprehending the fugitive, who was 'about five feet and five inches high, of a swarthy complexion, with dark brown eye-brows, pitted with the small-pox, stoops a little in the shoulder, is about fifty years of age and takes a remarkable deal of snuff' (*London Evening Post*, 17 May 1750). Crosa fled to the Netherlands, where between 3 August and 20 October 1750 his troupe performed Italian comic operas in Amsterdam (including Natale Resta's *Li tre cicisbei ridicoli*) until his creditors in England caught up with him and he was thrown into gaol again. He returned to Brussels at the end of 1753, when he produced five comic operas. From September 1754 until mid-1755 Crosa and Resta presented comic opera in Liège, frequently applauded by the 14-year-old Grétry. For the carnival season of 1759 Crosa promoted Latilla's *Madama Ciana* at Brescia. He mounted comic opera in Turin in 1767, but, unable to meet his obligations with singers, he was gaoled again in December for debt. On 13 February 1771 Leopold Mozart wrote that Crosa was then in Milan, 'where he goes about begging, miserably clad and with a long beard'.

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SASKIA WILLAERT

Crosby, Bing [Harry Lillis] (*b* Tacoma, WA, 2 May 1904; *d* Madrid, Spain, 14 Oct 1977). American popular singer and actor. As a boy in Spokane he played drums and sang with small jazz groups. With Al Rinker (Mildred Bailey's brother) and Harry Barris he formed the Rhythm Boys, who appeared from 1926 to 1930 with the Paul Whiteman Orchestra. He began working independently about 1930; in 1931 he began a spectacularly successful career in radio (with the theme-song *When the Blue of the Night*) and film, notably in musical films such as *Holiday Inn* (1942, with a score by Irving Berlin that included the song *White Christmas*) and in the 'Road to' comedy series with Bob Hope and Dorothy Lamour. He also made an appearance with Jack Teagarden in *The Birth of the Blues* (1941), loosely based on the rise of the Original Dixieland Jazz Band), in which he played a clarinettist modelled on Larry Shields. Although never primarily a jazz singer, Crosby retained an interest in jazz and is best remembered in this context for the collaborations with Louis Armstrong, particularly in the film *High Society* (1956), and in recordings of songs arranged by Johnny Mercer, of which 'Sugar' on the album *Bing Crosby – Louis Armstrong* (1960, MGM) is an excellent example.

Crosby was one of the first singers to master the use of the microphone and, even more than Al Jolson (whose singing his early recordings reflect), he was important in introducing into the mainstream of American popular singing a black American concept of song as a lyrical extension of speech. One of the first crooners, he used the microphone not so much for singing as for apparently talking (or even whispering) to a melody. His techniques – easing the weight of breath on the vocal cords, passing into a head voice at a low register, using forward production to aid distinct enunciation, singing on consonants (a practice of black singers), and making discreet use of appoggiaturas, mordents, and slurs to emphasize the text – were emulated by nearly all later popular singers.

The most popular singer of his generation, sales of Crosby's records have been estimated in excess of 300,000,000. His voice remained remarkably unblemished by age; even on his last recordings, made when he was in his 70s and singing in a bass range, it retained the characteristics of timbre, utterance and ostensible artlessness that communicated directly to a broad public and contributed greatly to the image he projected of an ordinary, sympathetic personality.

Crosby's brother, Bob (*b* Spokane, WA, 25 Aug 1913; *d* La Jolla, CA, 9 March 1993), became a noted bandleader and singer, and the unique style of big-band dixieland jazz of the Bob Crosby Orchestra gained international popularity during the late 1930s; a smaller ensemble drawn from the band played under the name of the Bobcats. After the war he was mainly active as a compère and singer on radio and television shows, and in nightclubs.

For illustration *see* POPULAR MUSIC, fig.5.

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HENRY PLEASANTS/R

Crosby, Fanny [Frances] **(Jane)** [Van Alstyne, Fanny] (*b* South East, Putnam Co., NY, 24 March 1820; *d*

Bridgeport, CT, 12 Feb 1915). American poet and writer of gospel hymn texts. She was blind from the age of six weeks, and was educated and later taught at the New York Institution for the Blind; she married Alexander Van Alstyne, also a teacher at the school, in 1858. During the 1850s she supplied texts for some of G.F. Root's most successful songs, notably *Hazel Dell* (1852), *There's music in the air* (1854), and *Rosalie, the Prairie Flower* (1858).

In 1864 Crosby turned to hymnwriting, and by 1900, using over 200 pen names, had written approximately 9000 texts, including 'Jesus, keep me near the cross' (1869), 'Praise Him, praise Him' (1869), 'Pass me not, o gentle Savior' (1870), 'Rescue the perishing' (1870), 'Blessed assurance' (1873), 'All the way my Savior leads me' (1875), and 'Saved by Grace' (1894). She was the most important writer of gospel hymn texts in the 19th century, and although epitomizing that era of revivalism, they remain popular in the 20th century. Approximately 1000 of Crosby's unpublished hymns are held by the Hope Publishing Company in Carol Stream, Illinois (who is the successor to Biglow & Main, Crosby's principal publisher).

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MEL R. WILHOIT

Crosby, Stills and Nash [CS&N; Crosby, Stills, Nash and Young]. American folk rock group. It was formed in 1968 by David Crosby (David van Cortland; *b* Los Angeles, 14 Aug 1941), Stephen Stills (*b* Dallas, 3 Jan 1945) and Graham Nash (*b* Blackpool, England, 2 Feb 1942), who had been key members of the Byrds, Buffalo Springfield and the Hollies respectively. Their eponymous début album (Atl., 1969) sold more than two million copies in America and included *Suite: Judy Blue Eyes* and the hippy anthem *Marrakesh Express*. In 1969 Neil Young joined the group in time for their first major performance, before 400,000 people at Woodstock. Young's tougher song-writing, distinctive vocals and guitar 'duels' with Stills gave the group a harder, heavier sound approaching progressive rock. *Déjà Vu* (Atl., 1970) featured such tracks as *Helpless* and *Teach Your Children* which highlight the group's meticulous close-harmony singing. The group split up in 1970, since when various reunion tours and albums have failed to recapture the brilliance and freshness of their earliest work. Each member has pursued a solo career with varying degrees of success.

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LIZ THOMSON

Crosdill [Crosdell, Crossdill, Crusdile], **John** (*b* London, *c*1750–55; bur. London, 11 Oct 1825). English cellist. His father, Richard (1698–1790), may also have been a cellist. Crosdill was a chorister at Westminster Abbey and later a pupil of Jean-Pierre Duport. On 24 April 1777 he, along with William Cramer, was recommended by Redmond Simpson to be admitted to masonry by dispensation, and was subsequently made a master mason; however, it is not known of which lodge he was a member. On 3 May 1764 he played a duet with Siprutini in a concert given by the latter at Hickford's Room. He held appointments as viol player at the Chapel Royal from 10 March 1778, member of the king's private band from 1778, chamber musician to Queen Charlotte from 1782 and Composer of State Music in Ireland from 1783 (no compositions survive). He was a principal cellist at the Three Choirs Festival (1769–77 and 1779–87), at the Professional Concert (1783–*c*1793), at the Handel Commemoration (1784) and at the Concert of Ancient Music (1776–*c*1787). He made appearances at various London theatres and concert halls, as well as at the Oxford Music Room (from 1768), at Dublin, and at the Salisbury Festival (1776–81). He was, with JAMES CERVETTO, the foremost cellist of his generation in Britain; he was an agile player, his tone grander and more brilliant than Cervetto's, but less expressive. Indeed, James Hook dedicated his virtuoso *Solos* op.24 (*c*1783) to Crosdill, and a review of one of Crosdill's performances (*Public Advertiser*, 2 March 1782) said that his 'execution' was superior to that of Duport, but that his instrument tended to address itself 'to the *Ear*, and even to the *Eye*, and little to the *Heart* and its Affections ... he surprizes, but he does not elevate'.

On 31 May 1785 he married Elizabeth Colebrooke, a rich, 70-year-old widow, which enabled him to retire from his profession as cellist and teacher. He did, however, subsequently play in public occasionally, for example at the coronation, in 1821, of George IV, his former cello pupil. He left £1000 to the Royal Society of Musicians, of which he had been a member since 4 December 1768. A half-length engraving of Crosdill by W. Daniell after George Dance is in the National Portrait Gallery, London; the location of a portrait by Gainsborough, exhibited at the Royal Academy in 1780, is unknown.

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GRAHAM SADLER/MARIJA ĐURIĆ SPEARE

Cross, Joan (Annie) (*b* London, 7 Sept 1900; *d* Aldeburgh, 12 Dec 1993). English soprano, teacher and producer. She began her musical life as a violinist while a pupil at St Paul's Girls' School, London. Continuing her studies at Trinity College of Music, she found Emile Sauret unmoved by her playing and turned to singing, making rapid

progress under the tuition of Dawson Freer. Her career started in 1923 when she accepted the offer of unpaid chorus work at the Old Vic. After taking various comprimario parts she soon found herself singing roles such as Elisabeth (*Tannhäuser*) and Aida. As principal soprano of Sadler's Wells (1931–46), she was recognized as a consummate singing-actress in an exceptionally wide range of roles, from Purcell's Dido to Rosalinde (*Die Fledermaus*), Butterfly, Elsa, Sieglinde and the Marschallin. She made her Covent Garden début, as Mimi, in 1931 and sang Kupava and Militrisa in the English premières of Rimsky-Korsakov's *Snow Maiden* and *Tale of Tzar Saltan* (both 1933).

On assuming the directorship of the Sadler's Wells Opera Company in 1943 Cross combined administration with singing. Her decision to reopen the theatre in June 1945 with the première of Britten's *Peter Grimes*, in which she created the role of Ellen Orford, won her respect, but also enmity, leading to her departure from the company. In a new and unexpected phase of her life's work, she created a further four Britten roles over the next decade: the Female Chorus in *The Rape of Lucretia* (1946, Glyndebourne), Lady Billows in *Albert Herring* (1947, Glyndebourne), Queen Elizabeth in *Gloriana* (1953, Covent Garden), and Mrs Grose in *The Turn of the Screw* (1954, Venice). Her work as a teacher and opera producer involved her in many pioneering causes. She was a founder-member of the English Opera Group and co-founder of the Opera School (now the National Opera Studio) in 1948. Her first major production was *Der Rosenkavalier* for Covent Garden (1947), though her greatest successes were more often abroad, particularly in Norway.

Cross possessed a distinctive voice of grave beauty which she used with an unerring sense of style. She made a relatively small number of recordings between 1924 and 1955, including an admired Mrs Grose conducted by the composer. Never one for compromise or make-do, her outspokenness sometimes clouded her professional and personal relationships. Awarded a CBE in 1951, Cross also wrote several fine, English singing translations of operas and a volume of memoirs (unpublished).

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BRYAN CRIMP

Cross, Letitia (?bap. Dorking, 6 March 1682; *d* London, 4 April 1737). English singer, actress and dancer. Miss Cross was 'the girl' in Purcell's theatre company in the last few months of his life, when he wrote several songs for her, including 'I attempt from love's sickness' (in *The Indian Queen*), 'Man is for the woman made' (*The Mock Marriage*) and 'From rosy bowers' (*The Comical History of Don Quixote*, part iii). Daniel Purcell and Jeremiah Clarke later wrote for her. A pert and lively personality is indicated by the prologues and epilogues she delivered and her acting roles such as Hoyden in John Vanbrugh's *The Relapse*. In 1698 she apparently received 500 guineas for sexual services to Peter the Great during his London visit, and later went to France with 'a certain baronet'. She returned to sing in the first English opera in the Italian style, *Arsinoe* (January 1705). She resumed her acting roles, was frequently advertised as a dancer and continued to sing Purcell's music. Her career was in decline in the 1720s and after 1725 she seems to have made only one stage appearance.

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OLIVE BALDWIN, THELMA WILSON

Cross, Lowell (Merlin) (*b* Kingsville, TX, 24 June 1938). American composer. His undergraduate studies, English and mathematics (BA 1961) and music (BA 1963) were at Texas Technological University. There he began work as a recording engineer and producer, and composed his first electronic music in a studio which he installed in 1961. He studied electronic music and musicology at the University of Toronto (MA 1968), where his interest in electronics led to an important association with David Tudor. He developed the concept of the laser light show and collaborated with Tudor and Carson Jeffries in the first multi-colour laser performance with electronic music (*Video/Laser I*, 1969). An extension of this work (*Video/Laser II*, 1970) was installed at Expo '70 in Osaka, Japan. Other laser performance systems were installed at the University of Iowa (*Video/Laser III*, 1972) and the Adler Planetarium in Chicago (*Video/Laser IV*, 1980). In 1975, he prepared a laser realization of the *luce* section of Skryabin's *Prometheus* op.60. Cross has taught at Mills College, the National Institute of Design, Ahmedabad, India, and, from 1971, the University of Iowa, where he is director of recording studios. He is the author of *A Bibliography of Electronic Music* (Toronto, 1967, 3/1970) as well as many articles on electronic music, art and technology, laser performance and audio engineering.

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JOHN HOLZAEPFEL

Cross, Thomas (*b* ?London, ?1660–65; *d* ?London, ?1732–5). English music engraver, printer, publisher and music seller. He was probably the son of the 17th-century engraver Thomas Cross, who engraved some frontispieces and portraits for John Playford's publications, including the portrait of the composer John Gamble (*Ayres and Dialogues*, 1656), and who may have engraved some music. From 1683 to about 1710 the younger Cross often signed himself 'Tho. Cross junior sculpt.', as on his first

known work, Purcell's *Sonnata's of III. Parts* (1683), printed for the composer. From about 1692 to about 1720 he kept a music shop in London. He was the first to issue songs in single sheet format rather than in collections, and from the 1690s a considerable number of these appeared under his imprint. At first they were engraved on copper plates, which was an expensive method considering the ephemeral nature of the sheet songs, but he later used a cheaper material, probably pewter. He had a virtual monopoly of the music engraving trade until Walsh established his business in 1695, after which they became rivals. Cross, however, scorned Walsh's frequent use of punches rather than pure engraving and warned on one of his sheet songs 'beware of the nonsensical puncht ones'. It is doubtful that Cross ever did any work with punches, despite Hawkins's assertion that he did stamp the plates of a work by Geminiani. Despite their rivalry, Cross did on occasion work for Walsh, as well as for other publishers such as Cullen, Meares and Wright, in addition to issuing his own publications and engraving works for composers who wished to self-publish. References in Purcell's *Orpheus britannicus* (1698) and Blow's *Amphion anglicus* (1700) attest to his fame and to the popularity of the new sheet music. He engraved in a bold style and his early work is particularly fine. It is clear, however, that he employed assistants, which probably accounts for some of the differences in engraving style which occur on plates bearing Cross's name, particularly in the later part of his career. Important works engraved in the Cross workshop included Purcell's and John Eccles's *A Collection of Songs* (*c*1696), Daniel Purcell's *Six Cantatas* (1713), Handel's *Radamisto* (1720; for illustration *see* MEARES) and Benjamin Cooke's edition of Corelli's sonatas and concertos (1732), one of Cross's last known works.

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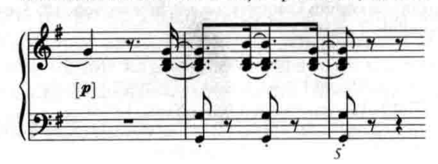
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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

Cross-accent. The shift of a beat, or rhythmic pulsation, to a point ahead of or behind its normal position in a metric pattern (ex.1). When such shifting is maintained regularly

Ex.1 Beethoven: Sonata in G major op. 31 no. 1, 1st movt



for some time, it becomes either SYNCOPATION or CROSS-RHYTHM.

See also POLYRHYTHM; RHYTHM.

Crossdill, John. *See* CROSDILL, JOHN.

Crosse, Gordon (*b* Bury, 1 Dec 1937). English composer. He studied at Oxford University with Wellesz, and undertook postgraduate research into 15th-century music. During 1962 he studied with Petrassi, and for much of his career combined composition with teaching posts, including those of senior music tutor at the extra-mural department of Birmingham University (1964–6), Haywood Fellow in Music, also at Birmingham (1966–9), Fellow in music at Essex University (1969–73) and composer-in-residence at King's College, Cambridge (1973–5). In 1977, he was visting professor in composition at the University of California, Santa Barbara.

Crosse's formative works, such as *Villanelles* (1959), show the influence of serial and medieval techniques and the music of Maxwell Davies. From the outset, he was flexible in his use of series, favouring those with clear diatonic implications as in the *Concerto da camera* (1962). This work, composed under Petrassi's guidance, proved a watershed, unlocking a greatly expanded expressive range and an interest in music as drama. This interest not only found an immediate outlet in the three works that established Crosse's reputation – *Meet my Folks!*, for young performers (1963–4), *Changes*, for chorus and orchestra (1965–6), and *Purgatory* (1965–6), the first of four operas composed over the following decade – but also left its mark on later concertante works such as *Ariadne* for oboe and 12 instruments (1971–2) as well as the dramatic monodrama *Memories of Morning: Night* (1971).

In Crosse's music, thematic material rarely undergoes development in the Classical sense, but can instead be layered and superimposed (as in *Some Marches on a Ground*, 1970) or extended by restatement and decoration. The Violin Concerto no.2 (1969), for example, opens with a threefold repetition and elaboration of three separate groups of material, the source of the fragmentary ideas being revealed, at the work's conclusion, as an Ockeghem chanson. The influence of Britten, already apparent in the melodic writing of *Meet my Folks!* and *Changes*, persisted in the works of the 1970s, notably in the ostinato writing of the Cello Concerto (1976–8) and in *Dreamsongs* (1978), which weaves allusions from Britten's *Ceremony of Carols* into an orchestral tapestry of elegiac melancholy.

During the 1980s Crosse's music underwent a marked stylistic change with a decrease in chromaticism and a more overt use of tonality. Nonetheless, the instrumental and vocal works that dominate this decade – *Wavesongs* (1983), the Piano Trio (1985–6) and the final large-scale works, *Array* (1985–6) and *Sea Psalms* (1989–90) – continue to exploit certain devices of his earlier work, such as ostinati and the use of motivic cells as the basis of thematic construction. Crosse has composed little since 1990, but has not ruled out the possiblity of further works.

WORKS

STAGE

Purgatory (op, 1, after W.B. Yeats), op.18, 1965–6; Cheltenham, Everyman, 7 July 1966

The Grace of Todd (op, 1, D. Rudkin), op.20, 1967–8; Aldeburgh, Jubilee Hall, 7 June 1969; rev. 1974

The Story of Vasco (op, 3, T. Hughes, after Schehadé), op.29, 1968–73; London, Coliseum, 13 March 1974

Wheel of the World (entertainment, 1, D. Cowan, after G. Chaucer: *The Canterbury Tales*), op.32, 1969–72; Oxford, 5 June 1972

Potter Thompson (op, 1, A. Garner), op.33, 1972–3; London, St Mary Magdalene, Munster Square, 9 Jan 1975

Young Apollo (ballet, 1, choreog. D. Bintley), 1984, London, CC, 17 Nov 1984

OTHER WORKS

Orch: Elegy, op.1, small orch, 1959–60; Concerto da camera (Vn Conc. no.1), op.6, vn, 10 wind, 2 perc, 1962; Conc., op.8, chbr orch, 1962; Symphonies, op.11, chbr orch, 1964; Sinfonia concertante, op.13a, 1965, withdrawn, rev. 1975 as Sym. no.1; Ceremony, op.19, vc, orch, 1966; Vn Conc. no.2, op.26, 1969; Ouvert→Clos, op.27, chbr orch, 1969; Some Marches on a Ground, op.28, 1970; Ariadne, concertante, op.31, ob, 12 insts, 1971–2; Sym. no.2, op.37, 1974–5; Thel, concertante, op.38, fl, 2 hn, 2 str septet, 1974–6; Epiphany Variations, double variations, op.39, 1975–6; Vc Conc., op.44, 1976–8, rev. 1981; Play Ground, op.41, 1977–8; Wildboy, concertante, op.42, cl, cimb, 7 players, 1978; Dreamsongs, op.43, 1978; Array, tpt, str, 1985–6; Quiet!, wind band, 1987

Vocal and Choral: Corpus Christi Carol (16th century), op.5, S/T, cl, hn, str qt, 1961; 2 Christmas Songs, unacc. chorus, 1962; For the Unfallen (G. Hill), op.9, T, hn, str, 1963; Epitaph (W. Raleigh), SSATBB, 1964; Medieval French Songs, op.14a, S/T, cl, pf, perc, rev. as 3 Songs to Medieval French Texts, op.14b, Mez/Bar, pf, 1965; O Blessed Lord, anthem, op.15, SATB, org, 1965; Changes (T. Browne, W. Blake, R. Herrick, S. Hawes, W. Davenant, anon.), op.17, S, Bar, chorus, opt. children's chorus, orch, 1965–6; A May Song (Herrick), op.22, SSATBB, 1967; The Covenant of the Rainbow (from Chester miracle play), Festival anthem, op.24, chorus, org, pf 4 hands, 1968; The New World (T. Hughes), song cycle, op.25, Mez/Bar, pf, 1968–9; Memories of Morning: Night (monodrama, J. Rhys: *Wide Sargasso Sea*), op.30, Mez, orch, 1971

Celebration (cant., W. Blake), unison vv, chorus, orch, 1972; The Cool Web (S. Smith, R. Graves), op.36, S/T, pf, 1973–4; World Within (E. Brontë), op.40, narr, Mez, 10 insts, 1976; Verses in memoriam David Munrow (Vincent), Ct, rec, vc, hpd, 1979; Voice from the Tomb (S. Smith), op.36a, Mez/Bar, pf, 1980; Harvest Songs (Hughes), op.46, double choir, children's choir, orch, 1980; Dreamcanon 1 (K. Raine), op.49, C, chorus, 2 pf, 1 perc, 1981; Wintersong (Hughes, trad.), op.51, AATTBB, opt. perc, 1982; A Wake Again (Lucretius), 2 Ct, 2 rec, vc, hpd, 1985–6; Armada Echoes (M.J. Davis), 2 Ct, T, 2 Bar, B, 1987–8; Sea Psalms (Pss lxxvii, cvii, xcviii, H. Stubbs), chorus, children's vv, orch, 1989–90

Chbr and solo inst: Villanelles, op.2, wind qnt, vn, vc, 1959, rev. 1974; 3 Inventions, op.3, fl, cl, 1959; Canto, op.4, wind qnt, trbn, 1961, rev. 1963; Carol, op.7, fl, pf, 1962; Studies, set 1, op.34a, str qt, 1972–3; Dreamsongs, op.35, cl, ob, bn, pf, 1973; Studies, set 2, op.34b, str qt, 1977; Variations 'Little Epiphany', op.39a, ob, vc, 1977; Str Qt, op.47, 1979–80; A Year and a Day, op.48a, cl, 1979; Trio (Rhymes and Reasons), op.52, cl, vc, pf, 1979–82; Peace, op.53, 4 tpt, 4 trbn, hn, tuba, 1979–82; Fear No More, ob, ob d'amore, eng hn, 1981; A Wake, fl, cl, vc, pf, 1982; Water Music, tr + t + descant + opt. sopranino rec, pf, 1982; Wavesongs, vc, pf, 1983; Chime, brass qnt, 1982–3; Oboe Qnt, 1983–6; Pf Trio, vn, vc, pf, 1985–6

For children: Meet my Folks! (T. Hughes), op.10, spkr, children's vv, 8 insts, 1963–4; Rats Away! (anon.), op.12, children's vv, 2 tr insts, xyl, chimes, perc, b inst, 1964; Ahmet the Woodseller (I. Serraillier), op.16, unison vv, perc, 9 insts ad lib., 1964–5; The Demon of Adachigahara (Hughes), op.21, narr, children's vv, orch, 1967; The History of the Flood (J.H. Stubbs), op.23, children's vv, harp, 1970; Holly from the Bongs (nativity opera, Garner), 1973

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ANDREW BURN

Cross-fingering. *See* FINGERING, §III, 1.

Cross flute. An older name for the transverse flute, used to distinguish it from the end-blown RECORDER. *See* FLUTE, §II.

Cross-Grainger free music machine. A series of composition machines developed between 1945 and 1961 at White Plains, New York, by an American physics teacher, Burnett Cross (*b* New York, 7 Aug 1914; *d* 1996), and PERCY GRAINGER, with the assistance of Grainger's wife Ella (1889–1979). The purpose of the machines, each exploring different technology, was to enable Grainger to realize his ideas of 'free music' based on 'gliding' tones.

The first 'free music' machine (1945–8) consisted of three Melanettes (small monophonic electronic keyboard instruments, later replaced by Solovoxes), tuned a $\frac{1}{6}$-tone apart, controlled by the keys of a silenced Duo-Art player piano; the microtonal tuning produced an approximation of a 'gliding' tone. The Reed-box Tone-tool (1950–1) consisted of harmonium reeds tuned in $\frac{1}{8}$-tones, controlled by holes punched into a roll of brown wrapping paper. The 'Kangaroo Pouch' Method of Synchronising & Playing 8 Oscillators, constructed in 1952, had a scroll of brown paper travelling horizontally with four large brown-paper cut-out graphs ('hill and dale' pouches) sewn on to each side, along the contours of which rode discs attached to flexible arms that mechanically controlled the frequencies of the oscillators (see illustration); eight smaller cut-out graphs controlled volume. The final machine, begun in 1953, used electronic oscillators based on the newly introduced transistors. Graphic outlines, in parallel tracks for pitch and volume, were painted in erasable black ink on a roll of transparent plastic film. Adjustable 'tuning sticks' formed different pitch masks between spotlights and the photoelectric cells past which the roll moved in a process typical of DRAWN SOUND. None of the machines featured timbre control, which was to have been dealt with only when the other parameters could be precisely controlled. Only the first machine was completed.

Two of the machines, the Reed-box Tone-tool and the 'Kangaroo Pouch' system, together with part of the last machine (most of which disappeared in transit), are now housed at the Grainger Museum in Melbourne; they were restored by Cross during several visits. The Grainger Museum also possesses a machine from 1950 in which a swanee whistle and two recorders are operated by a roll of paper perforated with holes and slits cut by hand.

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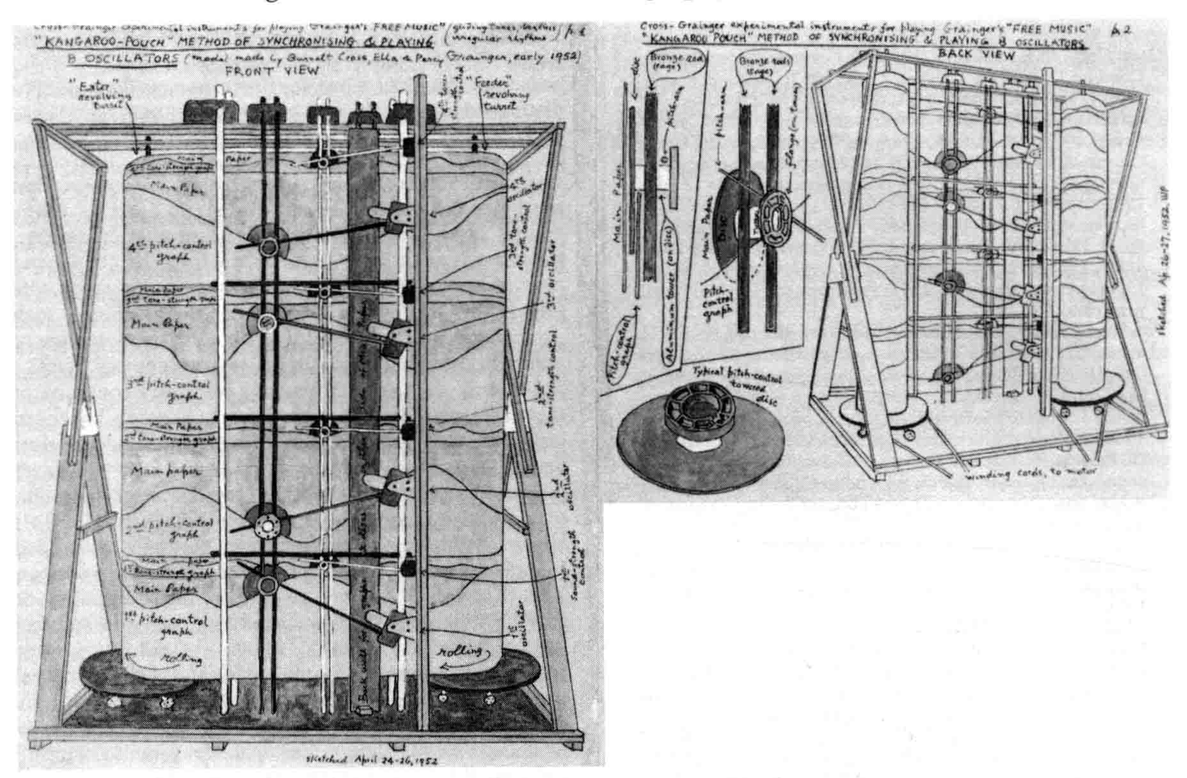
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Cross and Grainger's 'Kangaroo Pouch' Method of Synchronising & Playing 8 Oscillators, front and back views: sketch by Percy Grainger, 24–6 April 1952 (Grainger Museum, University of Melbourne)

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HUGH DAVIES

Crossley, Paul (Christopher Richard) (*b* Dewsbury, 17 May 1944). English pianist. An English graduate of Oxford (where he was organ scholar at Mansfield College), he studied the piano with Fanny Waterman in Leeds. In October 1967 he obtained a French government scholarship for study with Messiaen and Yvonne Loriod in Paris; the following year he won the Messiaen Piano Competition at Royan, and first appeared in London, at the French Institute. Tippett wrote for him his Third Piano Sonata, first played at the 1973 Bath Festival, and his Fourth Piano Sonata, first played in 1985. Crossley has continued to champion new music, and has given the first performances of works by Nicholas Maw (*Personae*, 1973), George Benjamin (*Sortilèges*, 1982), John Adams (*Eros Piano*, 1989), Takemitsu (*Litany*, 1990, and *Quotation of Dream*, 1991), Henze (*Requiem*, 1993), Górecki (Sonata, 1992) and Magnus Lindberg (Concerto, 1992). From 1988 to 1994 he was artistic director of the London Sinfonietta. Crossley's recordings include the complete piano music of Fauré, Debussy, Poulenc and Ravel, as well as Messiaen's *Turangalîla-symphonie* and Fauré's violin sonatas (with Arthur Grumiaux). He was made a CBE in 1993.

MAX LOPPERT/JESSICA DUCHEN

Crossley-Holland, Peter (*b* London, 28 Jan 1916). English ethnomusicologist and composer. After reading medicine at Oxford, he studied composition at the RCM (1937–9) with Ireland (who had earlier given him private lessons) and returned to Oxford to take the BMus (1943). He later studied composition privately with Seiber, Rubbra and Julius Harrison and carried out postgraduate work in Indian music at the London School of Oriental and African Studies. He was successively a regional director of the Arts Council (1943–5), a member of the music division of the BBC (1948–63) and an assistant director of the Institute of Comparative Music Studies and Documentation, Berlin (1964–6), he was also editor of the *Journal of the International Folk Music Council* (1965–8). He joined the faculty of the UCLA in 1969 and was appointed professor of music there in 1972 and chairman of the Council on Ethnomusicology in 1976. He retired in 1983.

In his ethnomusicological research he has concentrated on Celtic, Tibetan and native American music, particularly the musical artifacts of pre-Columbian America. The results of his studies and analyses of Tibetan vocal and instrumental music have been published in several articles; he has made a number of field recordings of sacred and secular pieces. His compositions include two cantatas, a symphony, three symphonic poems and music for string and chamber orchestras, solo recorder, chorus, solo voices and various combinations of recorders. As a composer, he is preoccupied by metaphysics and the principles of the natural world and he has described these sources of inspiration in *Speaking of my Life* (1979).

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PAULA MORGAN/R

Crossover. A term used mainly in the music industry to refer to a recording or an artist who has moved across from one CHART to another. Crossover is an artificial concept, dependent on the sometimes arbitrary and/or non-musical definitions of the charts, which measure the popularity of recordings, ranking them by style. The pop chart is the overall singles chart: normally a hit 'crosses over' from a *speciality* chart – jazz, classical, dance/disco, country, rhythm and blues – to pop.

Crossover between the disco and rhythm and blues charts is common, and at some periods pop crossover from one chart has increased (e.g. country crossover was high in the late 1970s and the mid-1990s). Crossover from the rhythm and blues chart was so prevalent in the early 1960s that the chart was suspended from 1963 to 1965; that, however, has also been seen as a ploy to marginalize black artists by forcing them to compete with better-funded white artists for mainstream chart positions. (See D. Brackett, *MQ*, lxxviii, 1994, pp.774–97).

Though ostensibly indicative of musical style, the charts also encode race, geography, class and even sexuality. Country charts have historically registered white, Southern tastes, while the rhythm and blues chart registers music by black artists, regardless of style (evident by its myriad name changes in *Billboard* over the years – sepia, race, rhythm and blues, soul, urban contemporary, black, and back to rhythm and blues). The dance chart has reflected male homosexual tastes, as that group often forms the primary audience for disco in the USA; the dance scene in Britain is more mainstream, with a much higher proportion of crossover from dance to pop. The most successful crossover artist was Elvis Presley, who achieved number one hits on the pop, country and rhythm and blues charts.

The term 'crossover musicology' has been used to describe an approach to MUSICOLOGY that combines different branches within musicology, or musicology with related disciplines, though that entails the same dangers of artificial boundaries as the charts.

ROBYNN J. STILWELL

Cross-relation. *See* FALSE RELATION.

Cross-rhythm. The regular shift of some of the beats in a metric pattern to points ahead of or behind their normal positions in that pattern, for instance the division of 4/4 into 3+3+2 quavers, or 9/8 into 2+2+2+3 quavers; if every beat is shifted by the same amount, this is called SYNCOPATION.

See also POLYRHYTHM; RHYTHM.

□

Cross-strung. *See* OVERSTRUNG.

Crot. *See* CRWTH.

Crotal. A hollow-sphere bell, such as a sleigh-bell. *See* BELL (i).

Crotala [crotales] (Lat.; Gr. *krotala*). A term for an instrument resembling slapsticks, although sometimes described by scholars as castanets (it is classified as an IDIOPHONE). Crotala were probably the most common percussion instrument of classical antiquity and can be traced back at least as far as the Mesilim or Early Dynastic I period in Mesopotamia. Consisting of two pieces of wood, bone or bronze hinged with leather, they were held in one hand and struck together by the action of fingers and thumb. Normally a pair was held in each hand (*see* CLAPPERS, fig.3).

As with other ancient percussion instruments such as the tympanum and cymbala, the most prominent iconographic representation of the crotala was in the orgiastic rites of Dionysus and Cybele, where they were depicted in the hands of dancing women and satyrs. However, their use seems to have extended to every occasion with dancing, whether cult, theatrical or domestic, with the possible exception of highly formalized choral dancing as in the Greek tragedy of the classical period. Etruscan dancers used them; there were female crotala players throughout the Hellenistic world; and stage directions on a 2nd-century Oxyrhynchus papyrus prescribe crotala and tympana as accompaniment to the interlude in a mime performance. *See also* GREECE, §I, 5(i)(a)

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JAMES W. MCKINNON, ROBERT ANDERSON

Crotales. Small CYMBALS tuned to a definite pitch. Probably dating from the middle of the 1st millennium BCE, bronze crotales (probably cast) have been found in Egypt, Rome and Greece; these generally have a large central boss and upturned rim, producing well-defined bell-like notes of high pitch (the 'well-tuned cymbals' of Psalm cl). Modern crotales do not have the upturned rim; they are rather heavier than FINGER CYMBALS (which are unpitched and may also be classified as metal CLAPPERS or castanets). The term 'antique cymbals' (Fr. *cymbales antiques*) may refer to pitched or unpitched instruments. As a rule, if no pitch is indicated the intended sound is that of finger cymbals. Berlioz, Debussy and Ravel all scored for antique cymbals with definite pitches: their intention was that two crotales of the same pitch should be struck together, resulting in a better sound than when they are struck with hard xylophone mallets, which is the more common technique.

In modern crotales the rim is about 5 mm thick, and the diameter ranges from about 6 cm to 14 cm. They are now used extensively by composers; most often a range of two octaves, c'''–c''''' is required, although Kolberg produces a five-octave set, g–g'''''. Some sets are made with a built in damper pedal, which is a great advantage given the resonance of the crotales. As with the glockenspiel, crotales sound two octaves higher than written.

The term has also been applied to ancient clappers (*see* CROTALA) crotal bells ('crotals') are small closed bells (*see* BELL (i)).

JAMES BLADES/JAMES HOLLAND

Crotch, William (*b* Norwich, 5 July 1775; *d* Taunton, 29 Dec 1847). English composer, organist, theorist and painter. He was an exceptional child prodigy and became one of the most distinguished English musicians of his day.

1. LIFE. Crotch was the youngest son of Michael Crotch, a master carpenter, and his wife Isabella. At the age of about 18 months he began to pick out tunes on a small house organ which his father had built, and soon after his second birthday he had taught himself to play *God Save the King* with the bass. He played to a large company at Norwich in February 1778, and that summer his mother began taking him on a series of tours in which his phenomenal gifts were exploited (fig.1). They went first to Cambridge and other main towns in East Anglia, then to Oxford and London, where on 10 December 1778 Daines Barrington heard him play tunes 'almost throughout with chords'. On 1 January 1779 he played to the king and queen at Buckingham Palace. He could transpose into any key, and name all four notes in a chord by ear. Burney described his abilities in a report to the Royal Society on 18 February 1779. A second visit to London followed in October 1779, when an advertisement announced that 'Mrs. Crotch is arrived in town with her son, the Musical Child, who will perform on the organ every day as usual, from one o'clock to three, at Mrs. Hart's, milliner, Piccadilly'. He then toured the British Isles appearing several times in Scotland. He could play the organ, piano and violin, had already begun to compose, and was also talented in drawing and painting. On a visit to Leicester he played to William Gardiner,



1. William Crotch, aged 3: engraving by James Fittler

who reported that he could read Handel's organ concertos at sight. In 1779 he made the acquaintance of two other infant prodigies, Charles and Samuel Wesley, who established that he could distinguish between mean-tone and natural scales. Samuel Wesley and Crotch remained lifelong friends.

The evidence of Crotch's precocity is incontestable, being based in part on contemporary printed accounts in many sources, including those of such qualified observers as Barrington and Burney. The fact that Crotch's ultimate achievement as a composer hardly lived up to this promise may perhaps be put down to the psychological damage he suffered as a child. Crotch himself later confessed: 'I look back on this part of my life with pain and humiliation . . . I was becoming a spoilt child and in danger of becoming what too many of my musical brethren have become under similar circumstances and unfortunately remained through life'.

From 1786 to 1788 he was at Cambridge, as assistant to Professor Randall. He played the organ for services at King's, Trinity and St Mary the Great. Then he was sent to Oxford and placed in the care of the Rev. A.C. Schomberg, tutor of Magdalen College, who began to prepare him to enter the university and take orders in the church. This plan was dropped when Schomberg's health broke down, and Crotch continued his musical studies. His oratorio *The Captivity of Judah*, based on a text by Schomberg, was prepared under the guidance of his Cambridge teacher Charles Hague, and the aging Dutch composer Pieter Helendal. It was performed at Trinity Hall, Cambridge, on 4 June 1789. In September 1790 Crotch was appointed organist of Christ Church, Oxford, while still only 15 years old. During this period he came much under the influence of John Malchair, leader of the

Oxford Music Club orchestra, who like Crotch was a painter as well as a musician. From 1793 he began deputizing for the professor of music, Philip Hayes, as the conductor of the Music Room concerts, which he continued to direct until 1806. He took the degree of BMus on 5 June 1794, and that of DMus on 21 November 1799. In March 1797 he succeeded Hayes as professor of music and organist of St John's College and the university church of St Mary the Virgin. Although there was no taught course in music at the university, Hayes had often presented 'lectures' which took the form of specially composed odes or oratorios performed in the Music School. Crotch, however, was the first Heather Professor to deliver formal lectures on the history, theory and aesthetics of music. After an inaugural lecture in December 1798, from 1800 to 1805 he gave an annual course of lectures to subscribers in the Music School. In 1805–7 he gave a similar series at the Royal Institution in London, which was one of the first of the new societies to provide regular courses of lectures on music. In 1806–7 he withdrew from Oxford, resigning his organistships, and settled in London; but he retained the professorship until his death, and continued to award degrees and to compose odes for chancellors' installations – the professor's only formal duties in those days.

In London Crotch became well known as a teacher, composer and scholar. His appearances as a soloist were infrequent but remarkable. He sometimes played one of his organ concertos at a benefit concert. On 7 June 1809 he played a programme of his own arrangements of Handel's music for organ and piano to commemorate the 50th anniversary of the composer's death (possibly the first example of a 'one-man' public concert in Europe). He assisted Samuel Wesley and Benjamin Jacob in bringing out the music of J.S. Bach at organ recitals. In April 1812 came the performance of his oratorio *Palestine*, his most conspicuously successful work. It was repeated many times in London and the provinces, though Crotch never printed the score and charged 200 guineas for the loan of the instrumental parts and his own attendance as conductor at each performance.

He conducted the Birmingham Festival in 1808, and frequently directed concerts of the Philharmonic Society in London, of which he had become an associate on its foundation in 1813. His Symphony in F was performed by the society in 1814, and he remained a member in 1814–19 and 1828–32. He was also in considerable demand as a lecturer, and in April 1808 hired the Lower Rooms, Hanover Square, where he delivered a course of 12 public lectures, in June 1809. Between 1812 and 1823 he gave courses annually at the Surrey Institution and during the 1820s at the Royal Institution and London Institution. On the establishment of the Royal Academy of Music in 1822 Crotch was appointed its principal. He himself instructed the pupils in harmony, counterpoint and composition. Sterndale Bennett remembered him with affection:

> An active man, he used to walk from his house in the neighbourhood of Campden Hill to Tenterden Street, entering his classroom with his pockets distended by paint-boxes and sketch-books, and allowing his pupils, to their great delight, to examine any additions he had made on his walk through Kensington Gardens. A musical treat, often enjoyed by his class, was his playing from memory a series of the Choruses of Handel, which he could select with endless variety.

He resigned the principalship on 21 June 1832. In that year, on the institution of the Gresham Prize for church music, Crotch was appointed one of the judges, along with Horsley and Stevens. In 1834 he produced at Oxford a third oratorio, *The Captivity of Judah*, a second setting of the text for which he had first composed the music 45 years before; it was repeated in London in May 1836, but earned little of the critical acclaim accorded to *Palestine*. Crotch's last public appearance was at the Handel Festival in Westminster Abbey, when he played the organ on 28 June 1834. In retirement he devoted himself to sketching, composing and writing on all manner of subjects, especially for the benefit of his young nephews, nieces and grandchildren. He would sometimes visit his son, the Rev. W.R. Crotch, who was master of the grammar school, Taunton; it was during one such visit that he died. He was buried at Bishop's Hull, near Taunton. He left his music and musical copyrights to his son, and the rest of his property (estimated at £18,000) to his wife. After her death most of his library was sold by Puttick & Simpson on 20 February 1873. The 275 lots included a vast range of antiquarian music, some of which had formed the basis of his famous *Specimens*, and a considerable selection of early theory books.

2. Works. Crotch was not a prolific composer and chose to concentrate largely on choral and keyboard genres. His contemporary reputation was founded on his oratorio *Palestine*, the first even moderately successful oratorio composed in England since Handel's day. Handel's music exerted a strong influence on Crotch's own eclectic musical style and also on the formation of the musical aesthetic he expounded in his lectures. His scholarly interest in music of the past often impinged on his own works, which frequently mixed movements in a variety of styles. In the anthem *The Lord is King* a six-bar ground bass underpins the first half of the chorus 'Confounded be all they', and the funeral anthem *The joy of our heart is ceased*, written on the death of the Duke of York in 1824, opens with a direct quotation from the Dead March in Handel's *Saul*. The Third Organ Concerto



2. William Crotch: portrait by John Linnell, watercolour, 1839 (National Portrait Gallery, London)

in B♭ juxtaposes movements in the 'ancient' style of Handel with others in a heterogeneous Classical style. A similar mixture of styles can be heard in *Palestine* and the second *Captivity of Judah*, including some movements, like the chorus 'Let Sinai tell' from the former and 'Open ye the gates' from the latter, which demonstrate just how well informed the composer was about contemporary musical developments. Nevertheless, Crotch's music displays a certain detachment from fashionable trends and above all an avoidance of vulgarity and sentimentality. It is poles apart from the idioms of such younger contemporaries as Field and Bishop, but not unlike that of Samuel Wesley, his senior by nine years.

With the exception of the Third Organ Concerto and several symphonic movements, Crotch's orchestral music rarely reaches the level of his oratorios, yet he was an imaginative orchestrator. His large-scale works frequently make use of expanded brass and woodwind sections with parts for three trombones and clarinets. *The Bells* calls for an array of hand bells which play the chimes of Oxford's various clocks. The witty March and Waltz written for the private concerts of the queen in 1832 reveal an unexpectedly light-hearted side to his character. His symphonies and overtures suggest a familiarity with Haydn's 'London' symphonies which, as an arranger, he made available to a domestic market. His piano music is fluent and inventive. His valuable work as an arranger is often overlooked but included piano arrangements of Mozart's 'Jupiter' symphony, extracts from his operas, and Beethoven's Pastoral Symphony reduced for piano, violin and cello.

His cathedral anthems are mostly early works and display a reverence for the church music of his predecessors; as H.J. Gauntlett complained, they were the result of 'great industry but no genius'. Indeed, the two pieces by Crotch that maintained their popularity longest in cathedral choirs were not written as anthems at all: 'Lo! star-led chiefs' started life as a solo quartet in *Palestine*, while *Methinks I hear the full celestial choir* was published as a glee. Although the subdramatic, evangelical grandeur of the oratorio seems to have suited his gifts best, after the second *Captivity of Judah* he never again attempted anything on such a large scale. His horizons contracted to the point where he spent much of his creative energy on Anglican chants. He composed single chants, double chants, canonic chants, retrograde chants; he published fugues based on chants; he made the composition of chants an important part of his teaching at the RAM, and in 1842 he published his *Rules for Chanting the Psalms*. It is not, perhaps, wholly ironic that several of his Anglican chants are the only pieces composed by him that remain in regular use.

Crotch was highly influential as a lecturer and writer on musical subjects. His *Elements of Musical Composition*, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing. Far more important were his lectures, delivered first at Oxford and then, in revised forms, at the Royal Institution and elsewhere in London, and ultimately excerpted in *The Substance of Several Courses of Lectures* (1831). In these lectures Crotch offered a historical survey of music, firmly grounded on an aesthetic theory. His avowed aim was to improve the taste of lovers of music by enabling them to appreciate the merits of any composition through a consideration of the comparative value of the style adopted by the composer. He believed in a close union of the arts and in his lecture on 'Design' (1802) told his audience: 'Let the student examine a fine composition in the same way he would contemplate the beauties of a picture'. To this end Crotch adopted from Sir Joshua Reynolds the stylistic categories (ranked in descending order of greatness) of the sublime, the beautiful, and the ornamental (the last replacing Reynold's 'picturesque'), into which, regardless of age or nationality, all music, like the visual arts, could be fitted. The value of each style was proportional to the 'mental labour employed in their formation and the mental capacities required for the comprehension and enjoyment of them'. Crotch urged a rediscovery of the sublime style through the revival and imitation of ancient music – a goal that obviously paralleled that of the Gothic revival in architecture. He attempted to put it into practice himself, first by exhaustive collection and study of old music, second by presenting examples for revival in performance, and third by imitating it in composition. His concept of the 'three styles' was often quoted and referred to by later writers, and, more significantly, was also attacked and ridiculed. Burney was an early critic, and in 1836 Henry Gauntlett took issue with Crotch's doctrine of a special church style (the 'sublime') in imitation of ancient music. Despite his veneration of the past, and of Handel in particular, Crotch introduced his audiences to a wide range of music from all ages and did much to stimulate interest in unfamiliar works by Haydn and Mozart; his pioneering lectures on Mozart's operas (1817–21) are of particular importance. His three-volume anthology of *Specimens of Various Styles of Music referred to in a Course of Lectures* is encyclopaedic in scope and surprisingly forward looking in its aim to combine academic example with practical purpose. He not only hoped to broaden the taste of the public, but also to offer 'a *practical* History of the progress of the Science' and 'to the Student in Composition a great variety of matter for his study and imitation'. So influential were the *Specimens* that Grove in 1883 thought it worth while to list their contents in his *Dictionary*; Bumpus in 1908 still thought them 'useful'. Crotch was also an important force in the revival of early English church music. He published a selection of early psalm tunes, together with Tallis's Litany and *Veni Creator*, in 1803. Several churches and colleges at Oxford began to revive these tunes and some of the Elizabethan and Jacobean cathedral music, and they were well established there by the time the more general revival got under way in the 1830s. Rainbow has shown that Crotch's lectures had a decisive influence on Thomas Helmore and other musical leaders of the Tractarian movement. In old age Crotch seems to have become unnecessarily dogmatic about what was proper in church music. He condemned S.S. Wesley's *The wilderness* when it was submitted for the Gresham Prize in 1833, and the same composer's *O Lord thou art my God*, his exercise for the Oxford DMus in 1839. He actually wrote to Maria Hackett on 4 March 1833: 'The introduction of novelty, variety, contrast, expression, originality etc., is the very cause of the decay so long apparent in our church music'. If this were so, then Crotch himself would have been one of the prime culprits, for his own music is distinguished by all these qualities.

The extraordinary range and depth of Crotch's mental activity can be judged from his voluminous writings on

many subjects besides music. The *Monthly Magazine* of 1800 carried his observations on the shape of the earth, speculations about the atmosphere of the moon, as well as advocating the use of a pendulum as a metronome (15 years before Maelzel discovered Winkel's system). In 1842 he wrote *A Treatise on Perspective* and as an artist is regarded as a distinguished member of an 'Oxford school' of landscape painting that in some respects anticipated Constable, who was a close acquaintance. A collection of 'Six Etchings by W. Crotch from Sketches by Mr [Hugh] O'Neill, of the Ruins of the late Fire at Christ Church, Oxford' was published at Oxford in 1809. Some 1200 of Crotch's paintings and drawings are in the Norfolk and Norwich Record Office, along with his plays and writings on architecture, art, astronomy, electricity, fortification, geography, geometry, grammar, gunnery, history, optics, physics, pyrotechnics and other subjects. Bumpus also records that he wrote a complete commentary on the Old and New Testaments and the Book of Psalms. The iconography of Crotch is extensive, and includes, as well as a number of representations of the child prodigy, portraits of various stages of his life (see figs.1 and 2). Crotch's 13 volumes of letters (1801–45) and memoirs as well as A.H. Mann's exhaustive researches can be studied at the Norfolk and Norwich Record Office.

WORKS

LARGE VOCAL

The Captivity of Judah (orat, A.C. Schomberg and J. Owen), 1786–9, Cambridge, 4 June 1789, *GB-Lbl*
Chorus to Humanity (from W. Mason: Elfrida), 1790–91, *Lbl*
Messiah, A Sacred Eclogue (cant., Pope), *Lbl*
Ode to Fancy (J. Warton), 1799, Oxford, 21 Nov 1799 (London, 1800), *Ob*
Ode for the installation of Lord Grenville as Chancellor of the University of Oxford, 1810, *Ouf*
Palestine (orat, R. Heber), 1805–11, London, 21 April 1812, *Lbl*, *Ob*; vs (London, 1814, 2/1839)
The Captivity of Judah, orat, 1812–28, Oxford, 10 June 1834, *Lbl*, *NWr* 11260
Spirit of the golden lyre (ode, J. Conybeare), on the King's accession, May 1820, *Lbl*
When these are days of old (ode, J. Keble), for the installation of the Duke of Wellington as Chancellor of the University of Oxford, Oxford, 10 June 1834, *Lbl*; 3 airs (Oxford, 1834)
The Bells, ode, 1836, *NWr* 11275

SACRED VOCAL

Ten Anthems in Score (Cambridge, 1798): Be merciful unto me [excerpt, Comfort O Lord the soul of thy servant, 1794, *Och*, pubd separately]; Blessed is he whose unrighteousness is forgiven; God is our hope (2nd version); How dear are thy counsels, 1796, *Och*; My God, my God, look upon me; O Lord God of hosts; Rejoice in the Lord [excerpt, Behold thy king cometh, pubd separately]; Sing we merrily, 1794, *Och*; The Lord, even the most mighty God, hath spoken; Who is like unto thee
2 anthems in An Original Collection of Sacred Music, ed. A. Pettet (London, 1825): O Lord, from whom all good things do come; Weep not for me
Holy, holy, holy, Lord God Almighty (R. Heber), 1827 (London, 1859); O come hither and hearken (London, *c*1838); The Lord is King, vv, orch, 1838 (London, 1843)
10 anthems, 1796–1803, *GB-Ob*; God is our hope (1st version), *Lbl*; I will cry unto God, 1796, *Och*; Lo, cherub bands, *Ob*; O give thanks, vv, orch, *Lbl*; The joy of our heart is ceased, vv, orch [for the funeral of the Duke of York], *NWr* 11270
Gloria Patri (canon 2 in 1), in *Harmonicon*, ix (1831); Chants in Crotch, ed., A Collection of . . . Chants (London, 1842); 9 hymn tunes in C.D. Hackett, The National Psalmist (London, 1842); Kyrie, F, in R. Fawcett, Lyra Ecclesiastica (London, 1844); Chants, *NWr* 5288, 11234; TeD, B♭, 1790, *Lbl*

SECULAR VOCAL

9 glees, pubd singly, incl. Methinks I hear the full celestial choir (London, 1800)
20 glees; 32 rounds; 33 canons; 6 madrigals (motets): all in *Ob*
Songs: Liberty (London, *c*1785); Sycamore Vale, 1787; The rose had been wash'd (London, *c*1790)

ORCHESTRAL

Concerto, hpd/pf, orch (London, 1784)
3 Concertos, org, orch F, A, B♭ (London, *c*1805)
Ovs.: A, 1795; G, 1815; both in *Lbl*
Sinfonia, E♭, 1808, rev. 1817, *Lbl*; Sinfonia, F, 1814, *Lbl*
March and Waltz (London, 1832); arr. pf duet (London, 1833), ed. in LPS, xix (1986)

KEYBOARD AND CHAMBER

2 Sonatas, pf/hpd, vn (London, *c*1786)
Quartet, str, 1788, rev. 1790, *Lbl*
3 Sonatas, pf/hpd (London, 1793); no.3 ed. in LPS, vii (1985)
Sonata, G, pf, 1795, *Lbl*
Milton Oysters, with Variations, pf (London, *c*1795)
[3] Original airs . . . by John and William Crotch, pf (London, *c*1804–5)
Fugue on a Subject of T. Muffat's, org/pf (London, 1806)
Prelude and Air, pf (London, 1807, 2/1812); ed. LPS, vii (1985)
Sonata, E♭, pf (London, 1808)
30 Rounds, pf (London, 1813)
Preludes, pf (London, 1822)
Fantasia, pf (London, before 1824)
3 Divertimentos, pf (London, *c*1825)
Introduction and Fugue, pf/org (London, *c*1825)
Fugue on a subject of 3 notes, org/pf (London, *c*1825)
[12] Fugues, the Subjects taken from Chants, org/pf (London, 1835–7)
Juvenilia, sketches etc., *NWr*

EDITIONS AND ARRANGEMENTS

Tallis's Litany . . . a Collection of Old Psalm Tunes . . . Tallis's 'Come, Holy Ghost' (London, 1803, 2/1807)
Specimens of Various Styles of Music, 3 vols. (London, *c*1808–*c*1815, 3/*c*1845)
Psalm Tunes Selected for the Use of Cathedrals and Parish Churches (London, 1836)
Chappell's Collection of National English Airs (London, 1838–40) [collab. others]
A Collection of 72 Original Single and Double Chants (London, 1842)
G.F. Handel: Anthems for the Coronation of King George II, The Works of Handel [Handel Society], i (London, 1843)
Arrangements of Handel's oratorios, and symphonies, concertos and quartets by Haydn, Mozart, and Beethoven etc., pf solo/duet (London, *c*1800–45)
'Old Hundredth' psalm tune arr. orch, MS Croydon, Royal School of Church Music

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only those on music

'Remarks on the Terms at Present Used in Music, for Regulating Time', *Monthly Magazine*, viii (1799–1800), 941
Elements of Musical Composition Comprehending the Rules of Thorough Bass and the Theory of Tuning (London, 1812, rev. 3/1856 by T. Pickering)
Preface to *Preludes for the Piano Forte* (London, 1822), 1–24
Practical Thorough Bass (London, *c*1825)
Questions for the Examination of Pupils (London, 1830)
Rules for Chanting the Psalms of the Day (London, 1842)
Lectures on the History of Music (MS, *NWr* 11063–7, 11228–33; written 1798–1832); excerpts as *Substance of Several Courses of Lectures* (London, 1831); extracts ed. in P. le Huray and J. Day, *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge, 1981), 427–42
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NICHOLAS TEMPERLEY, SIMON HEIGHES

Crotchet (Fr. *noire*; Ger. *Viertel-Note*; It. *nera, croma*; Lat. *semiminima*; Sp. *negra*). In Western notation the note that is half the value of a minim and twice that of a quaver. In American usage it is called a quarter-note. It is the equivalent of the old semiminim (Lat. *semiminima*), first found in 14th-century music. The semiminim took the form of a minim with a crook, or else a coloured minim (red in black notation, black in the more recent void notation). The crotchet is still in regular use, although in common with other notes it now has a round note head. Many 20th-century composers adopted the crotchet as a convenient value for the standard pulse, and it is found as the denominator in the most frequently used time signatures (3/4, 4/4 etc.). Its various forms and the crotchet rest are shown in ex.1*a–e*; the semiminim rest is shown in ex.1*f*

Ex.1

(a) (b) (c) (d) (e) or (f)

See also NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Crotte, Nicolas de la. *See* LA GROTTE, NICOLAS DE.

Crotti, Archangelo (*fl* Ferrara, 1608). Italian composer. There is no evidence for Eitner's surmise that he was identical with FRANCESCO CROATTI. He was living as a monk at Ferrara when he published *Il primo libro de' concerti ecclesiastici a 1, a 2, a 3, a 4, & a 5, parte con voci sole, et parte con voci et istrumenti* (Venice, 1608). This volume is one of the earliest to include solo and duet motets in the new concertato manner of Viadana. The pieces were written for modest resources; the vocal parts are rarely difficult, using only the easier kinds of ornament found in 16th-century instruction books. Six compositions require instruments, which are always specified (one or two cornetts or violins and one to three trombones), though often ad lib. While the concerto *Ave Maria coelorum* (two voices and two trombones) employs the polychoral principle on a small scale (one voice and one trombone), the three motets for one voice and two instruments are clearly conceived as vocal works with the instruments added afterwards. The active participation of the basso continuo, which is linked in some way to the voice part, reveals a rather conservative use of monody; the trombone is limited to doubling the continuo, while the cornett alternates parallel motion with the bass (and more rarely with the voice) with freer writing, as though it were a second vocal part, though it rarely has any real autonomy. Of historical significance is the concerto *Sancta Maria*, an instrumental sonata (although the term 'sonata' does not appear in the print) for two cornetts or violins and trombone, above which the soprano intones the text of the litany 'Sancta Maria, ora pro nobis' eight times, always on the same notes and always preceded by two semibreve rests. The piece concludes with a repeat of 'ora pro nobis' on the same notes as before. A precursor of Monteverdi's *Sonata sopra Sancta Maria*, this work also has a schematic structure, but with more interesting instrumental writing, which makes free use of the characteristics of the canzone and the instrumental fantasia, well known in Ferrara above all from the works of Luzzasco Luzzaschi. The structure of the motet *Pater peccavi* is different, for here the instrumental style drives the voice, which fits in with the concise structure and style of writing.

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DENIS ARNOLD/RODOBALDO TIBALDI

Crotti, Francesco. *See* CROATTI, FRANCESCO.

Croubelis, Simoni dall [Simoni, D.; Simono, D.] (*b* ?1726; *d* ?Copenhagen, ?1790). Dutch composer, active in Denmark. Before settling in Copenhagen in the early 1780s he appears to have worked in Amsterdam, where a few arrangements of vocal music (some as flute duets) were published. The earliest reference to his presence in Denmark is the signature 'a Coppenhage le 16 may 1785' on one of his manuscripts. He was 60 years old at the time of the official census on 1 July 1787. Annotations on the music manuscripts and on two handwritten catalogues

of the Copenhagen court music archives suggest that he had important connections with members of the nobility. Among these was W.H.R.R. Giedde, an amateur flautist and prominent music collector, through whose widow the collection of Croubelis's music passed to the court and then to the Royal Library. 97 compositions, mostly instrumental, survive in manuscript (most of them presumably autograph). Their style is typical of that of the mid-18th century.

WORKS

8 concs., 5 for fl, orch, 3 for orch (no solo), incl. Concert danois villagois, ou Divertissement des dames; 8 syms., incl. 1 'dans le gout asiatique', ed. in The Symphony 1720–1840, ser. F, vi (New York, 1983) and 'Simphonie chinoise'; 6 syms. concertantes, 1 ed. in The Symphony 1720–1840, ser. F, vi (New York, 1983); 2 sextets; 4 qnts; 19 str qts; 11 trios; sonatas, duets, fl; arias, v, insts: all in *DK-Kk*

Arrs.: De CL psalmen Davids, benevens veele andere stigtelyke lofgedigten, vn/fl/ob (Amsterdam, 1763); Nieuwe geestelyke rymstoffen van verschiedene liefhebbers, v/vn/fl/ob/hpd (Amsterdam, n.d) [with W. Vermooten]; Airs choisies de plusieurs opéras français, 2 fl (Amsterdam, n.d.); Recueil nouveau d'airs, menuets, contredanses, gavottes & gigues, de différens autheurs, italiens, françois & anglois, 2 fl/vn (Amsterdam, n.d.)

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NIELS KRABBE

Crouch, Andrae (Edward) (*b* Los Angeles, 1 July 1942). American gospel singer, pianist and composer. As a child he served as a church pianist. After two years of study at Valley Junior College he withdrew to organize a gospel group, the Cogics (an acronym for the Church of God in Christ). This group, which included his twin sister Sandra, disbanded when their pianist Billy Preston took up a career in secular music, and in the late 1960s Crouch organized another group, the Disciples. Crouch's performance style is varied: some songs are typical of the traditional gospel style (*Soon and Very Soon*, 1976); fast songs are often executed with the driving beat of secular soul music, often to the accompaniment of a synthesizer, with the Disciples providing a slick backing in the manner of a pop group (*I will keep you in perfect peace*, 1976); gospel ballads are delivered in a crooning style associated with secular music (*Tell them*, 1975). His recordings thus appeal to a multi-racial secular as well as a religious audience (he has won a large number of Grammy awards), and he has had more financial success than any other black American gospel singer. He has appeared throughout the USA as well as in Europe and East Asia, and is regarded as one of the leaders of contemporary gospel music. Crouch has written more than 300 gospel songs, many of which, such as *Through It All* (1971) and *Take me back* (1977), have become standards.

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HORACE CLARENCE BOYER

Crouch [née Phillips], **Anna Maria** (*b* London, 20 April 1763; *d* Brighton, 2 Oct 1805). English soprano and actress. She was articled to Thomas Linley and made her début as Mandane in *Artaxerxes* on 11 November 1780. The next season her singing of Purcell's 'Fairest isle' in *King Arthur* was encored, and her loveliness and gentle demeanour meant that she was particularly admired in roles such as Miranda in *The Tempest* and Angelica in the new opera *The Fair American*. She sang and acted at Drury Lane with summer seasons in Ireland and the provinces until her retirement in 1801, although her later career was dogged by ill-health. Two years after her marriage in 1785 she met the tenor Michael Kelly and they were living together long before the legal separation from her husband in 1791. They appeared together in stage works, oratorios and concerts, and moved in brilliant social and artistic circles. Storace created leading roles for her, notably Lady Elinor in *The Haunted Tower* (1789), Catherine in *The Siege of Belgrade* (1791) and the title role in *Lodoiska* (1794). Her singing of 'When pensive I thought of my love' as the heroine in Kelly's *Bluebeard* (1798) was particularly remembered. All accounts of her agree with Sainsbury's *Dictionary* which recorded that she had a 'remarkably sweet voice and a naive affecting style of singing' together with 'extraordinary personal charms'.

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OLIVE BALDWIN, THELMA WILSON

Crouch, Frederick Nicholls (*b* London, 31 July 1808; *d* Portland, ME, 18 Aug 1896). English cellist, singer and composer. He studied music with his father Frederick William Crouch (*c*1783–1844, author of a *Complete Treatise on the Violoncello*, 1826) and his grandfather William Crouch, organist of Old Street Church, London. He played in the orchestra of the Royal Coburg Theatre at the age of nine. He entered the RAM in 1831 but left in June the next year; during that time he was cellist in the King's Theatre and other orchestras, including Queen Adelaide's private band. After 1832 he moved to Plymouth, where he worked as a professional singer and a travelling salesman. His famous song *Kathleen Mavourneen* was composed between about 1835 and 1838. He gave lectures on the songs and legends of Ireland, became supervisor at D'Almaine & Co. music publishers, and is thought to have contributed to advances in zincography, an engraving process. In 1849 he went to New York as a cellist, probably to escape his creditors in the wake of a lawsuit (he was twice declared bankrupt, and before leaving England had contracted the first of four bigamous marriages). In the USA he undertook several, mostly unsuccessful, musical enterprises – conducting, singing and teaching in Boston, Portland, Philadelphia, Washington and Richmond. He served as a trumpeter in the Confederate Army during the civil war, and then settled as a singing teacher in Baltimore. In 1881 he was working as a varnisher in a factory there; a testimonial concert was given in Baltimore in 1883.

Besides the song that made his name famous, and hundreds of others, Crouch wrote two operas, *Sir Roger de Coverley* and *The Fifth of November, 1670*, an *Othello Travestie* (Philadelphia, 1856) and a monody (now in *US-CA*). Some of his manuscripts are in the New York Public Library. One of his 18 known children, Emma Elizabeth (1842–86), was the famous Parisian courtesan 'Cora Pearl'.

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BRUCE CARR

Crowd. *See* CRWTH. *See* WALES, §II, 1.

Crowson, Lamar (*b* Tampa, FL, 27 May 1926; *d* Johannesburg, 25 Aug 1998). American pianist. He studied at Reed College in Portland, Oregon, and subsequently (1948–50) the piano at the RCM in London with Arthur Benjamin. In 1952 he was named laureate in the Queen Elisabeth Competition in Brussels. He was appointed to the staff of the RCM in 1957. From 1965 to 1968 he was a senior lecturer at the University of Cape Town and from 1969 to 1971 professor at the RCM. He returned to the University of Cape Town in 1972, where he was a senior lecturer and later (1980) a professor, receiving an honorary doctorate in 1996.

Although Crowson's first success was as a soloist, it was as a chamber musician that he soon made his name. For many years he was the pianist for the Melos Ensemble. He worked with performers such as Jacqueline du Pré, Itzhak Perlman, Ruggiero Ricci, Janet Baker and Gervase de Peyer, and took part in the European premières of Poulenc's Sonata for clarinet and piano and Copland's *Fantasy*.

JAMES MAY

Croza, Giovanni Francesco. *See* CROSA, GIOVANNI FRANCESCO.

Crozier, Catharine (*b* Hobart, OK, 18 Jan 1914). American organist. She graduated from the Eastman School of Music in Rochester in 1936, and made her professional début in Washington, DC, in 1941 at a national convention of the American Guild of Organists. She had joined the organ faculty at the Eastman School in 1938 and became head of the department in 1953. From 1955 to 1969 she was organ professor at Rollins College, Winter Park, Florida. Her own teachers included Joseph Bonnet, Yella Pessl (harpsichord) and Harold Gleason, the American musicologist whom she later married. With him she gave innumerable masterclasses at many institutions. Her concert career took her to most European countries. In 1962 she joined E. Power Biggs and Virgil Fox in inaugurating the organ at Philharmonic Hall, New York. Her memorized repertory was immense and historically inclusive although she specialized in contemporary music.

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VERNON GOTWALS

Crozier, Eric (*b* London, 14 Nov 1914; *d* Granville, France, 7 Sept 1994). English librettist and director. His literary gifts, sensitivity to words and musical acumen made him an outstanding librettist, particularly in his collaboration with Britten. He studied at the Royal Academy of Dramatic Art for two years and in 1934 won a scholarship to the British Institute in Paris, where he encountered La Compagnie des Quinzes, a group of young players founded by Jacques Copeau 'with the declared aim of bringing back truth, beauty and poetry to the French stage'. Upon his return to England, he became one of the first drama producers for BBC Television. Following the outbreak of World War II he worked first with Tyrone Guthrie at the Old Vic (based in Burnley) and then with Sadler's Wells. His first production for the company, *The Bartered Bride* (1943), was followed in 1945 by *Peter Grimes*. After dissension arose within the organization he left and co-founded the English Opera Group (1947) and the Aldeburgh Festival (1948) with Britten and John Piper.

Crozier based his first libretto, *Albert Herring* (1947), on Maupassant's short story *Le rosier de Madame Husson*. Its great success – despite the hostility of many critics and the lofty disapproval of John Christie of Glyndebourne – led to *Let's Make an Opera* (1948), which was subsequently pared down to its central story *The Little Sweep*. *Billy Budd* (1951), based on the novel by Herman Melville, was the product of a collaboration with E.M. Forster. Crozier also wrote the libretto for Lennox Berkeley's *Ruth* (1956) and directed the premières of *Peter Grimes* (1945, London; 1946, Tanglewood) and *The Rape of Lucretia* (1946, Glyndebourne). His opera translations include *The Bartered Bride*, *Otello*, *Falstaff* and *La traviata* (all with Joan Cross), *Idomeneo*, *Salome* and *Die Frau ohne Schatten*. He was a tutor at the Britten-Pears School for Advanced Musical Studies at Snape Maltings, with his wife, Nancy Evans, who succeeded Peter Pears as director. Both were appointed OBE in 1991. Crozier also wrote books for children and was an accomplished broadcaster.

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J.M. THOMSON

Crozier, Nancy. *See* EVANS, NANCY.

Cruft, Adrian (Francis) (*b* Mitcham, 10 Feb 1921; *d* Hill Head, Hants., 20 Feb 1987). English composer. He was educated at Westminster Abbey Choir School (where he became head chorister) and Westminster School, and went to the RCM (1938–40 and 1946–7, the intervening years being spent on war service). At the RCM he held the Boult conducting scholarship, studied composition with Jacob and Rubbra, and double bass with his father, Eugene. From 1947 he played with all the major London orchestras, finally giving up bass playing in 1969. He was

for some years an active member of the Composers' Guild, becoming chairman in 1966, and was largely concerned in the setting up of the British Music Information Centre at the guild's London headquarters in 1967. His music is diatonic, firmly based in tradition and generally straightforward in idiom. His church music benefits from inside knowledge of the performing context, and his wide experience of other fields of practical music-making preserves it from the parochialism which so often threatens the specialist composer of church music. His works include four cantatas, settings of the canticles and many anthems and carols, works for orchestra, chamber music and music for children and amateurs.

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(*selective list*)

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Orch: Partita, op.7, small orch, 1951; Interlude, op.8, str, 1951; Actaeon, ov., op.9, 1951; Concertino, op.21, cl, str, 1955; Concertante, op.25, fl, ob, str, 1957; Divertissement, op.28, 1958; Tamburlaine, ov., op.38, 1962; Prospero's Island, ov., op.39, 1962; Divertimento, op.43, str, 1963; Elegy, op.52, hn, str, 1967

Band: Essay on a Phrase, op.85, brass band, 1979; Threnody and Toccata, op.86, brass band, 1981; The Duke of Cambridge Suite, op.88, sym. band, 1982; 3 Variations, op.90, brass band, 1985

Choral: All that Began with God (J.A. Symonds), motet, op.16, SATB, str, 1953; A Passiontide Carol, op.26, A, SATB, str, perc, 1957; An Hymne of Heavenly Love, op.53 (E. Spenser), Bar, boys' chorus, SATB, str, hp, perc, org, 1967; Alma Redemptoris mater (cant.), op.54, A, B, SATB, fl, ob, vn, vc, org, 1967; Bemerton Cant. (J. Norris), op.59, Mez, SATB, str, hp, perc, org, 1969; Lutheran Mass, op.64, SSAATTBB, 1970; Come, Holy Dove, op.66, Bar, SATB, str/org, 1970; Rex tragicus (R. Herrick), op.71, T, SATB, str, hp, perc, org, 1972; anthems, partsongs

Solo vocal: 2 Canadian Poems (L. Roberts), op.46, medium v, str qt/str/pf, 1970; Songs of Good Counsel (15th century), op.73, Mez, pf, 1973; Into God's Kingdom (various texts), op.80, Bar, pf, 1975

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H. Sills: 'The Church Music of Adrian Cruft', *The Diapason*, lxxxii/2 (1991), 10–11
R. Swanston: 'The Music of Adrian Cruft', *MT*, cxxxii (1991), 119–23

HUGO COLE/JOHN CRUFT

Cruft, Eugene (John) (*b* London, 8 June 1887; *d* London, 4 June 1976). English double bass player. He was principal of his section in the BBC SO from its foundation in 1929 until 1949, a position he held with distinction, then of the Royal Opera House Orchestra, 1949–52. Later he was director and principal of the Pro Arte Orchestra and performed with prominent London ensembles. His keen and energetic manner of performance made him a striking personality.

Cruft's influence as a teacher was widespread, at the RCM, and with the National Youth Orchestra from 1952 until shortly before his death. His methods were sometimes unconventional – he advocated the use of a matchbox to keep the first and second fingers of the left hand apart, and of a piece of string to keep the third and fourth together – but at a time when advanced double bass tuition was in its infancy his teaching did a great deal to raise standards. He published *The Eugene Cruft School of Double-Bass Playing* (London, 1966). He put his knowledge of music and the orchestral world to good use in lectures, articles and administration; he was Honorary Treasurer of the Royal Society of Musicians, 1946–76, and was the orchestral organizing secretary for the coronations of George VI and Elizabeth II. He was made an OBE in 1957.

WATSON FORBES/RODNEY SLATFORD

Crüger, Johannes (*b* Gross-Breesen, nr Guben, Lower Lusatia, 9 April 1598; *d* Berlin, 23 Feb 1662). German composer and theorist. His singular contribution to 17th-century German music lay in his revitalizing of the Protestant chorale. He was also influential as a theorist.

1. Life. Until he was 15 Crüger was educated at schools at Guben and then began a period of extensive travelling. He studied with Paul Homberger (who may have been a pupil of Giovanni Gabrieli) in Regensburg in 1614. The following year he visited both Austria and Hungary, including a brief stay in Pressburg (now Bratislava). Before arriving in Berlin at the end of the year he travelled through Moravia, Bohemia and Saxony. In Berlin he became a tutor to the family of Christoph von Blumenthal, a captain of the royal guard of the Elector of Brandenburg. In October 1602 he entered the University of Wittenberg as a theology student. Nothing further is known about his musical education, but from 1619 he published music in Berlin. In some way he successfully established his reputation as a musician and teacher there, and on 23 June 1622 he was called back there to become Kantor at the Nikolaikirche (the city's most important parish church) as well as teacher at the Grauen Kloster Gymnasium. He retained his position as Kantor until his death 40 years later.

2. Works. Crüger compiled, arranged and contributed new melodies to several major chorale collections, including *Praxis pietatis melica*, his most important achievement and the most influential chorale publication of the 17th century. His first collection, *Newes vollkömliches Gesangbuch, Augspurgischer Confession*, appeared in 1640. It includes 240 chorale texts and 137 melodies, of which 18 are by him. It is the first publication to arrange chorales as melodies with a figured bass accompaniment rather than as settings for several voices. Not only does this arrangement emphasize the importance of the organ in the accompaniment of chorales in Berlin churches, but the simplicity of the accompaniment as well as of the melodic rhythm indicates the extent to which Crüger aimed to make these arrangements practical for singing in the home during private worship. This collection was apparently the first edition of the *Praxis pietatis melica*, extant first in an edition of 1647 and republished more than 40 times until well into the 18th century (printings of various Berlin editions also appeared in other European cities). In the edition of 1647, in which the chorales again have a figured bass accompaniment, 15 texts by Paul Gerhardt appear for the first time with melodies by Crüger. Gerhardt, perhaps the most renowned poet of German chorales, became a close friend of Crüger's in 1657 when he became deacon at the Nikolaikirche, and the two collaborated after this. From edition to edition *Praxis pietatis melica* changed and expanded in size, although by the end of the century Crüger's name as a composer of chorales had vanished from its pages; as early as the tenth edition of 1661, which contains 550 chorales, only two melodies can still be attributed to Crüger.

In 1649 Crüger published the *Praxis pietatis melica* in an arrangement for four voices, two instrumental parts (violins or trumpets) and thoroughbass entitled *Geistliche Kirchen-Melodeien*. The instrumental parts, which are optional, usually lie above the vocal melody and are generally florid: they produce something like chorale arias. Crüger claimed to be the first to add instrumental parts to chorale melodies, although precedents existed for such a combination of voices and instruments in the sacred symphonies of Venetian composers in the first decades of the 17th century. A similar arrangement for voices and optional instrumental parts appears in Crüger's next chorale publication, the *Psalmodia sacra*. The first part (1658) consists of the 150 psalms in the translation by Ambrosius Lobwasser arranged for four-part chorus, three instrumental parts and thoroughbass. Part ii (dated 1657 [sic]) includes 173 sacred songs and psalms, of which 105 have instrumental accompaniments, mostly in two additional parts.

Some 71 melodies by Crüger appear in these several publications, only a few of which have remained in modern Protestant hymnals. The following are specially noteworthy: *Herzliebster Jesu, was hast du verbrochen* (words by Johann Heerman), *Jesu, meine Freude* (Johann Franck) and *Schmücke dich, o liebe Seele* (Johann Franck) and his adaptations of Johann Schop's melody *O Ewigkeit, du Donnerwort* and Michael Franck's *Ach wie flüchtig, ach wie nichtig*.

Crüger wrote several theoretical works, all of which have the character of instruction manuals. In 1625 appeared two brief manuals: *Praecepta musicae practica* and *Kurtzer und verstendtlicher Unterricht*, which were expanded and adapted as *Quaestiones musicae practicae* (1650), a work that in turn became the basis for his final treatise, *Musicae practicae ... Der rechte Weg zur Singekunst* (1660). In between came his best-known treatise, *Synopsis musica* (1630). These volumes contain little that is original; Crüger drew most of the ideas as well as many of the music examples from authors such as Johannes Lippius, C.T. Walliser, Sethus Calvisius, J.A. Herbst and Michael Praetorius. The section of examples illustrating fugue in *Synopsis musica* originates in Sweelinck's rules of counterpoint (see M. Seiffert: 'J.P. Sweelinck und seine direkten Schüler', *VMw*, vii, 1891, p.180). However, in drawing together many of the most important new theoretical ideas of the 17th century and especially in the emphasis that he placed on the harmonic primacy of music, Crüger gave his treatises an independent validity that influenced many subsequent music theorists. He defined music as 'the science of artfully and judiciously combining and inflecting harmonic intervals, which make a *concentus* of diverse sounds, especially for the purpose of moving man to the glory of God' (*Synopsis musica*, caput I). Although the concept comes from Lippius, Crüger was the first to introduce the idea into an instruction manual meant for music students.

In *Der rechte Weg zur Singekunst*, as in his other works, Crüger instructed the reader in the rudiments of singing. In the first five chapters he discussed the principles of notation, solmization, intervals and proportions. Chapter 6, however, is the most frequently cited. Entitled 'Diminutionibus notularum' and enlarging upon a similar chapter in the 1654 edition of *Synopsis musica*, Crüger borrowed heavily from Herbst's *Musicae practica* (1642) and Praetorius's *Syntagma musicum*, iii (1619), both of which devote considerable space to the art of singing in the Italian manner. Crüger gave lengthy music examples of vocal diminution figures and ornamentation: *accento*, *tremolo*, *gruppo*, *tirata*, *trillo passaggio*. He suggested, however, that these forms of Italian vocal embellishment belonged more appropriately to music sung at royal musical establishments and for the most part were not included in the education of schoolchildren. This would seem to indicate that although the Italian manner of singing was the rule in aristocratic circles in mid-17th-century Germany, it had not strongly affected the traditional church music practices of Berlin, where Crüger's influence remained paramount for 40 years.

WORKS

CHORALE COLLECTIONS

Newes vollkömliches Gesangbuch, Augspurgischer Confession, . . . in welchem nicht allein vornemlich des Herrn Lutheri, und anderer gelehrten Leute, Geist- und Trostreiche Lieder, so bishero in Christl. Kirchen bräuchlich gewesen: sondern auch viel schöne newe Trostgesänge, insonderheit des vornehmen Theol. und Poeten Herrn Johan Heermanns, zu finden, mit aussenlassung hingegen der unnötigen und ungebräuchlichen Lieder, 4vv, bc (org) (Berlin, 1640)

Praxis pietatis melica. Das ist: Übung der Gottseligkeit in Christlichen und trostreichen Gesängen, Herrn D. Martini Lutheri fürnehmlich, wie auch anderer vornehmer und gelehrter Leute ordentlich zusammengebracht, 4vv, bc (org) (Berlin, 2/1647 [the preface suggests that the previously cited chorale collection is the first edn]); see *ZahnM* for details of numerous later edns

Geistliche Kirchen-Melodeien über die von Herrn D. Luthero sel. und andern vornehmen und gelehrten Leuten aufgesetzte geist- und trostreiche Gesänge und Psalmen, 4vv, 2 vn/cornetts, bc (org) (Leipzig, 1649) [arr. of Praxis pietatis melica]

D.M. Luthers und anderer vornehmen geistreichen und gelehrten Männer geistliche Lieder und Psalmen, ed. C. Runge (Berlin, 1653); although Crüger was not the editor, many of his important chorales were published in this collection for the first time

Psalmodia sacra, das ist: Des Königes und Propheten Davids geistreiche Psalmen, durch Ambrosium Lobwasser, D. aus dem Frantzösischen, nach ihren gebräuchlichen schönen Melodien, in deutsche Reim-Art versetzet, 4vv, 3 insts, bc (Berlin, 1658)

D.M. Luthers wie auch anderer gottseligen und christlichen Leute geistliche Lieder und Psalmen, 4vv, 3 insts, bc (Berlin, 1657 [sic]) [pt.ii of Psalmodia sacra]

Hymni selecti in gratiam studiosae inventutis Gymnasii berolinensis (Berlin, 1680) [according to *EitnerQ*]

OTHER MUSCIAL WORKS

Concentus musicus zu hochzeitlichen Ehren dem Ehrenwerten . . . Herrn Caspar Goltzen und seiner vielgeliebten Braut Magdalen Mauriti, 8vv (Berlin, 1619)

Achtstimmig Hochzeitsgesang aus dem IV. Capitel des hohen Liedes Salomonis zu Ehren . . . dem Ehrenwerten . . . Herrn Johanni Kallen, Buchhändler . . . in Berlin und seiner vielgeliebten . . . Braut Margareten Krausen (Berlin, 1620)

Meditationum musicarum paradisus primus, oder Erstes musicalisches Lustgärtlein, 3, 4vv (Berlin, 1622)

Meditationum musicarum paradisus secundus . . . welcher aus mehrern nach den acht Kirchentönen eingerichteten Magnificats, 2–8vv, bc (org) (Berlin, 1626)

Laudes Dei vespertinae, 4, 5vv, bc (Berlin, 1645)

Recreationes musicae, das ist Neun poetische Amorösen (Leipzig, 1651), lost

THEORETICAL WORKS

Praecepta musicae practicae figuralis (Berlin, 1625)

Kurtzer und verstendtlicher Unterricht, recht und leichtlich singen zu lernen (Berlin, 1625)

Synopsis musica, continens rationem constituendi et componendi melos harmonicum, conscripta variisque exemplis illustrata (Berlin, 1630, enlarged 2/1654)

Quaestiones musicae practicae ex capitis comprehensae, quae perspicua, facili et qua fieri potuit, succincta methodo ad praxin necessaria continent, in gratiam et usum studiosae inventutis conscriptae varrisque idoneis exemplis unacum utilissima XII

modorum doctrina illustrata (Berlin, 1650) [expansion and adaptation of the first two items]
Musicae practicae praecepta brevia et exercitia pro tyronibus varia. Der rechte Weg zur Singekunst (Berlin, 1660)

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GEORGE J. BUELOW

Crüger, Pancratius (*b* Finsterwalde, Lower Lusatia, 1546; *d* Frankfurt an der Oder, 23 Oct 1614 or 25 Oct 1615). German teacher and writer. He may have been related to Johannes Crüger. He is first heard of as Kantor at the Martinsschule, Brunswick. In October 1575 he moved to Helmstedt as a teacher of Latin and poetry, and at the inauguration of the university there on 16 October 1576 he received a master's degree in philosophy. From 24 December 1580 to 11 April 1581 he was dean of the faculty of philosophy and in January 1581 was appointed professor of logic. He later became Rektor of the grammar school at Lübeck. In his singing instruction there he wished to use note names (A, B, C, D etc.) instead of the traditional solmization syllables (*ut*, *re*, *mi*, *fa* etc.), and he also campaigned at Halberstadt and Rostock in support of the alphabetical system and against solmization. As a consequence, proceedings were started against him which led to his dismissal in 1588. He was in fact the first teacher who is known publicly to have advocated the use of note names, though there are no writings by him on the subject. The first publications about it, by Ambrosius Profe, Thomas Selle and Wolfgang Hase, date from the mid-17th century. In 1589 Crüger became Rektor at Goldberg, Schwerin. From the autumn of 1598 until his death he was professor of Greek at the University of Frankfurt an der Oder; during the winter term of 1598 he was chancellor. His few extant writings deal mainly with poetry. (I. Schubert: *Wolfgang Hase als Musiktheoretiker*, diss., U. of Graz, 1969)

INGRID SCHUBERT

Cruit. Irish term originally denoting a lyre (the word itself is a cognate of the Welsh CRWTH) but subsequently used for a frame harp, the later Irish lyre name being *timpán* (*see* TIMPÁN, TIOMPÁN).

Crumb, George (Henry) (*b* Charleston, WV, 24 Oct 1929). American composer. Born to accomplished musical parents, he participated in domestic music-making from an early age, an experience that instilled in him a lifelong empathy with the Classical and Romantic repertory. He studied at Mason College (1947–50), the University of Illinois, Urbana-Champaign (MM 1953), the Berlin Hochschule für Musik (Fulbright Fellow, 1955–6), where he was a student of Boris Blacher, and the University of Michigan, Ann Arbor (DMA 1959), where his teachers included Ross Lee Finney. In 1959 he accepted a teaching position at the University of Colorado, Boulder. After receiving a Rockefeller grant in 1964, he became composer-in-residence at the Buffalo Center for the Creative and Performing Arts. His first mature works, composed during these years, include Five Pieces for Piano (1962), *Night Music I* (1963) and *Four Nocturnes* (1964), in which delicate timbral effects combine with a Webern-esque pointillism and echoes of a Virginian folk heritage to create the atmospheric chiaroscuro that became a trademark of his style.

In 1965 Crumb was appointed to a composition post at the University of Pennsylvania, where he remained until his retirement 30 years later. His early years at Penn were especially productive. He wrote the four books of *Madrigals* (1965–9), *Eleven Echoes of Autumn* (1965), *Songs, Drones and Refrains of Death* (1968), *Night of the Four Moons* (1969), inspired by and composed during the Apollo 11 space flight, the string quartet *Black Angels* (1970), a strikingly dramatic, surreal allegory of the Vietnam War, and the widely acclaimed *Ancient Voices of Children* (1970). *Echoes of Time and the River* (1967), one of only three orchestral works in his output, won the Pulitzer Prize in 1968. Nine of his vocal works have connections with the poetry of Federico García Lorca, whose writing Crumb first encountered at the University of Michigan. Haunted by Lorca's surreal and explosive imagery, Crumb created musical landscapes of similar luminescence and intensity. In *Ancient Voices* and *Night of the Four Moons*, for example, Crumb set Lorca texts that reveal the poet's interweaving of fantasy and reality, of childish innocence and adult voluptuousness, of life, love and mortality; his perception of the elements (earth, moon, sea, etc.) as animate spirits; and his vivid evocation of actual sounds. To serve such powerful imagery, Crumb developed extended performance techniques, some of which acquired considerable notoriety: forces for *Ancient Voices* include a paper-threaded harp, a chisel slid along piano strings to bend their pitch, a musical saw and tuned 'prayer stones'; instructions for *Black Angels* direct the performers to trill with thimble-capped fingers, and to simulate the sound of viols by bowing on the fingerboard between the left hand and scroll; *Vox balaenae* (1971) requires a flautist to sing and play simultaneously and a cellist to play glissandos of artificial harmonics to mimic the cries of seagulls. Crumb's scores abound in such delightful ingenuities, the delicate effect of which is frequently enhanced by amplification.

Another common feature of Crumb's style is his use of musical quotation; this always serves a symbolic purpose, as exemplified by the strands of Bach's D♯ minor fugue from *Das wohltemperirte Clavier*, ii, that trail through the final section of *Music for a Summer Evening* (1974). Textual quotations from Salvatore Quasimodo, Blaise Pascal and R.M. Rilke describing the loneliness of Man 'falling' through the frightening infinity of space precede three of the movements of the work, which as a whole represents a spiritual quest for meaning, reconciliation, nativity and assurance. To enhance this theme, Crumb chose fugue passages in which Bach, having reached the minor key with the maximum number of sharps, proceeded to modulate further to the sharp side, necessitating a profusion of double sharps, as if aspiring ever upwards to a state of spiritual transcendence. Surrounded by

incandescent eruptions, the Bach extracts float softly aloft, the upper line of the piano shadowed by the vibraphone, an effect that is almost unbearably poignant.

Where no direct quotation will serve, Crumb has drawn on his gift for pastiche. His parody of a Spanish Renaissance sarabande in *Black Angels* is one such example. Particularly memorable is the end of *Night of the Four Moons* which, with its uncannily apt Lorca texts, is a musical and poetic allegory of Man's 'capture' of the moon. The performers eventually exit the stage, like astronauts returning to earth, leaving a lone spotlit cellist who sustains slowly rotating high harmonics ('Musica Mundana'). Interrupting this icy oscillation, the audience hears from off stage, like an intermittent distant radio transmission, snatches of a pastiche Mahlerian *Berceuse* in the affectingly 'warm' key of F♯ major ('Musica Humana'). This creates both a reference to the end of Haydn's 'Farewell' Symphony and a nostalgic symbol of humanity heard, as it were, from the impersonal vastness of space.

Many of Crumb's works include an implicit or real theatricalism, invariably understated but sufficient to ensure him a significant place among postwar exponents of music theatre. Between 1965 and 1985 his works received over 50 choreographic treatments from dance companies worldwide. His use of pictorially suggestive notation in several works is also notable. In the two volumes of *Makrokosmos* (1972–3), for example, each a set of '12 Fantasy-Pieces after the Zodiac' steeped in multiple references, every fourth piece is notated as a visual symbol, the musical staves drawn to represent a cross ('Capricorn'), a double star ('Gemini'), or a spiral galaxy ('Aquarius'). Apart from his three orchestral compositions, Crumb has attempted only one large-scale work, *Star-Child* (1977), a Ford Foundation commission for Pierre Boulez and the New York PO. Although only 33 minutes in duration, the work requires substantial vocal and orchestral forces. While its Latin text leads from darkness to light, despair to redemption, a characteristic progression for Crumb, the music remains essentially reflective and illustrative, static rather than dynamic.

No essential differences in method or feeling appear between the scores of the late 1960s and 70s and the handful of significant compositions from the next two decades. His art is naturally monodic, expressing itself through subtleties of nuance, manner and coloration, now poised above a trance-like drone, now exploding with iridescence, most of all contemplative, magical and mysterious. During the 1980s and 90s he composed more slowly, perhaps due to his acknowledged difficulty in evolving new concepts. *Quest* (1990, rev. 1994), for solo guitar and five players, is one of the more substantial later additions to his output.

Although the works that established Crumb's reputation are relatively few, their refinement is exquisite and their breadth of reference intriguing. His openness to external stimuli – musical, poetic, sociological – has caused some critics to accuse him of emphasizing surface sensation at the expense of real substance. One may argue in his defence, however, that for him the medium is the message; the allusions, stylistic juxtapositions and whimsical quotations with which his music abounds are its very heart. These references result in a beguilingly evocative music, the haunting atmosphere of which has brought him many admirers.

WORKS

published unless otherwise stated

INSTRUMENTAL

Str Qt, 1954, unpubd
Sonata, vc, 1955
Variazioni, orch, 1959
5 Pieces, pf, 1962
4 Nocturnes (Night Music II), vn, pf, 1964
11 Echoes of Autumn, 1965 (Echoes I), a fl, cl, vn, pf, 1966
Echoes of Time and the River (Echoes II), 4 processionals, orch, 1967
Black Angels: 13 Images from the Dark Land (Images I), elec str qt, 1970
Vox balaenae (Voice of the Whale), 3 masked musicians: elec fl, elec vc, elec pf, 1971
Makrokosmos I, 12 fantasy-pieces after the Zodiac, amp pf, 1972
Makrokosmos II, 12 fantasy-pieces after the Zodiac, amp pf, 1973
Music for a Summer Evening (Makrokosmos III), 2 amp pf, 2 perc, 1974
Dream Sequence (Images II), pf trio, perc, 1976
Celestial Mechanics (Makrokosmos IV), amp pf 4 hands, 1979
A Little Suite for Christmas, AD 1979, pf, 1980
Gnomic Variations, pf, 1981
Pastoral Drone, org, 1982
Processional, pf, 1983
A Haunted Landscape, orch, 1984
An Idyll for the Misbegotten, amp fl, 3 perc, 1986
Zeitgeist, 2 amp pf, 1987, rev. 1988
Quest, solo gui, s sax, hp, db, 2 perc, 1990, rev. 1994
Easter Dawning, carillon, 1991
Mundus canis (5 Humoresques), gui, perc, 1997

Other inst works (all unpubd): 2 Duos, fl, cl, ?1944; 4 Pieces, vn, pf, 1945; Sonata, pf, 1945; Poem, orch, 1946; Pf Trio, 1946; Prelude and Toccata, pf, 1947; Gethsemane, orch, 1947; Sonata, vn, pf, 1949; 3 Pieces, pf, 1951; Prelude and Toccata, orch, 1951; 3 Pastoral Pieces, ob, pf, 1952; Str Trio, 1952; Sonata, va, pf, 1953; Diptych, orch, 1955

VOCAL

texts by Lorca unless otherwise stated

3 Early Songs (R. Southey, S. Teasdale), Mez, pf, 1947
Night Music I, S, pf + cel, 2 perc, 1963
Madrigals, Book I, S, vib, db, 1965
Madrigals, Book II, S, fl + pic + a fl, perc, 1965
Songs, Drones, and Refrains of Death, Bar, elec gui, elec db, elec pf + elec hpd, 2 perc, 1968
Madrigals, Book III, S, hp, perc, 1969
Madrigals, Book IV, S, fl + pic + a fl, hp, db, perc, 1969
Night of the Four Moons, A, pic + a fl, banjo, elec vc, perc, 1969
Ancient Voices of Children, S, Tr, ob, mand, hp, elec pf + toy pf, 3 perc, 1970
Lux aeterna (Requiem mass), 5 masked musicians: S, b fl + tr rec, sitar, 2 perc, 1971
Star-Child (parable, after Dies irae, Massacre of the Innocents [13th century], Bible: *John* xii.36), S, children's chorus, male speaking chorus, bell ringers, orch, 1977
Apparition (from W. Whitman: *When Lilacs Last in the Dooryard Bloom'd*), S, pf, 1979
The Sleeper (E.A. Poe), Mez, pf, 1984
Federico's Little Songs for Children, S, fl, hp, 1986

Other vocal works (all unpubd; various texts): 4 Songs, 1v, cl, pf, ?1945; 7 Songs, 1v, pf, 1946; Hallelujah, chorus, 1948; A Cycle of Greek Lyrics, 5 songs, 1v, pf, ?1950

MSS in *US-Wc*

Principal publishers: Belwin-Mills, Peters

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E. Strickland: *American Composers: Dialogues on Contemporary Music* (Bloomington, IN, 1991)

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T.L. Rils: 'A Conversation with George Crumb', *American Music Research Center Journal*, iii (1993), 40–49

R. Bass: 'Models of Octatonic and Whole-Tone Interaction: George Crumb and his Predecessors', *JMT*, xxxviii (1994), 155–86

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RICHARD STEINITZ

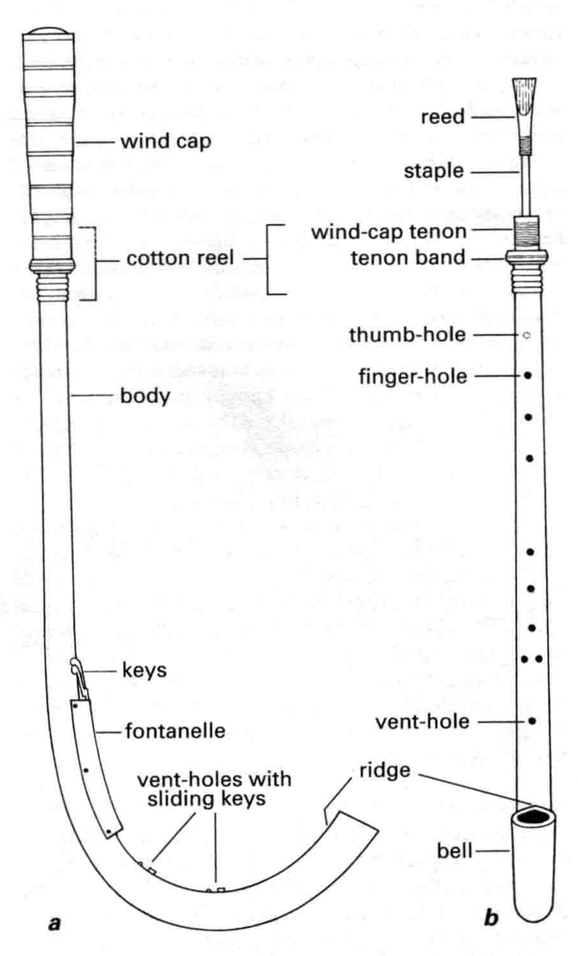
Crumhorn (from Ger. *Krummhorn*, *Krumbhorn*: 'curved horn', also *Krummpfeife*: 'curved pipe'; Fr. *tournebout*, ?*douçaine*; It. *storto*, *cornamuto torto*, *piva torta*). A double-reed wind-cap instrument with cylindrical bore and a curved lower end to the body (hence its name). The crumhorn was the most important wind-cap instrument during the 16th and early 17th centuries and is mainly associated with Germany, Italy and the Low Countries. (*See* WIND-CAP INSTRUMENTS.)

1. Construction and sizes. 2. Surviving instruments and typology. 3. Makers. 4. History. 5. Repertory and usage.

1. CONSTRUCTION AND SIZES. The crumhorn consists of three sections: the body, the cotton reel (or cap housing) and the wind cap; the reed is attached to a brass staple which is inserted into the top of the bore and enclosed by the cap (fig.1). The body, commonly of maple, was made of centre-grain wood to facilitate the drilling of the very narrow bore, and the bend was normally made by heating the wood after the bore had been drilled out. Although basically cylindrical, the bore normally expands slightly in the curved lower section of the instrument, the end of the bore being hollowed out to a flare; this, together with the upcurved end, has a small but significant effect on the tone of the instrument.

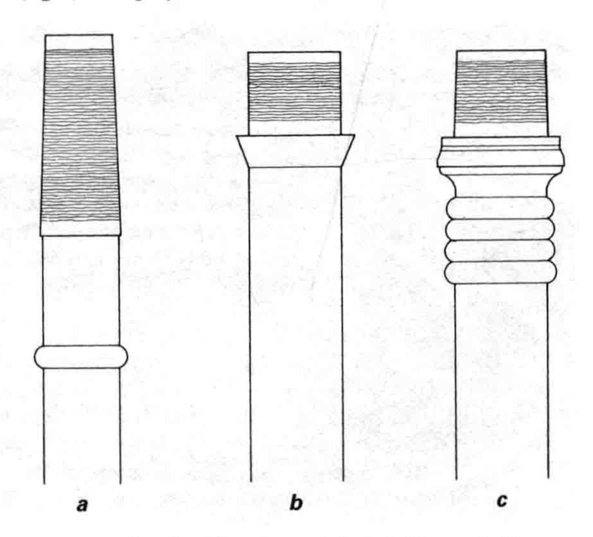
Owing to its narrow cylindrical bore and wind cap, the crumhorn does not overblow; its basic range is therefore restricted to a 9th unless increased downwards by keys, as on some larger sizes. Agricola (1529) referred to the technique of underblowing on bass crumhorns, by which the range could be extended downwards by a 5th. This additional lower range is called for in some music specifying crumhorns. There is no historical evidence of keys to increase the upper range.

The crumhorn has a thumb-hole, seven finger-holes and one or more vent-holes in the curved lower section. On smaller, keyless instruments the lowest finger-hole is doubled to allow for left- or right-handed playing, the hole which is not in use being filled with wax; on larger sizes a key with fish-tail touch is used. Some instruments have a second keyed hole, which increases the range by one extra note, and two vent-holes equipped with sliding keys that must be set before playing. On these 'extended' crumhorns the range is thus increased downwards by a 4th, though only one of the three possible additional lower notes can be chosen for use at any one time owing to the cumbersome, if ingenious, system of preset vent-hole keys. The keys on the larger sizes of crumhorns are protected by a fontanelle, usually of brass.



1. Crumhorns (type III): (a) side view of an extended size; (b) front view of a keyless size, with wind cap removed (not to scale)

The cotton reel, permanently fixed to the top end of the body, provides the tenon on to which the wind cap fits (fig.2). The player blows through a hole in the wind cap,



2. Cotton reels and wind-cap tenons: (a) type I; (b) type II; (c) type III

which is at the top on smaller sizes of crumhorn and at the edge or on the side on larger instruments. The bottom of the wind cap is normally reinforced with a brass ferrule.

Like most Renaissance wind instruments, crumhorns were made in different sizes: the soprano (Ger. *Exilent*, *klein Diskant*; It. *stortino*) had a range *c′–d″*; the alto (*Diskant*) g–d′; the tenor (*Alt, Tenor*) *c–d′*; the extended tenor (*Tenor*) *G* or *A–d′*; the bass (*Bassus*) *F–g*; the extended bass (*bass Chorist*, *bass Canter*), *C–g*; the great bass (*gross Bass*, *Contrabass*), *B♭′*–cor *C–d*; and the extended great bass, *G′–d*. With underblowing, the bass sizes could play up to a 5th lower. The most common sizes were alto, tenor and extended bass. An intarsia (*c*1510) by Giovanni da Verona in the Stanza della Segnatura in the Vatican shows that soprano, alto, tenor and (unextended) bass were known at that time. (This and other pictorial sources referred to here are reproduced in Boydell, 1982.) The earliest evidence of the extended type is an extended tenor crumhorn dated 1522, now in the Kunsthistorisches Museum, Vienna.

The earliest reference to a great bass crumhorn is a letter dated 1542 from Georg Neuschel to Duke Albrecht V of Prussia, and the only surviving great bass was made by Jörg Wier (ii), who died in about 1549. Praetorius (2/1619–20), who provided the most detailed contemporary description and illustration of crumhorns, mentioned all sizes except the extended tenor. He also illustrated an instrument that he termed ‘Basset: Nicolo’, effectively a straight crumhorn with keys giving a range equivalent to that of the great bass.

2. SURVIVING INSTRUMENTS AND TYPOLOGY. 56 Renaissance crumhorns, including all known sizes, are in the following collections: Augsburg (Städtische Kunstsammlungen); Berlin (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung); Boston (Museum of Fine Arts); Brussels (Conservatory); Leipzig (Musikinstrumenten-Museum, University of Leipzig); Linz (Oberösterreichisches Landesarchiv); Nuremberg (Germanisches Nationalmuseum); Rome (Museo nazionale degli strumenti musicali); Salamanca (Cathedral); Verona (Accademia Filarmonica); and Vienna (Kunsthistorisches Museum). A further set of crumhorns is reported in Barcelona (Museo Municipal de Musica).

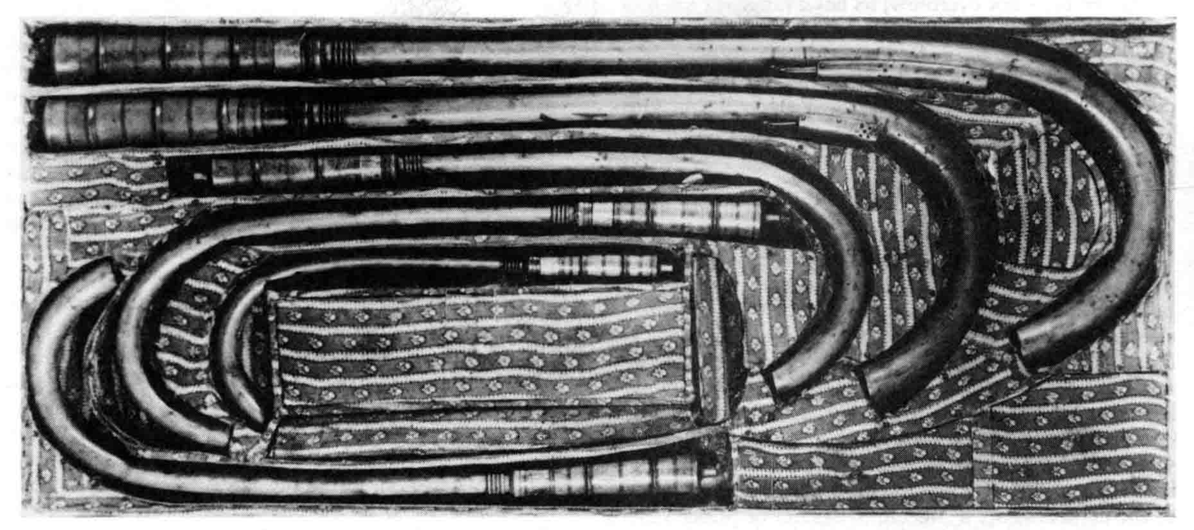
The surviving crumhorns have been classified by Boydell into five main types:

Type I, represented by crumhorns now in Verona, and others, is considered to be of Italian make and, on the basis of details of design and comparison with iconographical evidence, the earliest known type. It is characterized by a conical wind-cap tenon, whereas on all other types the tenon is cylindrical; the cotton reel is externally much simpler than on other types, and the wind cap is relatively heavy and undecorated, with straight sides. The keys and key cover, or fontanelle, are also distinctive, being of cast iron rather than brass, and the keys are pivoted differently from those on other types. Type I is subdivided into type I*a*, in which the curve was made in the normal way with heat, and type I*b*, in which triangular segments of wood were cut away from the edge which was to form the inside of the bend, the resulting piece glued into a curve and the whole instrument covered in leather. Type I*b* may represent the earliest known stage in crumhorn-making techniques.

Type II, a transitional form of which only one certain example survives (in Vienna), has a cylindrical wind-cap tenon, but the design of the cotton reel is simpler than that on type III. The surviving instrument was made by Jörg Wier (i) in Memmingen, south Germany, probably at the beginning of the 16th century.

Type III is the classic form of the crumhorn (see figs.1 and 2), represented by the majority of surviving instruments, including those made by Jörg Wier (ii) and the set of six, in their original case, probably made by the Bassano brothers (see §3 below) and now in Brussels (fig.3). The cotton reel has a broad tenon band and three or four raised bands of rounded section beneath. The body expands slightly in external diameter towards the bell, and the double-lever system of keys and the fontanelle, where present, are of brass. Type III may have been developed by the Wiers.

Type IV is represented by a set of crumhorns with the maker's mark HC or HG, now in Berlin but listed in inventories from St Wenzelskirche, Naumburg, during



3. Set of six crumhorns (type III) in their original case, probably made by members of the Bassano family (Musée des Instruments de Musique, Brussels)



4. Woman playing a crumhorn (type I): detail from 'The Presentation of Christ in the Temple' by Vittore Carpaccio, 1510 (Galleria dell'Accademia, Venice)

the 17th and early 18th centuries. Although similar in general characteristics to type III, they are distinguished by an uneven quality of design and workmanship, having unusually large finger-holes and a body diameter that does not increase towards the bell.

Type V differs radically from all other types: although it is similar to type III at the upper end, the bend is a separate piece from the body and was not bent with heat but carved from solid wood, the bore being drilled in sections afterwards. The curve is sharp and the section ends in a widely expanded bell. Only one type V crumhorn is known; it was first mentioned in the inventory of Archduke Ferdinand of the Tyrol at Innsbruck in 1596 and is now in Vienna. Three miniature ivory models of crumhorns of this type, but without wind caps (also in Vienna), have the same provenance and may have been modelled on this instrument.

3. MAKERS. Most original crumhorns carry a maker's mark, normally branded on the front of the instrument above the first finger-hole but sometimes also at the bottom of the bell. At least eight different makers can be distinguished, but the names of only two, possibly three, have been identified. Of these the more important are the makers of the WIER family, who were active in Memmingen: Jörg Wier (i), who died before 1530, Jörg Wier (ii) (*b c*1485–90; *d* ?1549), the leading crumhorn maker of the Renaissance, and possibly Jörg Wier (iii) (*fl* ?1557–65), who may have continued to make crumhorns after the death of Jörg (ii). 29 of the 56 known original crumhorns were made by the Wiers, the majority by Jörg (ii), to whom the development of extended crumhorns and of the great bass size may be attributable. Also documented are the 'Bassani brothers' of London (originally from Venice), referred to by Johann (Hans) Jakob Fugger of Munich in 1571 in a description of a large case containing various wind instruments, including 12 crumhorns. Lasocki (1985) has shown that the 'rabbit's feet' 'silkworm moth' mark on the boxed set of crumhorns in Brussels (and on numerous other woodwind instruments of the period) is probably that of the Bassanos. The crumhorns now in Berlin bear the mark HC (or perhaps HG), possibly to be identified with Hans Creutzer, who worked near Nuremberg in 1612 (Nickel, 1971). Kinsky's assumption (1925) that Georg Neuschel made crumhorns as well as brass instruments has been shown to be incorrect (Nickel).

4. HISTORY. The earliest evidence of the crumhorn is a painting by Lorenzo Costa dated 1488, in Bologna, depicting the triumph of Death. However, the term 'Krummhorn' (and cognates) was used in Germany from about 1300, apparently to describe a curved lip-reed instrument. From the mid-15th century it becomes increasingly possible that this ambiguous term may signify the true crumhorn: references to players of 'Krummpfeyffen' at the court of Albrecht Achilles of Ansbach (1440–86) are likely to refer to crumhorns. Although Sachs's suggestion (1909–10) that the medieval *douçaine* (*see* DOLZAINA) was a crumhorn is no longer accepted, Meyer (1983) argued that this name, which in Romance languages (Fr. *douçaine*; Sp. *dulçayna*) clearly referred to some sort of soft-toned wind instrument earlier in the Middle Ages, was applied to crumhorns when these were developed during the 15th century.

The crumhorn was probably developed in Germany, which remained the main area of its use. The characteristic curved shape may have evolved from bladder pipes and bagpipes with curved animal-horn bells, or it may be attributable to the growth of neo-classical ideas, which led to attempts to construct an instrument based on the TIBIA with animal-horn bell known from late classical sources. While the curve does help to project the sound, the technical difficulties involved in making it and the fact that it was not applied to other instruments suggest that this was not the sole reason for its existence. The origins of the use of the wind cap are also somewhat obscure, but can probably be traced to developments from bladder pipes and bagpipes (*see* BAGPIPE and BLADDER PIPE).

From the beginning of the 16th century evidence for the crumhorn becomes much clearer and more widespread. At the wedding of Duke Johann of Saxony to Sofia of Mecklenburg at Torgau in 1500, the Mass was accompanied by instruments including four crumhorns, and in Bremen in 1504 the town musicians played crumhorns and other instruments during a *Te Deum* on Ascension Day. The first known reference to a crumhorn in the Low Countries concerned a new stop on the organ of Antwerp Cathedral (1505); the stop was designed to sound 'like crumhorns or *douçaines*'. It has been stated that a crumhorn stop was included on an organ in Dresden in 1489, but this stop too dates from 1505.

During the early part of the 16th century the crumhorn spread rapidly through the German-speaking areas of Europe, the Low Countries and Italy. Crumhorns appear in a number of paintings of this period, including *The Presentation of Christ in the Temple* by Vittore Carpaccio in Venice (1510; fig.4), the altarpiece in Freiburg Cathe-

dral by Hans Baldung (1512–16), the *Memorial Picture for Lorenz Tucher* by Hans Süss von Kulmbach in Nuremberg (1513) and the *Coronation of the Virgin* by a Czech master (*c*1520), now in Prague. Other illustrations of crumhorns in the early part of the century include the intarsia in the Vatican already referred to, Virdung's *Musica getutscht* (1511), which depicts four crumhorns not very accurately drawn, and the engravings (1512–19) by Hans Burgkmair I for the *Triumphzug Maximilians* (1526), which show two crumhorns with shawms and sackbut. Crumhorn stops on organs also occurred widely. By 1522, the date on two of his known instruments, Jörg Wier (ii) was producing crumhorns of a fully developed design which remained virtually unchanged during the rest of the period of their use. Crumhorns are mentioned in treatises by Virdung (1511), Agricola (1529), Zacconi (1592), Cerone (1613), Praetorius (2/1619–20), Mersenne (1636, 1636–7) and Trichet (*c*1640; see Lesure, 1955). Well over 100 references to crumhorns from the late 15th century to the early 17th have been recorded, the majority relating to German court and town bands, whose inventories nearly always include one or more sets.

Although the Bassano brothers apparently made crumhorns in England, there is little evidence for their use there. Sets were owned by Henry VIII and the earls of Arundel at Nonsuch House, and Sir William Leighton mentioned them among many other instruments in a poem from *The Teares or Lamentations of a Sorrowful Soule* (1613), but they do not occur in inventories or other documents of English town waits, who would certainly have used them had they been generally known. When he wrote that crumhorns ('tournebouts') 'are made in England', Mersenne (1636) was probably referring to earlier crumhorns made by the Bassanos.

The position of the crumhorn in France is unclear because of the absence of any unambiguous name for the instrument before Mersenne (1636) first described and illustrated it under the name TOURNEBOUT (he used the term CROMORNE (i) exclusively as an organ stop). It seems improbable that an instrument that enjoyed widespread use in neighbouring countries during the 16th century should not also have been known in France, and it has been plausibly argued that crumhorns may have been referred to there as *douçaines* – in which case they can be shown to have been widely used. There is, however, no recorded iconographical evidence for the crumhorn in France during the 16th century.

Crumhorns were certainly used in Spain, although the evidence is again largely inconclusive owing to uncertainty about what the instrument was called. An inventory of the instruments brought by Mary of Hungary from Mechlin to Madrid in 1559 includes 11 'orlos de Alemania, hechos a manera de cornetas', which Vander Straeten (1888) suggested were crumhorns. While the Spanish 'orlo' cannot be assumed to refer specifically to the crumhorn, the identification in this case seems likely. The 1602 Madrid inventory lists two sets of 'cornamusas de madera de Alemania' as well as a 'dulçayna ... a manera de cayado' ('shaped like a crook'); both of these entries may refer to crumhorns. The most compelling evidence is a set of crumhorns in the old cathedral in Salamanca, which are thought to have been there since the Renaissance.

Crumhorns remained in use into the 17th century – one was depicted in a 'Vanitas' painting by the Dutchman Pieter Claesz in 1628 – but they rapidly lost ground during the middle of the century as musical taste changed and their limited compass and expressive range no longer met the requirements of composers. A carving on an ivory cabinet by Christoph Angermaier of Munich (*c*1620) shows a crumhorn played without the wind cap; this and other isolated pieces of evidence for the practice, beginning in the 16th century, may represent an attempt by players to make the crumhorn more expressive by exerting direct lip pressure on the reed. The crumhorn's decline in popularity is demonstrated by the set owned by the city of Nuremberg: bought from Memmingen in 1539, the instruments were listed in inventories during the later 16th and early 17th centuries and were repaired and presumably still in regular use in 1620, but in 1643 they were played at a 'historical concert', which featured various 'old-fashioned' instruments. Crumhorns continued to appear in isolated literary sources and inventories into the 18th century, though it is clear that they had fallen out of use: Diderot included the crumhorn ('tournebout') in his *Encyclopédie* (vol.xvi, 1765) in the context of *instrumens anciens*. A 'Stort' used at Breslau in 1668, sometimes considered to be one of the latest references to performance on a crumhorn, has been shown to have been a curtal. In the Netherlands 'kromhoorn' was used as a synonym for 'cornett' by Douwes (1699), and it is doubtless with that meaning that 'kromhoorens' are referred to in the text of a theatrical presentation that took place in Amsterdam in 1678.

5. REPERTORY AND USAGE. Like other Renaissance instruments, crumhorns can in principle play any music of the period that suits their limited range, although musical, social and geographical contexts may impose constraints. Transposition was widely practised by crumhorn players and is referred to by both Agricola and Praetorius (*Syntagma musicum*, iii), as well as being demonstrated in Thomas Stoltzer's setting of Psalm xxxvii. A small but significant amount of music survives in which the use of crumhorns in one or more parts is specified, or in which it is known from contemporary sources that crumhorns were played. In the dedication to Duke Albrecht of Prussia of his setting of Psalm xxxvii, *Erzürne dich nicht* (1526), Stoltzer said that he had crumhorns in mind ('hab an die Khrumphörner gedacht') when he wrote the piece. As written, the six parts (a seventh part, in the final section, is stated by Stoltzer to be unsuitable for the crumhorn) would require one soprano crumhorn, three altos in *f* (not the usual *g*), and two tenors in *B*♭ (not *c*), one with an extension to *F*. Since instruments with these compasses are not known to have existed, the music must have been transposed down a 4th to suit the normal sizes of alto in *g*, three tenors in *c*, and two basses in *F*, one making use of the technique of underblowing to extend its range diatonically down to *C*. Two sets of partbooks in Copenhagen (*DK-Kk*), dated 1541 and 1556 and originally prepared for the Prussian court band, contain some pieces in which crumhorns are specified; these include an anonymous setting of *D'Andernach auff dem Reine* in which the bass part is marked 'Krumbhörner' and the five parts suit alto, two tenor, bass and extended bass crumhorns. Schein included in his *Banchetto musicale* (1617) a *Padouana für 4 Krummhörner*, for alto, two tenors and bass. A 'Passamezzo' in Praetorius's *Terpsichore*(1612) is described as being playable on crumhorns or other instruments

('welcher auff Krumbhörnern oder andern Instrumenten gespielet wird'), but there is evidently some confusion here since some of the parts cannot be played on crumhorns.

Crumhorns are known to have been used in the music for the celebrations at the wedding of Cosimo I de' Medici to Eleonora of Toledo in Florence in 1539. They occur in three pieces (*Sacr'et santo Hymeneo*, *Guardane almo pastore* and *Bacco, Bacco, euoe*) from the *intermedii*, twice in mixed ensembles of many instruments with voices, and once in an ensemble of five crumhorns (including soprano) with one cornett and six voices. Brown (1973) pointed out that in this and other Florentine *intermedii* later in the century, for which the music has not survived, crumhorns were normally associated with strange or unusual groups, such as Calumny, Ignorance and Fear (1568), and Frauds and Deceptions (1565); in 1548 they participated in a celebration of the Age of Bronze.

These pieces of music for crumhorns, or connected with them, included sacred music, polyphonic settings of secular songs, homophonic dance music and theatrical music with voices, a wide range of uses that is reflected in the documentary and iconographical evidence. There emerges from these sources the important point that, when they were not playing on their own, crumhorns were most commonly associated with sackbuts: in Torgau in 1500 four crumhorns and an organ played with three sackbuts, a cornett and a second organ; in the *Triumphzug Maximilians* crumhorns are shown with two shawms and sackbut; some pieces in the Copenhagen partbooks specify crumhorns and sackbuts together; and in *Syntagma musicum* Praetorius discussed the use of a double choir of crumhorns and sackbuts. In mixed ensembles crumhorns often played the inner parts, especially the cantus firmi in pieces such as Tenorlieder. Clearly, crumhorns had a much stronger sound than is often thought.

The crumhorn was essentially an instrument played by professional musicians at courts and in the larger town bands. This was doubtless chiefly because crumhorns were relatively expensive to make and were supplied in sets of three or more sizes, requiring a group of musicians for normal use. Besides inventories and accounts of payments for the purchase or repair of crumhorns, there are other documents proving their use by town musicians, especially in Germany: the regulations governing the town players of Tallinn in 1532 refer to crumhorns in the context of dance music; the instructions for the watchmen of Trier in 1593–4 mention that 'recorders, crumhorns, cornetts or shawms' are to be played from the church tower in the morning, at noon and in the evening. In court records crumhorns occur not only in inventories and accounts but also in descriptions of weddings, banquets and other festivities. *See also* CORNAMUSA (i).

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BARRA R. BOYDELL

Crusaders [Jazz Crusaders], **the.** American jazz and jazz-funk group. Having met at school, Wilton Felder (*b* Houston, 31 Aug 1940; tenor saxophone and bass guitar), Joe Sample (*b* Houston, 1 Feb 1939; keyboards) and Stix (Nesbert) Hooper (*b* Houston, 15 Aug 1939; drums) formed the Modern Jazz Sextet while at Texas Southern University with Wayne Henderson (*b* Houston, 24 Sept 1938; trombone) and two others. Moving to Los Angeles, they changed their name to the Jazz Crusaders and secured a contract with World Pacific Jazz Records, working firmly within the soul jazz idiom. In the early 1970s the group re-emerged, playing in a jazz-funk style, as the Crusaders, building songs around funk vamps, catchy melodies and terse solos. They added Larry Carlton (guitar) in 1974 and Pops Popwell (bass) in 1975 in the midst of enjoying a string of moderate hits in the rhythm and blues chart, including *Put it where you want it* (1972), *Don't let it get you down* (1973) and *Keep that same old feeling* (1976). Their biggest success came in 1979 with *Street Life* which featured the singer Randy Crawford and helped to launch her career. In addition to their own recordings, during their heyday the Crusaders played on albums by Steely Dan, Curtis Mayfield, Joni Mitchell, Ray Charles, Van Morrison and B.B. King, among others. While not especially influential during the 1970s, their

meticulous jazz-funk sound became more significant in the acid jazz movement of the 1990s in Britain.

DAVID BRACKETT

Crusdile, John. *See* CROSDILL, JOHN.

Crusell, Bernhard Henrik (*b* Uusikaupunki, Finland, 15 Oct 1775; *d* Stockholm, 28 July 1838). Swedish-Finnish clarinettist, composer and translator. The son of a poor bookbinder, he received his earliest musical education from a clarinettist of the Nyland regimental band. In 1788 he became a volunteer musician in the military band at Sveaborg, outside Helsinki, and in 1791 he was transferred to Stockholm. From 1793 to 1833 he was a clarinettist in the court orchestra. In 1798 he studied the clarinet with Franz Tausch in Berlin and gave concerts there and in Hamburg. In Sweden he became a distinguished soloist, performing concertos and chamber music by Peter Winter, L.A. Lebrun, L.-E. Jadin, Krommer, Beethoven, Mozart and others, as well as his own works. Reviews emphasize his tone and in particular his *pianissimo*. About 1800 Crusell played with the reed turned upwards, and later with the reed turned downwards, which favours cantabile playing. After *c*1810 he used an 11-keyed Grenser clarinet.

In Stockholm Crusell studied music theory and composition with Daniel Böritz and Abbe Vogler, intermittently active in Stockholm from 1786 to 1799. In 1803 he studied composition with Berton and Gossec during a six-month stay in Paris. As well as writing instrumental music for his own use, he also composed works for his wind-instrument colleagues in the court orchestra. In 1811 he made a trip to Leipzig to search for a publisher; this marked his first contact with the Bureau de Musique (A. Kühnel), taken over by C.F. Peters in 1814.

Crusell conducted the military bands in Linköping every summer from 1818 to 1837 and arranged marches and opera overtures by Weber, Spohr and Rossini for their use; he also composed pieces for male choir.

In the 1820s he composed solo songs, among others to texts from *Frithiof's Saga* by the well-known Swedish poet Esaias Tegnér. His opera *Lilla slavinnan*, first performed in 1824, was given 34 times over the next 14 years. Crusell was also a brilliant linguist who translated the foremost French, German and Italian operas for the Swedish stage. His début in 1821 with *Le nozze di Figaro* contributed to his election to the Geatish League, the leading literary circle in Sweden at this time. He was awarded the Swedish Academy's Gold Medal in 1837, and was inducted into the Wasa Order. His two manuscript autobiographies are in the Royal Library, Stockholm.

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(*selective*)

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Inst: 3 cl concs.: E♭, op.1, ?1808 (Leipzig, 1811), f, op.5, 1815 (Leipzig, 1818), B♭, op.11, ?1807 (Leipzig, 1828); Variations on *Goda gosse glaset töm* (O. Åhlström), cl, orch, op.12, 1804, rev. as *Introduction et air suédois* (Leipzig, 1830); Concertante, cl, bn, hn, orch, op.3, 1808 (Leipzig, 1816); Concertino, bn, orch, 1829; marches and other pieces for band

Chbr: 3 qts, cl, vn, va, vc: E♭, op.2, ?1807 (Leipzig, 1811), c, op.4, ?1804 (Leipzig, 1817), A, op.7, ?1821 (Leipzig, 1823), op.8 pubd (Leipzig, 1823) with fl instead of cl; 3 duos, 2 cl (Leipzig, 1821); Divertimento, ob, str, op.9 (Leipzig, 1823)

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FABIAN DAHLSTRÖM

Crusius, Johann. *See* KRUSS, JOHANN.

Cruvelli [Crüwell], **(Jeanne) Sophie (Charlotte)** (*b* Bielefeld, 12 March 1826; *d* Nice or Monaco, 6 Nov 1907). German soprano. A pupil of Francesco Lamperti, she made her début at La Fenice, Venice, in 1847 as Odabella (*Attila*). She repeated the same role in Udine, followed by Lucrezia (*I due Foscari*). Verdi's early operas suited her voice, which was large and powerful if not always under perfect control, and in 1848 she sang Elvira (*Ernani*) and Abigaille (*Nabucco*, given as *Nino*) at Her Majesty's Theatre in London, as well as Leonore (*Fidelio*) and Countess Almaviva. She appeared in Milan in 1849–50, singing roles including Odabella, Elvira, Abigaille, Rosina and Norma. She made her Paris début in 1851 as Elvira, and at the Théâtre Italien she also sang in *Norma*, *La sonnambula*, *Fidelio* and *Semiramide*. In 1854 she transferred to the Opéra (her performance is reported in *Dwight's Journal*, iv (1853–4), 150–51), appearing as Valentine (*Les Huguenots*), Julia (*La vestale*) and Rachel (*La Juive*). She then returned to London, where she sang in Rossini's *Otello*, in *Fidelio* and as Donna Anna at Covent Garden. She created Hélène in *Les vêpres siciliennes* at the Paris Opéra in 1855, and retired the following year after her marriage to Baron Vigier.

ELIZABETH FORBES

Cruz, Agostinho da (*b* Braga, *c*1590; *d* Lisbon, after 1640). Portuguese composer and theorist. He was an Augustinian canon at the priory of S Cruz, Coimbra, where he received his habit on 12 September 1609, and he was also *mestre di capela* at the monastery of S Vicente de Fora, Lisbon, the sister house of S Cruz. He was highly respected both as a practical musician and as a theorist. He compiled a volume of music for each of the instruments he played (the organ and the rebec) and dedicated them to King João IV and João Mascarenhaus, Count of Santa Cruz. In 1632 he wrote two treatises, one on plainchant and one on polyphony, both dedicated to the king. None of these was printed and the manuscripts are now lost. Two organ pieces by him survive in 17th-century manuscripts: the *Tento de 4° tom* included in Roque da Conceição's *Livro de obras de orgão* (ed. in PM, xi, 1967) is corrupt; the other has been edited in M.S. Kastner, *Silva ibérica de música para tecla de los siglos XVI, XVII y XVIII* (Mainz, 1954).

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BERNADETTE NELSON

Cruz, Celia (*b* Santos Suarez, Havana, 21 Oct 1924). Cuban popular singer. She was a gifted child singer and, after winning a radio talent competition in 1947, enrolled in the Havana Conservatory. The first groups she performed with included Las Mulatas del Fuego and the Orchestra Gloria Matancera. In 1950 she joined the world-renowned Sonora Matancera, performing with them for nearly 15 years and establishing her international fame. She left Cuba after Castro rose to power in 1959, and settled in the USA, marrying the trumpet player Pedro Knight in 1962. Although she recorded with the percussionist Tito Puente between 1966 and 1972, Cruz settled into semi-retirement during the 1960s. Her career was revitalized in 1973 by her performance of 'Gracia Divina' in Larry Harlow's salsa opera *Hommy*. She spent the next several years performing with Johnny Pacheco and other members of the Fania entourage, and remained active in the late 1990s.

Cruz has recorded over 70 albums with the most important names in international salsa, including Johnny Pacheco, Tito Puente, Ray Barretto, Papo Lucca, Willie Colón, Oscar D'León and La India. She has become an indispensable member of the Fania All-Stars and La Combinación Perfecta. She also starred in the 1992 movie *The Mambo Kings*. Her rich voice and inimitable swing have earned two Grammy awards and four Grammy nominations. Among her many fans, Cruz is renowned for her renditions of *Quimbará*, *Bemba colora*, *Yerbero moderno*, *Usted abusó*, *Sopa en botella* and Cuban classics such as *Cao cao mani picao*. Among fellow musicians she is acclaimed for her musicianship and uncanny ability to perform new material without rehearsal. In the early 1990s Cruz received an honorary doctorate from Yale and was also awarded a star on Hollywood's Walk of Fame.



Celia Cruz

LISE WAXER

Cruz, Filipe da (*b* Lisbon, *c*1603; *d* ?Lisbon, *c*1663). Portuguese composer, active partly in Spain. He took the white habit of a friar of Santiago at the royal monastery of Palmela (near Lisbon) and was *mestre de música* in the Casa da Misericórdia at Lisbon. He then went to Madrid, where he became a naturalized Castilian and was on 1 June 1641 appointed a singer in the Spanish royal chapel. Despite a salary rise on 1 August 1642 and other favours, he composed a solmization mass in which he cryptically declared his allegiance to King João IV of Portugal. On 1 September 1655, pretending that he wished to compete for the post of *maestro de capilla* at Málaga, he fled to Córdoba where he wrote a self-incriminating letter to his sister at Madrid. By a decree dated 18 May 1656 João IV made him *mestre* of the Portuguese royal chapel, a post which he continued to occupy during the reign of Afonso VI. Although he was recognized in both Spain and Portugal as a composer of the highest gifts, only two secular songs by him now survive, in a manuscript (*E-Mn* 1262) copied in 1655 (1 ed. in MME, xxxii, 1970). *No cantéis, dulçe ruyseñor*, for three voices, one of the most emotional songs in the entire 1655 collection, aptly proves that in 17th-century Spain *mi–fa* could, on the composer's demand, be sung as a whole step and *sol–la* as a semitone. According to Barbosa Machado, Cruz also wrote before 1649 two masses, one, in ten parts, entitled *Que razón podeis vos tener para no me querer* and presumably parodying Juan Vásquez (see MME, iv, 1946, pp.67ff), the other *Sola reynas tu en mi*, the solmization syllables of which, as mentioned above, were intended for 'Joannes Quartus Rex mi'; various sets of polychoral vespers and compline services; and two motets, *Dimitte me*, for 12 voices, and *Vivo ego*, for five. Of his five villancicos listed in João IV's catalogue (1649), the one for Christmas is in Portuguese, the four for Corpus Christi in Spanish. Francisco Manuel de Melo credited him with the music of the 24th tono, *Sy apagar que eres Lucia*, in *La avena de Tersicore* (*Obras metricas*, ii, Lyons, 1665).

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ROBERT STEVENSON

Cruz, Ivo (*b* Corumbá, Brazil, 19 May 1901; *d* Lisbon, 8 Sept 1985). Portuguese composer and conductor. He began his musical studies in Lisbon with Timoteo da Silveira (piano), Tomás de Lima and Tomás Borba (composition). In 1923, together with Eduardo Libório, he founded the periodical *Renascimento musical*, which

was concerned with research into old Portuguese music. After concluding his law studies at Lisbon University (1919–24) he went to Munich, where he studied for five years with Richard Mors (composition and conducting), with Reuss at the Trapp Conservatory and with Alfred Lorenz and von der Pfordten (aesthetics and music history) at the university. Back in Lisbon he founded the Sociedade Coral Duarte Lobo (1931) and the Lisbon PO (1937), with which he presented the major choral and orchestral repertory. He was appointed director of the Lisbon Conservatory in 1938, retaining the post until his retirement in 1971. He also founded the Pro Arte Society, a concert organization for promoting Portuguese musicians, and wrote music criticism for several newpapers. He played an important role as a conductor and in disseminating the early Portuguese repertory, which clearly influenced his music. His memoirs *O que fiz e o que não fiz* were published in the year of his death (Lisbon, 1985).

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(*selective list*)

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Other inst: Aguarelas, pf, 1922; Sonata, vn, pf, 1922; Homenagens, pf, 1955; Caleidoscópio, pf, 1957; Suite, pf, 1960
Edns. of 17th- to 19th-century Portug. music; transcriptions for pf

Principal publisher: Sassetti

JOSÉ CARLOS PICOTO/ADRIANA LATINO

Cruz, Sor **Juana Inés de la.** *See* JUANA INÉS DE LA CRUZ.

Cruz, Ramón de la (*b* 1731; *fl* Madrid; *d* 1794). Spanish dramatist and librettist. He was a prolific writer of texts for all manner of *comedias*, zarzuelas, *tonadillas*, *sainetes* and an *ópera cómica*. Of a total of 542 works, 27 are texts to be set as zarzuelas and at least 50 are *sainetes*. Much adored by the theatre-going public and the acting companies, he was a leader in the mid-18th-century movement towards native Spanish genres and away from the strait-jacket of *opera seria*. His comments about the zarzuela as a freely defined genre, in the preface to *Nuevo drama cómico-harmónico intitulado: Quien complace a la deidad, acierta a sacrificar* (Madrid, 1757), indicate that he was already studying its renovation in the 1750s. Indeed, all the new *castizo* zarzuelas of the later 18th century were performed between 1757 and 1787. Together with the composer Antonio Rodríguez de Hita, he brought a new kind of serious music drama to the public theatres of Madrid in *Briseida* (July 1768), with classical heroes singing and speaking in Spanish. The genre of the *zarzuela heróica* was designed to win the Madrid public away from *opera seria* and *melodramma* after the Italian manner. The success of *Briseida* led to the production of the zarzuela *Las segadoras de Vallecas* the following September, also with music by Rodríguez de Hita but with a typical Spanish story and common rather than classical heroic characters.

As well as heroic zarzuelas, Cruz supplied numerous texts for *zarzuelas burlescas*, *tonadillas*, *sainetes* and *comedias*. These were set by virtually all the theatre composers of the later 18th century, such as José Castel, Pablo Esteve y Grimau, Ventura Galván, Fabián García Pacheco, Blas de Laserna, Luis Misón, Antonio Palomino, Rodríguez de Hita and Antonio Rosales. He also provided a strictly neo-classical text (in Spanish) for Luigi Boccherini's zarzuela *La Clementina* (1786), produced privately to a commission from the widowed Duchess-Countess of Benavente and Duchess of Osuna, an important patron of music and theatre. Prefaces and other explanatory and theoretical writings by Cruz are essential documents for the history of theatre music in 18th-century Spain and for the history of the zarzuela.

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LOUISE K. STEIN

Cruz, Zulema de la. *See* LA CRUZ, ZULEMA DE.

Cruz Brocarte, Antonio de la. *See* BROCARTE, ANTONIO DE LA CRUZ.

Cruz de Castro, Carlos (*b* Madrid, 23 Dec 1941). Spanish composer. In 1958 he began his musical training with Concha Tomasetti at the Madrid Conservatory. He studied composition with Gerardo Gombau and Calés, and conducting with Enrique García Asensio. At the same time he started a course in law and social sciences at the Central University of Madrid, but later abandoned it to dedicate himself entirely to composition. In 1972 he went to Düsseldorf to finish his training at the Robert Schumann Institut Hochschule with Milko Kelemen, benefiting also from the guidance of Antonio Janigro and Günther Becker.

During the 1960s and 70s he took part in a variety of activities on the Spanish musical scene: he was a member of the Estudio Nueva Generación group of composers (1968) and co-directed the Hispanic-Mexican Festivals of Contemporary Music for which, from 1973, he organized concerts and conferences. His works have represented Spain at various international festivals, including the Paris Bienniale (1971), the ISCM (1972), the Premio Italia (1975), the UNESCO International Composers' Platform in Paris (1979) and the Paris World Festival (1975). He has played an important educational role as lecturer and speaker at various courses and conferences, both national and international. Since 1990 he has been director of production of Spanish National Radio's classical station.

As a composer, Cruz de Castro has addressed every musical genre, tackling experimental and graphic forms alongside formal patterns consecrated by the most solid of traditions. In the 1970s he began to develop a method of composing which he calls 'concretism', in which a single element provides the listener with a sense of unity.

In addition to instrumental genres, from chamber music, string quartets and large orchestral compositions, the vocal genres stand out. The most prominent works in this field are *Vocales* (1969), where the composer adopts an aleatory treatment of the voice, *Silabario de San Perrault* (1973), in which the text serves as a support for a kind of continuous canon, *Anuario* (1974), which can be interpreted simultaneously in several languages and various timbres, *Mixtitlan* (1975), where he explores natural languages starting from pre-Hispanic texts, and *Tarot de Valverde de la Vera* (1983), a confluence of elements drawn from his previous experience in vocal treatment together with a broadening of the spectrum of possibilities.

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(*selective list*)

Stage: Silabario de San Perrault (music theatre, C. Roja), 1973, Mexico City, Sala del Instituto Cultural Hispano-Mexicano, 14 Nov 1973; El momento de un instante II (music theatre, Cruz de Castro), 1973–4; Carta a mi hermana Salud (ballet, after L. Felipe), 1985, Televisión Española, 25 Oct 1986; La sombra del inquisidor (op, J. Alfaya), 1998–9

Vocal: Vocales, 1969; Anuario (Cuz de Castro), 4-part chorus, 1974; Mixtitlan, nar, 4-part chorus, 2 hn, 2 tpt, 2 trbn, pf, db, perc, 1975; 5 canciones (E. Padorno), T, pf, 1979; Tarot de Valverde de la Vera (H. Gutiérrez Vega), S, A, T, Bar, B, orch, 1983; Celaya (textless), S, bn, pf, vn, va, db, 1990; Lamento (textless), S, pf, 1996

Orch: Procesco, str, 1972; Capricornio, 1973–7; Acuario, 1978; Conc., B, fl, str, 1979; Tauro, 1981; Analysis, 1981–3; Conc. for Orch, 1984; Conc., hpd, str, 1985; Conc., gui, str, 1991; Tocata vieja en tono nuevo, 1991 [based on J.B. Cabanilles: Tocatta IV de quinto tono]; Progresiones, 1996–7; Sax Conc., 1997; Sym. no.1 'Canarias', 1998

Chbr: Disección (Str Qt no.1), 1968; Pente, wind qnt, 1970; Caminos, 2 gui, 1974; Géminis, 2 perc, 1981; Música de cámara no.1, ens, 1985; Pf Trio no.1, 1985; Perc Sextet, 1986–95; Cristalería barroca, 4 gui, 1990; Danzón, son y mambo (Música para carnaval), ens, 1991–2; Postal americana 1992, ens, 1992; Pf Qt no.1, 1993; Cuartetotte (Str Qt no.3), 1994; Música de cámara no.4, ens, 1996; Puerta de Hierro (Quinteto con guitarra), str qt, gui, 1996; Cuevas de Altamira (Str Qt no.4), 1998; Aries, vn, vc, pf, perc, 1999

Pf: Estudio para las octavas negras, 1983; Imágenes de infancia, 1988–9; Morfología sonora no.4, 1993; Bartókiana, 1995; Scherzo, 1995; Los elementos, 1996–7; Estudios en taclas blancas, 1998; Morfología sonora no.5, 1998; Barcarola, 1999

Other solo inst: Algo, gui, 1972; Registros, org, 1974; Para Julia, fl, 1980; Recordando el pasado, clvd, 1986; Ida y vuelta, gui, 1989; Suite no.1, gui, 1993; Pieza, va, 1994; Prelude no.1, gui, 1996; 3 preludios Lorquianos (Preludes nos.2–4), gui, 1996–8; Estudio, mar, 1998

El-ac: Modales (M. de Buenas Costumbres), nar/tape, pf/2 pf, 1969; El momento de un instante I, 3 tapes, 1972; Guit-trónica, gui, tape, 1987

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MARTA CURESES

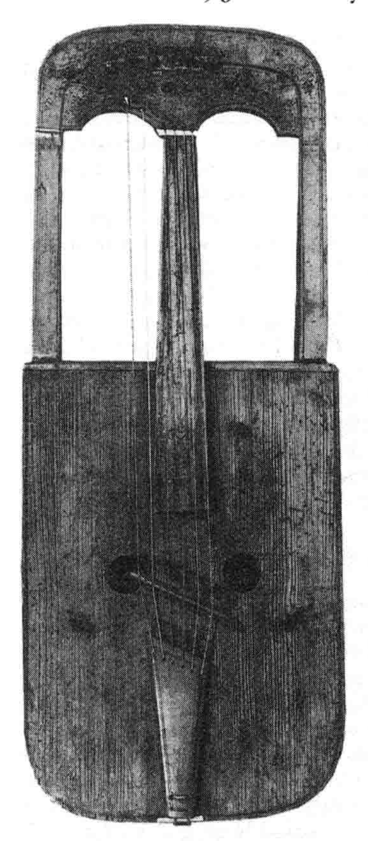
Crwth [chorus, crot, crowd]. A Welsh term for a plucked and, from about the 11th century, a bowed lyre. The name is cognate with the Irish *crot*, *cruit*, which originally denoted a plucked lyre but was ultimately used for a harp. The Middle English *crouthe*, *crowd(e)* is a late 12th-century borrowing of the Welsh *crwth*. For related north European lyres *see* ROTTE (ii), STRÅKHARPA, and SCOTLAND, §II, 8.

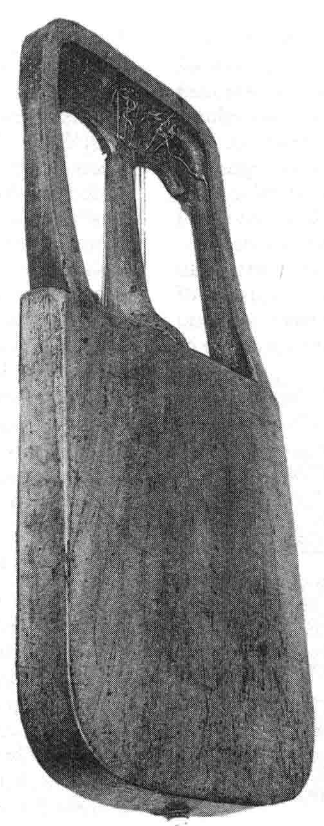
Three 18th-century six-string Welsh crwths have survived: the Foelas crwth (fig.1), made in 1742 by Richard Evans (*fl* 1736–56); one held at the Warrington Museum and Art Gallery; and a third at the National Library of Wales, Aberystwyth (fig.2). A small number of modern makers now make exact copies of crwths, and playing techniques are being rediscovered through experimentation and in the light of the evidence of 16th-century treatises.

1. History and structure. 2. Technical and theoretical considerations.

1. HISTORY AND STRUCTURE. Although the three 18th-century instruments vary slightly in proportion and design they share the same basic structure: the body, including the neck, is carved from a single block of sycamore in the age-old manner and the sound-board is made of pine. To lighten the upper part of the instrument the insides of the arms were hollowed out, echoing Medieval lyre construction. The string holder at the back of the yoke was also hollowed out. The forward sloping arms are found in numerous depictions of classical lyres, and on the crwth have the effect of keeping the strings parallel to the sound-board. The Foelas and Warrington crwths share some refinements not seen on the Aberstwyth instrument, which is slightly smaller in size. A narrow baulk of sycamore, part of the body of the instrument, is visible from the front and flush with the surface of the sound-board. The sound-box is wider than the frame (see fig.1), which would not afford the extra support mentioned below (§2) were it widened to continue flush with the sound-box. Both instruments have mock purfling along the front outline. None of the crwths has a brass bar and the blocks in the Foelas crwth are probably modern.

The Warrington crwth has more slender arms than the other two. This carefully crafted crwth with its decoratively shaped yoke and, unlike the other two, a separate nut placed on the yoke to protect the lateral drones, has neither a saddle nor sign of wear from tailgut. Unfortunately the tailpiece, the fingerboard and nut, and the bridge are missing; in fact the other crwths are exhibited with modern curved bridges. The heads of the tuning-pins on the Foelas crwth are filed with decorative crosses and some features - such as the neck button and fingerboard - were influenced by violin construction that perhaps reflects Richard Evans' experience as a violin maker. Valuable information regarding the crwth in 16th-century Wales is provided by a panel of a 16th century bedhead at Cotehele House, Cornwall, showing a Welsh crythor and harper, and by references in Welsh poetry, especially the strict-metre request poems in which an object was described by means of numerous comparisons. Lack of pre-16th-century information in Welsh sources makes it impossible to confirm whether the crwth had always been six stringed or had at least become so by the time the apparently six-string crwth was carved on a misericord at





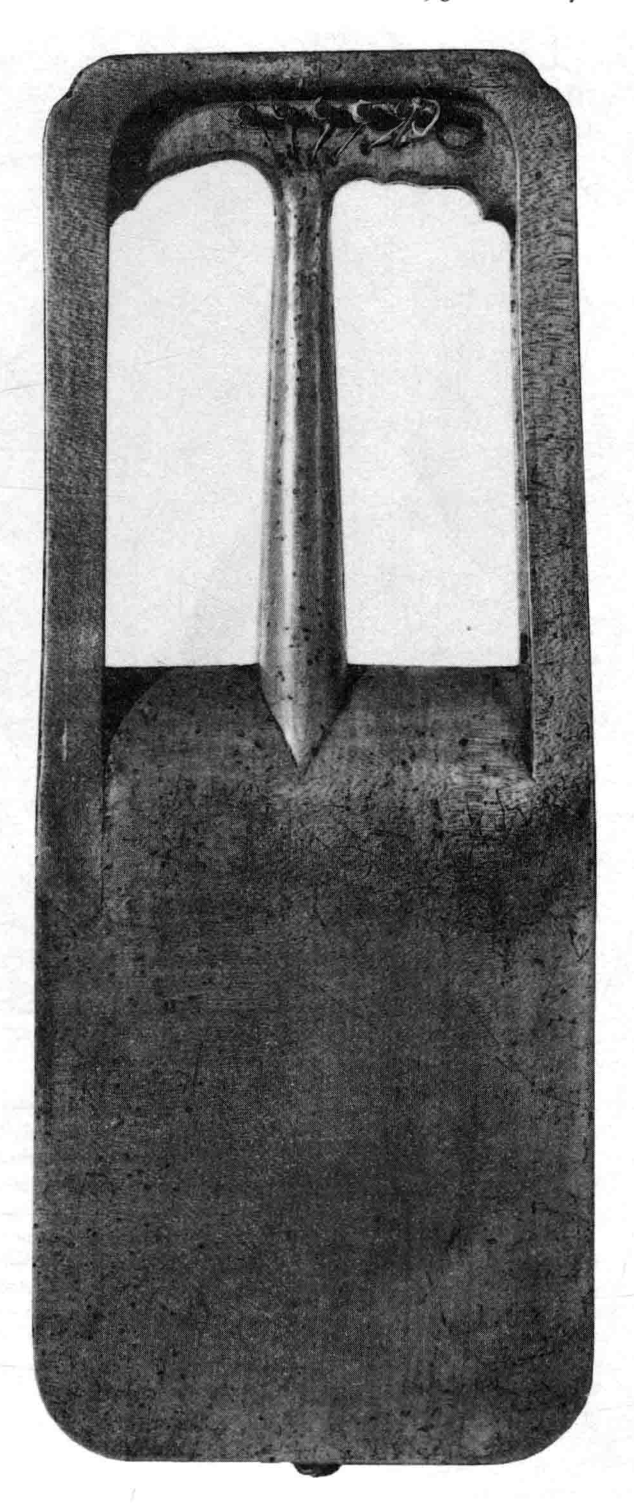
1. Crwth by Richard Evans, 1742, from the Foelas Estate in north Wales (Museum of Welsh Life, Cardiff)

Worcester Cathedral in about 1397. Unlike the harp and the medieval fiddle, the crwth did not develop beyond its late medieval form.

The crwth was a rare instrument in medieval England, apparently already obsolete by the 16th century, although it retained its high status in Wales until the end of the century. Even its popularity in 14th-century England may have been due to its favoured status at the courts of Edward I and II: over half the crwth players (*croutheres* or *crouderes*) mentioned in the expense accounts were from Wales and the Welsh Marches. Significantly, three depictions of the instrument played by or associated with minstrels date from this period: Book of Hours from York *c*1300 formerly in the possession of C.W. Dyson Perrins (MS 12.f.76), the seal of Roger Wade, 1316 (*GB-Lbl* seal no.lxxxvii.44), and a treatise on Kingship by Walter de Milemete (*GB-Och* 92.f.43). With the exception of the original 15th-century carving of a crwth (incorrectly restored after storm damage in 1894) at St Mary's Church, Shrewsbury, which has a figure-of-eight form (see Galpin, 1910), these and other depictions resemble in shape, if not in detail, the later Welsh crwth, having a straight-sided form with one or both ends rounded.

The paucity of pre-16th-century iconographic sources for bowed crwths necessitates a particularly cautious approach in evaluating the evidence of the number of strings and lateral drones in view of the difficulty of accurate depiction, especially on carvings (for a discussion of these problems, *see* FIDDLE). The problem is compounded by ambiguities in terminology in regard to the medieval crwth (*see* ROTTE, (ii), CHORUS, (iii)). Exactly when the bow began to be used on north European lyres is not known. Bachmann hypothesized that the spade-like fiddle common in southern Europe in the Romanesque period evolved from the lyre, which in that region had developed a neck in the 8th–9th century. Whether north European lyres already had a neck before the bow was adopted is open to speculation. Three-, four- and five-string waisted oval lyres played with bows are depicted in 11th- and 12th-century continental sources, some having necks, but not always with centrally set strings.

The lyres depicted in the Winchcombe Psalter (*c*1030–50, *GB-Cu* Ff.1.23, f.4*v*) and in an early 12th-century Durham manuscript (*GB-DRc* Hunter 100, f.62*v*) raise difficult questions of interpretation. The Winchcombe Psalter shows a plucked three-string lyre as well as a bowed four-string lyre held at the shoulder; in both cases the strings would appear to be stopped over the end of the instrument rather than through an opening, although it may be that the instrument is merely being held, rather than fingered (fig.3). However, the four centrally set strings of the bowed instrument would imply the presence of a neck. It may be that the artist wished to show his knowledge of a new feature, i.e. the bow, which is quite carefully drawn. Although a bow is not included with the Durham lyre, it has four centrally set strings, which would suggest a neck, and a further two set at an oblique angle (fig.4). This six-string lyre tantalizingly resembles the 18th-century crwth of fig.1 in so far as it would appear to have a similar string formation, albeit here depicted in mirror image. However, in view of the fact that this instrument clearly illustrates the word 'lira' in a treatise on the constellations, it may be that the artist had seen a four-string bowed lyre, but thinking that a lyre



2. Crwth, 18th century (National Library of Wales, Aberystwyth); rear view, showing 'rat-tail' where the neck joins the box

ought to have six strings (*see* ROTTE, (ii)), added two more, thereby conforming to Pythagorean symbolism. A carved stone figure of *c*1200 (now much weathered) at St Finian's Church, Waterville, Co. Kerry, plays a rectangular apparently six-string bowed lyre.

As with the medieval fiddle, the few pre-16th-century depictions of the crwth have variant features regarding the bow, the methods of attaching the strings at the lower end, the presence of a bridge and fingerboard, and the number of strings. In the stained glass windows (1447) at the Beauchamp Chapel, St Mary's Church, Warwick, two five-string crwth players are seen facing a pair of harpers and therefore at a slight angle, enabling us to see that the neck is thin. Here, as in the 15th-century carving shown



3. Four-string bowed lyre, with a three-string plucked lyre and harp: drawing from the Winchcombe Psalter, c1030–50 (GB-Cu Ff.1.23. f.4v)

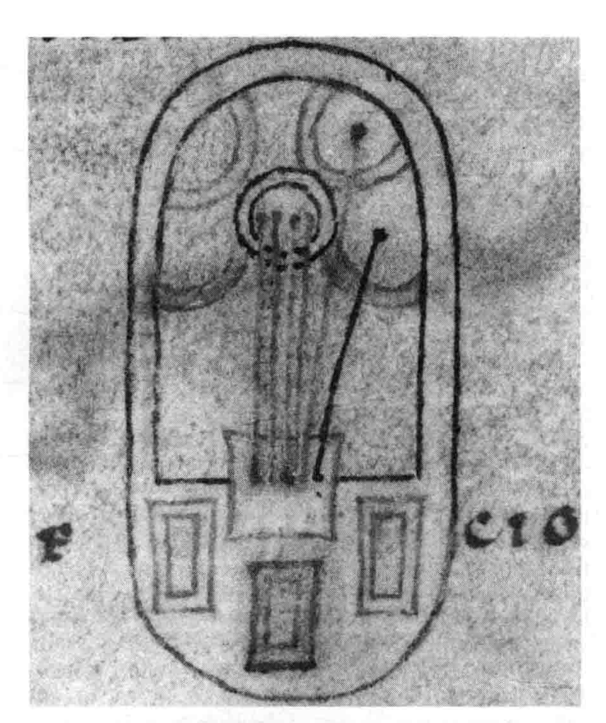
in fig.5, the crwth players' fingers press directly on to the neck. The absence of a fingerboard meant that a separate bridge was unnecessary and that a frontal string-holder or (as seen in fig.5) a tailpiece resting directly on a bridge or possibly tilted upwards with a wedge, would be sufficient. As shown by 18th-century evidence (see Barrington, also fig.1), the two most reliable crwth depictions, the seal of Roger Wade (1316) and the Welsh carving on a 16th-century bedhead now at Cotehele House, Cornwall, clearly show a flat bridge, which usually implies flat fingerboard – features that are difficult to depict in relief. The 18th-century bridge was placed obliquely with one foot extending through a right soundhole and standing on the back, thus acting as a soundpost. While the bridge foot enters the opposite circular soundhole on the Cotehele crwth, this feature is not obviously visible on the seal of Roger Wade. Some south-east European folk fiddles today have a combined bridge and soundpost (*see* BRIDGE, (i)).

That the crwth of the official 16th-century Welsh *crythor* was a six-string instrument is confirmed by the request poems and the surviving 18th-century crwths. An anonymous poem addressed to Robert Rheinalt, a master crwth player, who appears in the court records of Henry VIII as a 'Welsh minstrel', requesting a crwth on behalf of Edward Grythor of Yale, gives a description of the string arrangement which corresponds with the 18th-century evidence of a six-string crwth tuned in three pairs of octaves:

> Ei ffrismal a ddfalwn
> A thri sydd I wneuthur sŵn:
> Crasdant, cywirdant fal cynt
> A'u bwrdwnau'n ber 'dantynt;
> . . .
> Lle i'r fawd yw'r llorf a'i was;

(We shall describe its principal [strings], and there are three which produce sound: the upper and middle as before, and their bourdons sweetly sounding below . . . the lower string and its servant are the thumb's realm)

Although the poem does not mention the specific tuning of G C D, by examining the *cerdd dant* (string craft) treatises alongside the Robert ap Huw manuscript one can see that *cywirdant/cyweirdant* would correspond with C, *crasdant* (D) and *llorfdant* (G) (see §2 below). However, apart from the six-string Worcester misericord crwth (*c*1397) and the above-mentioned Durham manuscript,



4. Oval lyre with six strings: drawing from an English MS, 12th century (GB-DRc Hunter 100. f.62v)

other medieval and Renaissance depictions would appear to have three, four or five strings. Because of its Welsh connections, the Cotehele crwth might have been expected to have six rather than five strings. While the craftsman perhaps had difficulty in carving six strings in relief in the space available, one must seriously consider that at least one of the Beauchamp Chapel crwths has its five strings arranged in one single and two double courses, all of which appear to run above the neck. What the small number of crwth depictions reveals, however, is that over half, including the Roger Wade seal, are four-string crwths.

The use of 'crwth' as a generic term for bowed instruments from the late 16th century onwards can cause difficulties in interpretation. As in English, the Welsh poets sometimes used 'fiddle' or 'fiddler' as terms of abuse, as in a light satirical poem in which 'crwth' and 'ffidl' are used interchangeably. A reference to a 'fiddler a chrwth trithant' ('a fiddler who plays a three-string crwth') (*GB-AB* Peniarth 77.p.175) being one of four types of inferior entertainer should not necessarily be taken as direct evidence of a three-string crwth. Moreover a sketch of a three-string crwth and bow, coupled with harp and two bagpipes, used to illustrate a list of the various 'ancient' grades of bardic craft in an early 17th-century manuscript (*GB-CDp* 2.634, f.358) was perhaps inspired by humanist ideas. It may reflect a 16th-century Welsh version of the legend concerning the origin of the lyre in which Mercury is credited with the discovery of the crwth with three horsehair strings and a bow. However one cannot dismiss the possibility of a three-string crwth being used in Wales concurrently or maybe before the development of a crwth tuned in three pairs of strings. This may be what the poet implies by 'fal cynt' ('as before') in the above quoted poem; the six-string crwth would call for a more advanced technique (see §2 below). The three-string crwth of a 1498 carving at Milton Abbas, Dorset (fig.5) seems to have a lateral drone touched by the thumb.

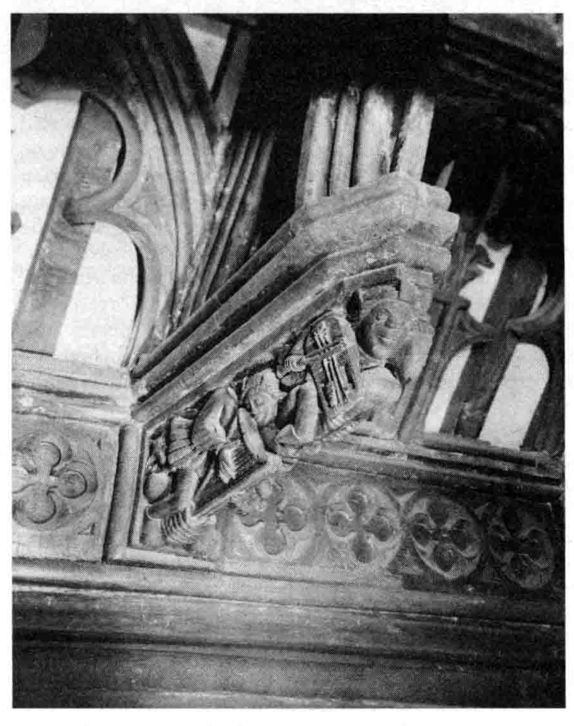
With the possible exception of the Dorset carving (fig.5), lateral drones are not obviously depicted in any of the sources. On the Roger Wade seal the lower pre 18th-century string seems to be thicker and set slightly apart from the other three; on the Cotehele crwth the fourth string runs at a more oblique angle. On the Worcester crwth, which is held in the same downward-pointing position as the Beauchamp Chapel crwths, the thumb seems to be pressing down on the lower two strings. Conversely it may be that these particular crwths are merely being held, not played. The poem addressed to Robert Rheinallt also refers to 'seven tuning-pins, one of which is unused/spare': 'Llwyn tew o ebillion teg; Os aeth enw, saith o honym', Eisiau gradd, segyr yw un'. This tallies with another poem requesting seven pins: long, straight metal tuning-pins which fitted tightly were obviously much valued.

Although there is no surviving iconographical evidence of the crwth in Wales from before the 16th century, there is a considerable body of literary and documentary evidence which attests to the important role the crwth played in Welsh society as a high-art instrument. The earliest reference to 'crwth' or 'crythor' is found in a pre-1100 poem:

> Wyf bard ac wyf telynawr
> Wyf pibyd ac wyf crythawr

(I am a bard, a harper, a piper and a crwth player).

The same three instruments are referred to in *Brut y Tywysogion* ('The Chronicles of the Prince') at a special feast held at the court of Lord Rhys in 1176 and also by GIRALDUS CAMBRENSIS. These references to a trinity of musical instruments, echoed in the early 17th-century



5. Minstrels playing a harp and three-string crwth: wooden carving on a hammerbeam, 1498 (Abbot's Hall, Milton Abbey, Dorset)

manuscript mentioned above, might be interpreted as a mere formulaic literary device. If one could prove the hypothesis of a formulaic triad of plucked, bowed and blown instruments, this poem would take the earliest evidence of a bowed crwth in Wales back to the 11th century. Nevertheless, the references show that the crwth was well established at an early date, although its stringing is unknown.

The crwth and harp were the only two instruments used in Welsh bardic performance throughout the later Middle Ages, although the greater number of elegies and request poems involving harp/harper reflect its higher status. The 16th-century *Statud Gruffud ap Cyanan* ('The Statute of Gruffudd ap Cynan') (*GB-Lbl* Add.19711, second quarter of the 16th century), written mainly to emphasize the superiority of the guild of poets and musicians at a time when the authorities were legislating against unlicensed entertainers, contains valuable information regarding the requirements of the various grades of bardic craft. Harpers and crwth players largely shared the same repertory. However, it may be significant that, in one of the 16th-century manuscripts listing titles of musical repertory (*GB-AB* 1711b.f.62r, 66v), separate named musical pieces are given for the *cadair* and the *colofn*, two of the most technically advanced genres. Some later 16th-century versions of the *Statud* state that the *datgeiniad* ('declaimer')

Towards the end of the 16th century the professional poets' stubborn reluctance to forgo the old strict metres in the face of competition from free verse based on the metres of popular English airs meant that they eventually lost the patronage of the increasingly anglicized Welsh nobility, who embraced the type of musical entertainment and instruments fashionable at the Elizabethan court. There is no doubt that many of the professional musicians, in order to retain their status, adapted themselves to playing the currently popular plucked and bowed instruments. While the crwth continued to be played by a lower stratum of musicians patronized by a correspondingly lower social stratum, the inability of the crwth to evolve and compete with the increasingly popular violin caused its eventual demise towards the end of the 18th century, by which time it had become an object of antiquarian curiosity. Daines Barrington's sketch of John Morgan, one of the last crwth players in north Wales with the caption 'Method of holding and playing on the instrument' (*c*1770; Society of Antiquaries, London), showing the method of supporting the crwth with a strap, corresponds precisely with evidence from 16th-century poetry and iconography and possibly with the minstrel depicted in a Book of Hours from York of about 1300 (formerly in the possession of C.W. Dyson Perrins).

Barrington in 1770 recorded the crwth's tuning as *g–g′–c″–c′–d′–d″*, but when Bingley gave the tuning as *a–a′–e′–e″–b′–b″* over 30 years later, the player he heard had obviously adopted the fiddle tuning in 5ths. By exchanging the flat fingerboard and bridge for curved ones, as clearly happened with the Aberystwyth crwth, it effectively became a 'violon en forme de crouthe'.

2. Technical and theoretical considerations. Experiments using a six-string Welsh crwth played slung from the neck reveal many of its anomalous features to be highly practical. The arched shapes cut from the yoke on either side of the fingerboard allow space for the fingers to reach the semitone next to the nut (half position in modern terms), and for the thumb to pluck the lateral strings. The oblique angle of the bridge to the nut aligns with the angle made by the fingertips against the fingerboard, making it possible to play in tune using the basic technique of the crwth: stopping each octave pair of strings with one finger. The stopped strings, though tuned in octave pairs (*c″–c′–d′–d″*), are not grouped into courses but evenly distributed across the width of the fingerboard, giving space for each string to be stopped separately if required, thereby splitting the pairs to make richer chords or allowing one of the pair to complete a harmony while figuration is played on another.

The two strings (*g–g′*) lying off the fingerboard are on a slightly different plane from the stopped strings, which takes them out of the bow's reach except when playing close to the bridge, which is flat (the curved bridge shown on the Foelas crwth in fig.1 is not original). This allows three combinations: sounding all six strings at once with the bow close to the bridge; bowing the four stopped strings and leaving the remaining two silent; or bowing the stopped strings while plucking the two G strings with the thumb. The last feat is made easier by opening the left hand to bear against the surrounding frame, thus giving an extra point of contact and stability.

Until the end of the 16th century the crwth's special status alongside the harp meant that a prestigious, formal repertory analogous to that of the harp (*see* Harp, §V, 1(i); and Robert ap Huw) was also played on the crwth. The harp tablature in the Robert ap Huw manuscript (*GB-Lbl* Add.14905) contains pieces composed on the 24 measures of string music (*pedwar mesur ar hugain cerdd dant*). These are successions of two contrasting sets of notes – principal and weak – which predominate alternately, forming binary patterns represented by the figures 'I' and 'O', e.g. *corffiniwr* IIOO IOII. By convention, crwth players represented the measures differently, reversing the figures. *Corffiniwr* thus became OOII OIOO, distinguishing between different branches of the craft guild and reflecting the fact that a crwth player is able to play the notes *c′–a′* (Guido of Arezzo's 'natural Hexachord') in the first position but is unable to complete the scale downwards to *g*, as is a harper. A harper, therefore, is able to use the most principal of Guido's hexachords, which climbs from T and provides the first triad of the gamut: T, B, D; occupying the lowest three lines of the 'great stave' ('I'). The first complete hexachord available to a crwth player climbs from C, it is less principal, and gives the triad: C, E, G; occupying the second, third and fourth spaces from the bottom of the 'great stave' ('O'). In this context the lines are equated with 'I' and the spaces with 'O' (Peniarth 155) rather than corresponding to fixed or movable pitches respectively as outlined below.

A crwth player interprets the harp music in the Robert ap Huw manuscript by identifying the predominating set of notes (i.e. the principal set or those marked 'I' in harp terms) by playing the open C strings while playing figuration on the D strings. When the weak set (those marked 'O') predominate, the arrangement is reversed. The plucked G strings generally form a bass common to both sets.

The open strings of the crwth correspond to the *cyweirdannau* (principal or fixed strings) of the harp. The notes *e′*, *f′*, *a′* and *b′* and their octaves, produced by stopping the crwth's strings, are the *lleddfdannau* (weak

or movable strings) of the harp. The crwth's tuning is well suited to realizing the binary patterns found in the Robert ap Huw manuscript, and fulfils the Pythagorean ratio 12:9:8:6, as do the fixed strings of the harp, recalling the *hestotes* (fixed elements forming a 4th, a 5th and an octave) and *kinumenoi* (movable elements: the interior notes of a tetrachord) of ancient Greek music. Tuning in octave pairs enriches the sound and is a built-in arrangement for converting 4ths into 5ths (5ths were considered more perfect consonances than 4ths during the Middle Ages). This tuning also produces 'octave ambiguity' and most closely resembles the third of the three tunings for the viella given by Hieronymus de Moravia (see Page).

The most important treatise dealing with bardic music for harp and crwth, *Llyfr Cadwedigaeth a Dosbarth Cerdd Dannau* (see Peniarth MS 155, also Miles), contains directions to the crwth player for creating the five standard and warranted *cyweiriau* (harp tunings; *see* ROBERT AP HUW) by stopping the strings. This source and others give directions for tuning the harp in the five standard and warranted tunings in terms of the Pythagorean tradition and the Guidonian system. Robert ap Huw gives tuning-charts for two of them (*cras gywair* and *lleddf gywair y gwyddil*; see Lewis, 108–9). By applying the index and middle fingers appropriately to the crwth's fingerboard, the positions of the semitone (*mi–fa*) are identified within the C–F tetrachord. F (*fa*) is omitted in the two pentatonic tunings (see Lewis, 7).

In later medieval Wales, the most splendid production and performance of bardic poetry and music involved four professionals: a poet, a harpist and or a crwth player, and a *datgeiniad* (declaimer). Two or three of these roles were sometimes played by one person, especially near the end of the 16th century, when patronage for bardic poetry and music became meagre.

During the 17th century crwth players had to play the new, pan-European, bourgeois music demanded by all classes. They played jigs and other dance tunes, and accompanied popular songs, ballads and post-Reformation carols. Remnants of bardic repertory survived briefly outside their social context. When it died out at the end of the 18th century the crwth still embodied the musical theories of ancient Greece and medieval Christianity and of Welsh bardic music in its lyre construction and characteristic tuning. Modern players using accurate copies of crwths and using bridges which are, in Barrington's words, 'perfectly flat, so all the strings are necessarily struck at the same time, and afford a perpetual succession of chords', have begun exploring the bardic repertory, accompanying traditional Welsh and English popular songs and ballads and playing historical dance music.

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BETHAN MILES (1), ROBERT EVANS (2)

Cryptography, musical. Cryptography ('secret writing') includes any method of masking a message. Sometimes the act of communication is itself concealed, for example by the use of invisible ink. More commonly, an overt message is disguised by code or cipher. In code an arbitrary assemblage of letters or numbers is assigned some specific meaning, or an ordinary word or phrase may be allotted some quite different significance. In cipher, the letters of a message are systematically transformed, either by changing their order or by replacing them with other letters or symbols. Both code and cipher principles can facilitate communications as well as conceal them, as for example in the Morse code (strictly a cipher) and in the invention of artificial languages. All these procedures are akin to some aspects of music. Thus 'key' is a basic common concept, while pitch and rhythm have evident semantic application. Indeed, music has often been conceived and described as a communication intelligible only to the initiated, which is precisely what language-structures in general and cryptograms in particular are designed to be.

Many cryptologists have been notable musicians. Among composers, Tartini, Michael Haydn, Schumann and Elgar are known to have been interested in cryptography. There is some evidence (e.g. Kahn, 1967, p.563) that the two abilities are positively correlated. The connection was also recognized and used in World War II by the British crypto-analytic service, candidates for which were asked among other things whether they could read an orchestral score. It is not surprising, then, that musical symbols or ideas should have been used in cryptography and allied disciplines from the earliest times, nor that quasi-cryptographic ideas should have been freely used in music. This article considers those separate areas in turn, dealing with each in chronological order, and then in conclusion discusses their occasional overlap.

1. CRYPTOGRAPHY USING MUSICAL IDEAS AND SYMBOLS.
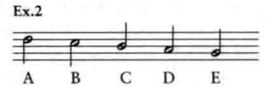
The most obvious method, the assignment of letters to individual notes of music, seems to have been the earliest and has certainly remained the commonest. The late 15th-century manuscript *Rules for Carrying on a Secret Correspondence by Cipher* (*GB-Lbl* Sloane 351, f.15*b*) describes a musical cipher. Symbols for 24 letters and the word 'et' are formed by using five different pitches on a three-line staff and altering the stem directions and note values. The five vowels are represented as in ex.1. As an

Ex.1
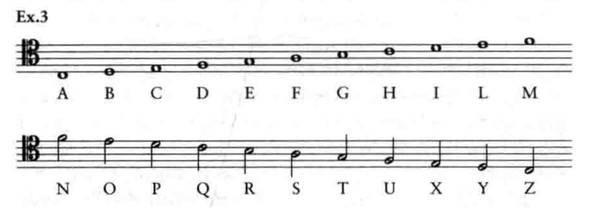


illustration, the scribe has spelt out in his music-cipher the words 'In nomine summe et individue trinitatis hoc opus incipio'. The earliest documented system thereafter

seems to be the analogous cipher used about 1560 by Philip II of Spain. This begins as in ex.2 and continues



similarly with different note values. By the end of the 16th century some very complex systems were in practical use. Thus the papal cryptographic service about 1596 used a music-cipher of nine different pitches each variable in eight ways, yielding a possible 72 symbols. Such proliferation is over-elaborate, and the simpler 11 × 2 system published by Giovanni Porta (*c*1600, in later editions of his seminal work on cryptography) found more general favour (ex.3).



Many other possible uses of musical symbols were exploited by cryptographers. In 1596 Porta described a method of communication whereby a beleaguered city could send messages by ringing bells in a prearranged permutation, for example one bell once = A, twice = B, thrice = C; a second bell once = D; and so on. By 1650 Athanasius Kircher had transferred this idea to the orchestra, by allotting up to four successive notes among six instruments; thus one note from the first instrument would mean the letter A, two notes B, and so on. In 1685 Friderici proposed a number of novel and ingenious music-ciphers (such as ex.4). Nor were the visual aspects

Ex.4

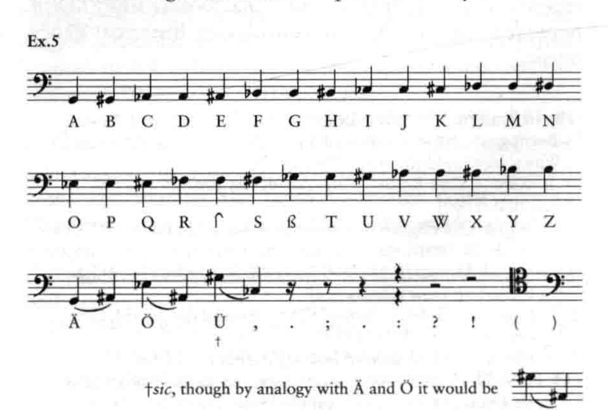
	ut	*fa*	*sol*	*mi*	*re*
ut	Q	R	S	T	U
sol	W	X	Y	Z	-
fa	A	B	C	D	E
mi	L	M	N	O	P
re	F	G	H	I	K

of music neglected; thus a 17th-century manuscript (*Lbl* Add.45850M) when folded spells out a message, supposedly to Charles II, with the stems and tails of notes.

In general the cryptographic textbooks and sourcebooks continued to describe some form of Porta's basic table (ex.3), which recurs in readily recognizable adaptations throughout the 16th and 17th centuries (Davies, 1967). Between 1620 and 1685 it appeared in five major works published in England, Germany and Italy (Schwenter, Godwin, Kircher, Schott, Friderici). Telemann may well have been referring to it when he wrote in the oratorio *Der Tag des Gerichts* of having been offered instruction in a secret method of 'discovering by means of music the dealings of ambassadors and generals, and conveying orders to them'.

The Porta system evolved with music history. A specimen in the Foreign Office archives from about 1750 uses crotchets and quavers with treble and bass clefs (Schooling, 1896). Another, suggested by Philip Thicknesse in 1772, uses crotchets and minims with treble clef and key signature for extra authenticity. In the late 18th and early 19th centuries the system appears in textbooks by Guyot in France, Hooper in England and Klüber in Germany, in the form of a cipher-wheel on which the notes and corresponding letters are written round in two circles, one fixed and one movable. This device, of vital importance in the history of general cryptography (cf Kahn, 1967, pp.128–9) permits frequent resetting, thus baffling the hostile analyst. In these sources also the cipher further evolves, in the same interest, towards the random allocation of cipher letters to musical notes, the occasional representation of one letter by a two-note group, and in general a policy of analogy with real music, at least in appearance (for which purpose Klüber recommended the addition of sharps and flats). This had always seemed desirable for cryptographic reasons. Thus the papal encipherers had added to their music-cipher messages an ostensibly relevant liturgical text, so as to avert suspicion. In the later 18th and early 19th centuries the possibility of combining real cipher with real music was the subject of lively experiment and debate ('Cipher', *Rees's Cyclopaedia*, 1819–20). A notable contribution was made by Michael Haydn who (according to his biographers, 1808) invented an elaborate music-cipher of his own (ex.5) presumably for communication purposes but perhaps for composition as well. At least it strikingly foreshadows cipher systems later used as compositional devices (see ex.10 below); and it may even have been designed (e.g. in its treatment of modified vowels) to yield results which were not too unlike real music. But it remained a private initiative. The only documented contemporary use of music-cipher in practice, in the French diplomatic service (correspondence between the Duke of Havre and the Duke of Lorges, *GB-Lbl* Add.32259, f.180*v*), relies on a Porta-type system which is neither convincing musically nor secure cryptographically. This use continued as late as 1800. Nor was the type entirely extinct in the 20th century; the first solved intercept of the New York City Police Department ('Codes are Fragile', 1952) was a series of melodic lines in the treble clef which turned out to be a note-for-figure encipherment of illegal wagers – furnished with occasional accents and pauses in an optimistic attempt at verisimilitude.

2. Other communication systems using musical symbols. Meanwhile, on a different (not strictly cryptographic) level, musical sounds or symbols had been considered as the basis for more general semantic systems and structures. One pioneer was Bishop Wilkins, who suggested (1641) that the ordinary notes of a musical instrument might be used to express not only letters and
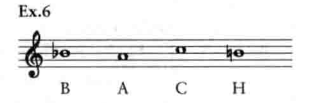


†*sic*, though by analogy with Ä and Ö it would be

words but things and notions, so that 'there might be such a general language as should be equally speakable by all nations and peoples'. Leibniz (*c*1678) put forward a similar suggestion for an artificial language consisting solely of tones and intervals (Couturat, 1903). There must also have been practical research and experiment in this area, for in 1800 (as Klüber recorded, 1809) pupils at a school for the blind in Paris were 'reading' phrases played on the violin. The (unspecified) techniques used may have been a Porta-type system extended for communication purposes (as by Bertini, 1811). But they were more likely to have been precursors of the ideas later developed by Jean-François Sudre (1787–1862), whose pupils could also converse with him via the violin. By 1817 he had constructed a complete artificial language, in which any seven different symbols could be combined five at a time, with variations of order and stress. The seven sol-fa syllables or pitches formed one obvious basis of his system, which incorporated such quasi-musical ideas as the use of 'domisol' (i.e. the perfect triad) to mean 'God' and its retrograde form to mean 'Satan'. Similarly 'sollasi' means 'ascend' and 'silasol' 'descend'. The idea was officially welcomed in its day as having potential practical value; but it found no lasting application, and was in effect superseded by the invention of the Morse code. With the demise of Sudre's system the last serious attempt to exploit purely musical resources for purely linguistic purposes came to an end.

3. MUSIC USING CRYPTOGRAPHIC AND RELATED CONCEPTS. No doubt the idea of using the elements of music to convey extra-musical semantic significance (whether audible or inaudible, overt or covert) is as old as music itself. Some devices depend on written notation. Words can be sung, for added emphasis, to their corresponding solmization names (e.g. 're' for 'king', 'sol' for 'sun'). Examples are found from Josquin to Schütz (Wessely, 1973; *see also* SOLMIZATION). EYE MUSIC, adding visual meaning to written scores, is found as late as Bach, some of whose music may also contain the idea of a ritual symbolism of gesture, motion or number (Krause, 1964). Numbers can be signified by intervals or instruments, voices or entries, from the 14th century (Wessely, 1973) to Bach (Krause, 1964; Geiringer, 1956). The numbers thus conveyed may then be used according to strict cryptographic principles to encipher letters of the alphabet, according to the system already described above. This device was used in the early 18th century by J.C. Faber, whose *Neu-erfundene obligate Composition* (MS, *D-W*) enciphers the name 'Ludovicus' by the number of notes allotted to the solo trumpet in each of the nine movements. Using the Latin milesian alphabet (A=1, B=2, C=3 to I=9, K=10 to S=90, T=100 to Z=500), which Faber stated was taken from Tabourot (1584), the solo trumpet plays 20 notes in the first movement, at the head of which is written 'L=20', 200 notes in the second, at the head of which is written 'U=200' and so on (*see also* NUMBERS AND MUSIC). The same determined encipherer also used a Porta system analogous to ex.3 as a means of incorporating messages, for instance in the viola part of a quartet.
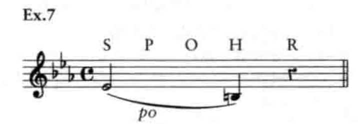
The most common of all such devices however was the use of the letter-names of notes to create themes from words or (more usually) names of people. This idea too no doubt dates back to the beginning of letter nomenclature. It is particularly associated with the name of Bach, which in German usage can be written as in ex.6. Bach himself and his contemporaries incorporated that phrase

Ex.6



in many works (as did Beethoven, Schumann, Liszt, Rimsky-Korsakov, Busoni and several others; *see* B–A–C–H). Bach showed further ingenuity in his seven-part canon over a ground of F–A–B–E, headed 'FABERepetatur' – possibly a suitably cryptic allusion to J.C. Faber himself or a kinsman. Such ideas flourished especially in the common ground between music and literature that was increasingly cultivated in the 18th and 19th centuries; they are, for example, typical of Jean Paul and occur in his novel *Flegeljahre* (1804–5). As a consequence, more letters and ideas were found musical equivalents than the standard A to G (and H, the German B♮). For example, 'S' can be considered as the equivalent of the note E♭, because the German name of the latter is 'Es'; this enabled Friedrich Fesca to begin a string quartet with F–E–E♭–C–A, literally his own signature tune. It helped Spohr sportively to render his own name as in ex.7 (*po* stands

Ex.7



for *portamento*; the old-style crotchet rest looks like 'r'). At one extreme, ideas of this kind could be used in grave commemoration of the death of Schubert, as in the fugues written on the musical letters of his name by Stadler and Sechter; at the other, they could inspire such *jeux d'esprit* as John Field's tribute to his hostess Mme Cramer (MS, 1832) in the form of two grateful melodies on B–E–E–F and C–A–B–B–A–G–E.
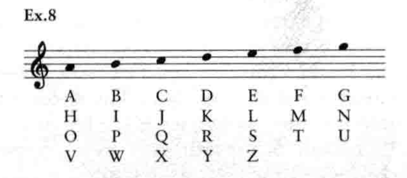
The greatest and most prolific exponent of such notions, whether serious or genial, was Schumann. The musical letters of his own name, S–C–H–A, form a main theme of *Carnaval*, where they are also found as A–S–C–H, the name of his friend Ernestine von Fricken's home town, and anagrammatized as A–S–H–C. The A–S component is enciphered variously as two notes (A, E♭) or as one (As = A♭ in German). Schumann also used, in published music, A–B–E–G–G and G–A–D–E (names of friends); F–A–E (standing for 'frei aber einsam', free but lonely, a device also used in music by Joachim); and H (the answer to a riddle on the letter H). His other overt music-ciphers used in extant letters or manuscripts include A–C–H, A–D–E, B–E–D–A (a pet name for Clara Wieck), B–E–S–E–D–H (the nearest equivalent to the name of a friend, Bezeth), E–H–E ('marriage') and, no doubt the longest example on record, (L)–A–S–S D–A–S F–A–D–E, F–A–S–S D–A–S A–E–C–H–D(T)–E, or 'leave what is trite, hold fast to the right', in a musical rebus.

It has been suggested that Schumann used a three-line, eight-note cipher (on a system derived from Klüber, 1809, with whose work he has been shown to be familiar; see Sams, 'A Schumann Primer', 1970) much as in ex.9 below, especially for the purpose of making themes with the covert significance of 'Clara' (Schumann, née Wieck); and that Brahms also used such themes with the same meaning (Sams, 1971 and forthcoming). Brahms was also much given to the meaningful use of musical letters. He

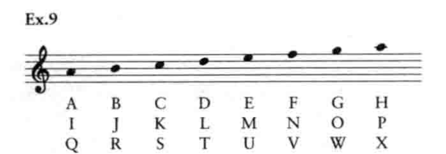
seems to have used his own, B–A–H–S, in his A♭ minor organ fugue. He modified the F–A–E idea to F–A–F, standing for 'frei aber froh', free but happy, which was used in many works from the Serenade no.1 to Symphony no.3. The notes A–G–A–(T)–H–E, A–D–E are used as a valediction to Agathe von Siebold in the Sextet op.36 and arguably in other works (Sams, 'Brahms and his Musical Love-Letters', 1971). In correspondence Brahms referred to Adele Strauss as the notes A–E♭ (A.S.) and to Gisela von Arnim as the notes G♯–E–A (Gis-e-la). This ingenious combination of German note-names with solmization names, the typical French usage, recurs in the use of B♭–A–F (B-la-F) in a string quartet written for Belyayev by Borodin, Glazunov, Lyadov and Rimsky-Korsakov. It has been suggested that Tchaikovsky made analogous use of a friend's name, D–E(s)–Si–re–E (Brown, 1978). Glazunov composed on the theme of his own pet name, S–A–C–H–A; César Cui linked the musical letters B–A–B–E–G in his wife's maiden name (Bamberg) with his own initials, C–C. Smetana not only composed with his own monogram B–S and the musical letters F–E–D–A in the name Froejeda, but also enciphered the year 1862 as the first, eighth, sixth and second degrees of the scale.

In England, Elgar was a skilled cryptologist. He successfully solved a well-known challenge cipher, to which eminent experts later thought it worthwhile to publish their own solutions; he constructed a difficult if not impossible cryptogram; he made cipher entries in diaries and notebooks. One of his earliest works was an Allegretto for violin and piano on G–E–D–G–E, the name of a friend. It seems reasonable on the facts to conjecture that he used private ciphers in some of his compositions, and that suggestion has often been made in respect of the 'Enigma' Variations. The theme of Granville Bantock's *Helena Variations* is fashioned from his wife's initials, H–F–B.
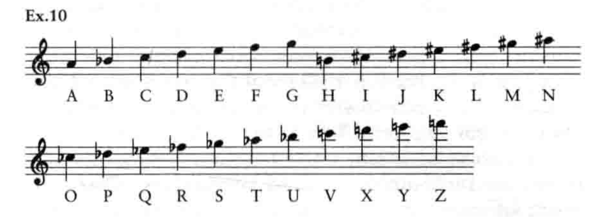
The first major composer to make serious and acknowledged use of a detailed and coherent cipher system was Ravel, who in 1909 used ex.8 (except that, presumably to
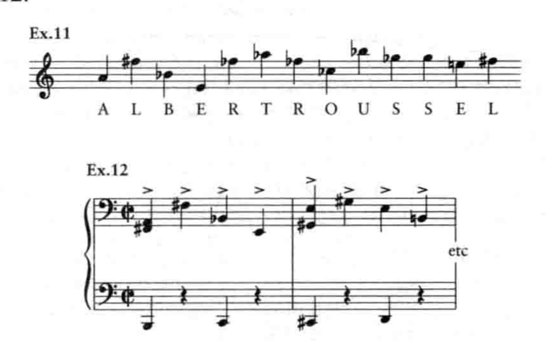


avoid repetition, H was given its German equivalent, B♮) to encipher the name Haydn in a commemorative Menuet for piano. Similar pieces were written on the same system at the same time by Debussy, Dukas, Hahn and d'Indy. The same 7 × 4 system was used again in 1922 by Ravel and others (Schmitt, Enescu, Aubert, Koechlin, Ladmirault and Roger-Ducasse) in tribute to Fauré. The idea
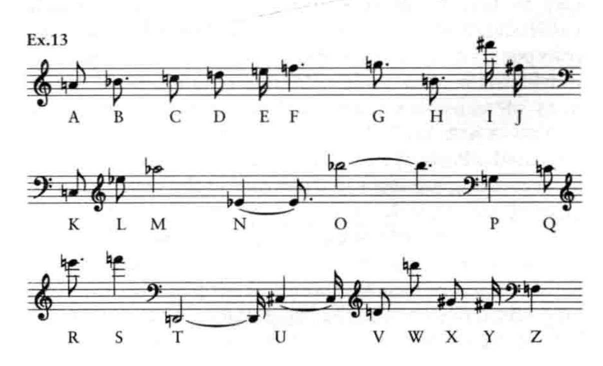


seems to have appealed to Ravel who (alone, apart from Schmitt) elected to encipher the whole name of Gabriel Fauré. In 1929 another group of composers (Poulenc, Honegger, Milhaud, Ibert and others) used cipher in celebration of Albert Roussel; this time no uniform system was adopted. Some are unspecified, Poulenc's for example; but it can be inferred from the score of his *Pièce brève sur le nom d'Albert Roussel* to be an 8 × 3 arrangement as in ex.9. The name 'Albert' is also enciphered backwards to make an additional theme. Of especial interest is Honegger's encipherment system, ex.10, which is worth com-



paring with Michael Haydn's (see ex.5). Honegger's actual compositional procedure is shown in exx.11 and 12.



The simpler model of ex.8 was used by Arnold Bax in his *Variations on the Name Gabriel Fauré* in 1949. Otherwise outside France the German letter-name tradition continued in the 20th century as in the 19th. In Berg's Chamber Concerto the musical letters in the names Schoenberg, Webern and Berg (S–C–H–B–E–G, E–B–E, B–E–G) are incorporated in the music as personal symbols. Thea Musgrave made a similar use of the names of the first Viennese school in her Chamber Concerto no.3. Dmitry Shostakovich, in his Eighth String Quartet and elsewhere, used his monogram D–S–C–H as a theme, which Ronald Stevenson also used, in homage, in his *Passacaglia*; while Everett Helm has signed more than one composition with the musical initials E–H. In Bussotti's contemporary theatre-piece *La passion selon Sade*, D–Es–A–D–E is interlocked with B–A–C–H. But the most striking developments of the 1960s came from what might be called the French tradition, in the form of Olivier Messiaen's 'communicable language' (ex.13) and



complementary leitmotifs (ex.14) which together make the complete cipher and code system used in the organ

Ex.14 Theme of God

work *Méditations sur le mystère de la Sainte Trinité* (Halbreich, 1972). Ex.13 is used to encipher extended quotations (in French) from the *Summa theologica* of St Thomas Aquinas; ex.14 and other leitmotifs symbolize spiritual entities or basic concepts such as 'to be' or 'to have'.

It seems entirely fitting that such a system should have evolved in the only milieu ever to have produced real music on themes overtly derived from cipher, and the only milieu ever to have produced a complete artificial language with musical elements. There is an evident affinity between ex.13 and ex.10 (most clearly in the first eight notes of each). Although the 'theme of God' means the same in its retrograde form, unlike François Sudre's 'domisol', the relation between his 'language' and Messiaen's is also manifest, especially when we learn that the latter's ascending 'to be' is counterbalanced by the descending theme 'to have'.

5. Conclusion. The two streams of music and cryptography, usually quite separate, sometimes converge. That trend became more marked in the later years of the 20th century. The combinative impetus came from both sides. Cryptographers have always striven to make their music-ciphers as much like real music as possible in order to enhance their effectiveness as cipher. Some composers, conversely, may well have felt that their music was enriched by a judicious admixture of cryptographic elements. The use of cipher themes seems to have begun with J.C. Faber and may well have continued with Michael Haydn, Schumann and Elgar. The undisguised use resumed in France with Ravel, Poulenc, Honegger and others, and culminated in Messiaen. But, as Norman Cazden showed in 1961, modern scores present unrivalled opportunities for encipherments of all kinds, and no doubt there are undeclared exponents of undisclosed cipher techniques of musical composition.

Critical mention of this practice tends to be uncomprehending and deprecatory. But on the evidence it derives from a true intuition that music and semantics have deep roots in common ground. Nor is this intuition confined to musicians; Thomas Mann for example in *Dr Faustus* envisaged a 12-note system which could also be used as cipher, suffusing the music with new quasi-verbal meaning. It is perhaps significant that in the past all the best-known and most frequent examples have been encipherments of names – presumably because names, of all words, are the least fixed and most fluid in meaning, and therefore the most closely akin to musical motifs as generally understood. With changing techniques and attitudes cipher equivalents may now more readily assume the form of words or phrases.

In any event there will remain the demonstrable kinship between the musical and the cryptographic mind. The ready assimilation of music to symbolic communications systems and language structures; the consensus that music has an import related to its own structure; the prevalent feeling that music is itself a mysterious language intelligible only to the initiated: all these and other affinities and analogies between music and cryptography at least suggest that the relation is not without psychological or aesthetic significance.

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ERIC SAMS/R

Crystallophone. A term devised to embrace those instruments which sound through the vibration of glass or other brittle substances. They may be sounded either by striking or by friction (as in the case of the glass armonica). Most crystallophones are tuned by the filling of the glasses with different amounts of water (as with the 'glasses filled with spring water' on which Gluck played a concerto in London in 1746); others depend upon the mass of the glasses themselves. A non-Western example is the South Asian *jaltarang*. *See also* ARMONICA; GLASSCHORD; MUSICAL GLASSES; STICCADO-PASTROLE.

Crystal Palace. London exhibition hall built in Hyde Park in 1851 and moved to Sydenham, opening in 1854; its two performance venues were used for concerts until it was destroyed in 1936. *See* LONDON (i), §VI, 2 and fig.37.

Crystals, the. American pop group. Its members were Dee Dee Kennibrew (*b* Brooklyn, New York, 1945), Dolores 'Lala' Brooks (*b* Brooklyn, New York, 1946), Mary Thomas (*b* Brooklyn, New York, 1945), Pat Wright (*b* Brooklyn, New York, 1945) and Barbara Alston (*b* Brooklyn, New York, 1945). They were discovered by Phil Spector in New York in 1961 and became the first of the singing groups for whom Spector created his 'wall of sound'. The group's first hits were *Da Doo Ron Ron* and *Then he kissed me*, both composed by Ellie Greenwich and Jeff Barry. Both recordings featured Brooks's powerful lead singing and effective chanted harmonies by the other group members. While the Crystals were touring the United States, Spector used Darlene Love and the Blossoms to record the Gene Pitney composition *He's a rebel* and *He's sure the boy I love*, the next hit singles issued under the group's name. The original group was used by Spector for subsequent records by the Crystals but none was as successful as their early efforts.

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DAVE LAING

Csakan (Hung. *csákány*: 'cane flute'). (1) DUCT FLUTE in the shape of a walking stick or an oboe, popular in and around Vienna from about 1807 until the 1840s. The instrument is related to the shepherds' flutes of Hungary, Slovakia and Croatia, which combine duct flute and walking stick, and to the other variously shaped instruments, such as the 18th-century iron 'csákányfokos' which is both a weapon and a duct flute (Budapest, Hungarian National Museum), which appeared in this region.

The first known appearance of the csakan was at a concert in Budapest on 18 February 1807; the performer, Anton Heberle (*fl* 1806–16), is identified as the inventor of the instrument in concert announcements from 1810 on. Heberle's *Scala für den Ungarischen Csakan* appeared in 1807 and he was the first to publish music for it. The early csakan was shaped like a walking stick, with the mouthpiece in the handle. Most such instruments were pitched in A♭ or G, although a few were pitched in A; they were played as transposing instruments, in C. The fingering was like that of a recorder. The instrument of Heberle's *Scala* had no keys, but by 1815 up to 13 keys might be added (Klingenbrunner), along with a tuning-slide and a device for narrowing the thumb-hole. A keyless csakan in the collection of the Gesellschaft der Musikfreunde in Vienna is a gift from 'Eberle in Pápa'.

In the 1820s there appeared a new csakan 'in the pleasing shape of an oboe', usually in three pieces. This instrument appeared in both a 'simple' form, with one key, and a 'complex' form, with seven. The Viennese court oboist Ernst Krähmer (1795–1837) was the foremost performer on this instrument, appearing frequently in concerts in Vienna from the 1820s. His further distinction between the 'Viennese' and 'Pressburg' models (*Tonleiter*) simply refers to the narrowing of the thumb hole on the Pressburg type, which makes it possible to leave the thumb hole open for overblowing.

Well-known makers of the csakan included Johann Ziegler and Stephan Koch in Vienna and Franz Schöllnast in Pressburg. Schöllnast's accounts provide detailed information about his customers, revealing that the csakan was primarily a dilettante's instrument, purchased by those who wanted something simple and inexpensive. Between 1807 and 1845 around 400 works for the csakan were published, mainly for csakan solo, csakan duet or csakan with guitar or piano.

(2) A type of duct flute made in Markneukirchen towards the end of the 19th century. It was shaped like a recorder but had one to eight keys and no thumb-hole. This instrument, sometimes also called a 'Schulflöte', was popular in the early 20th century because of its simple fingering.

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MARIANNE BETZ

Csákány (Hung.). *See* CSAKAN.

Csapó, Gyula (*b* Pápa, 26 Sept 1955). Hungarian composer. Between 1974 and 1980 he studied composition at the Budapest Academy of Music, after which he spent six months at IRCAM on a fellowship. In 1975 he became a member of the Budapest New Music Studio. From 1983 he studied under Feldman SUNY at Buffalo, taking the doctorate there in 1987, and from 1991 he was assistant professor of composition at Princeton University; in 1994 he was appointed assistant professor at the University of Saskatchewan, Canada.

In his music he strives towards the integration and collaboration of elements both spiritual and sensual, both deterministic and accidental. His structuring of musical time is based on timbre – and timbral 'mode' in its wider sense – rather than on the organization of voices according to pitch. Favouring a freely interpreted, variational ('rotational') form which may also include collage-like

episodes, his works oppose the concepts of representation and formal progression, or development. Alongside an openness towards various non-European cultures, the recurrence in certain works (e.g. *Hark Edward ...* and *A Desert March*) of references to classical music reveal a robust connection with the tradition of European art music.

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ÁDÁM KONDOR

Csárdás (from Hung. *csárda*: 'country inn'). A Hungarian dance originating about 1835, derived from the VERBUNKOS and eventually replacing it as the primary Hungarian national dance, as understood in salon, ballet and character-dance milieux. It enjoyed great popularity in aristocratic formal dance events, where it was meant as an idealized evocation of peasant dances. Its purpose was thus more social and ceremonial than that of *verbunkos* (a recruiting music originally danced by soldiers). Like the *verbunkos*, the *csárdás* had slow sections (*lassan* or *lassú*) and fast ones (*friska* or *friss*); the former were in a heavy 4/4 metre that suggested dignity, pride and (often) grief, while the latter could achieve extremely fast tempos and was danced with abandon. One of the pioneers of the genre, *Csárdás for Violin and Piano*, was the Hungarian composer Márk Rózsavölgyi, who took an interest in it after having built a reputation with *verbunkos* compositions; he dedicated a *csárdás* to Ferenc Erkel, for which he was thanked publicly.

Since the *csárdás* was not a bona fide folk music, its evolution was relatively short: thus, while it inspired a good deal of interest at mid-century, it soon became formulaic. According to Szabolcsi, it was 'in the center of popular Hungarian instrumental music' in the 1850s and 1860s, but by the 1870s and 1880s its literature was 'growing rigid and standardized . . . and by the end of the century had become very trivial'. Nonetheless, as a popular form it became a staple of the Hungarian Gypsy repertory, the performing inflections of which came to define it. Liszt's Hungarian Rhapsody no.2, the most famous of the genre, is cast in *csárdás* form, its two sections labelled *Lassan* and *Friska*: the first section has a heavy, proud and theatrical pathos, while the second begins with twittering cimbalom effects and builds to a furious prestissimo. Two later examples by Liszt, the *Csárdás macabre* and *Csárdás obstiné*, are based on the fast *csárdás* only and have more in common with his late style than with the traditional STYLE HONGROIS. The distance between *csárdás* and its folk roots is illustrated by the fact that one of the most famous examples of the genre was composed by an Italian, Vittorio Monti. The *csárdás* compositions of the violinist Jenő Hubay are particularly successful; indeed, material from his *Scènes de la Csárdá* no.5, *Hullámzó Bálaton* (op.33), is quoted outright in the famous *csárdás* in Act 3 of Glazunov's ballet *Raymonda* (1896–7).

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See also HUNGARY, §II.

JONATHAN BELLMAN

Csáth, Géza [Brenner, József] (*b* Szabadka [now Subotica, Serbia], 13 Feb 1887; *d* nr Szabadka, 11 Sept 1919). Hungarian music critic. In 1901 he started writing music criticism for the *Bácskai Hírlap* newspaper. After failing the entrance exam for the Budapest Music Academy, he enrolled in the medical faculty. In 1906 he became music critic of the *Budapest Napló* and the journal *Nyugat* regularly published his lectures and reviews from 1908 onwards. He also made a few attempts at composition: songs, pieces for piano and violin, as well as incidental music for his own play, *Hamvazószerda* 'Ash Wednesday'. He was among the first to recognize the importance of Bartók and Kodály, and his study of Puccini (1909) and article on Wagner (both in *Zeneszerző portrék*, 1911) were highly influential. Csáth's main work was as a neurologist. From 1914 to 1915 he worked as an army doctor on the Serbian and Russian fronts, and later in Budapest. He was relieved of his military duties in 1917 on health grounds and became district doctor at Regőce. In 1919 he suffered a nervous breakdown and was hospitalized at Baja, but escaped and walked home, where he shot his wife and attempted suicide. His hospital treatment continued in Szabadka, from where he escaped but was taken prisoner by the Serbs and poisoned himself.

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ÁGNES GÁDOR

Csekö, Luís Carlos (*b* Salvador, 10 Feb 1945). Brazilian composer. He received his bachelor's degree at the University of Brasília in 1971, studying composition and theory with Fernando Cerqueira, Rinaldo Rossi, and Nicolau Kokron-Yoo. He later earned a masters in composition at the University of Colorado, Boulder (1980). While in the USA he also took courses at Columbia University and the University of Minnesota, Minneapolis. He has held workshops and given lectures on contemporary composition and music education in national festivals

and has been a guest composer and visiting professor in colleges throughout Brazil.

Since the late 1980s he has been teaching in Rio de Janeiro at the Pró-Arte music, the school Conservatório Brasileiro de Música and the Instituto Nacional de Música, promoting contemporary music events and undertaking research in the Workshop of Musical Language. He has written on music education and composition and completed a book, *Music Language Workshop: Contemporary Music, Process of Creation, and Music Education* (forthcoming).

Csekö's compositional approach juxtaposes aleatory and improvisatory procedures with the deconstruction of the street music and traditional religious music of his native city (*afoxé, candomblé,* samba). He has also worked with electro-acoustic media and with lighting, movement and scenic design (*Gradação, Canções dos dias vãos I, Canções do alheamento, Oscilações*). He has won several national compositional prizes, from the Brazilian Society of Contemporary Music and the Goethe Institute. He participated in the Brazilian Delegation to the 1996 Sonidos de las Américas Festival sponsored by the American Composers Orchestra. Several of his works have been recorded by GHA Records (Belgium), the Center for New Music Resources (Colorado), and the Estudio da Glória (Rio de Janeiro)

GERARD BÉHAGUE

Csemiczky, Miklós (*b* Budapest, 16 March 1954). Hungarian composer. He studied composition with Kocsár at the Budapest Conservatory (1973–7) and with Rezső Sugár and Petrovics at the Liszt Academy (1977–82). Subsequently he was appointed to teach theory at the Bartók Music Secondary School. He is a recipient of the Erkel (1986) and Bártok-Pásztory (1996) prizes, and was twice a prizewinner at the Budapest Spring Festival's international competition (for the String Quartet and *Capriccios, Epitaphs and Choral*). The influence of Stravinsky emerges in Csemiczky's *Antiphonae II*, which uses groups of instruments antiphonally in addition to bringing principles of chant to intervallic content, motifs and rhythm. His *Commedia senza parole*, inspired by *commedia dell'arte* and Samuel Beckett's *Acte sans paroles*, is a musical scenario based on interacting contrasting elements. His choral works written after 1990 have a classical tendency, fitting securely into the more traditional school of post-Bartókian Hungarian composition.

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Principal publisher: Edition Musica Budapest

RACHEL BECKLES WILLSON

Csermák, Antal György (*b c*1774; *d* Veszprém, 25 Oct 1822). Hungarian composer and violinist. According to his first biographer Count István Fáy, Csermák went to Hungary from Bohemia (by way of Vienna) in the 1790s. In 1795–6 he was leader of the first Hungarian national theatre company orchestra in Pest and Buda, and in 1795 he set up a 'musical academy' in the theatre. At this point he was not yet involved with Hungarian music, but gave much admired virtuoso performances of the violin music of Haydn, Mozart and Viotti. In 1802 or 1803, when Csermák was playing chamber music at Gödöllő, the home of Prince Antal Grassalkovich, he met the gypsy violinist and composer Bihari. Influenced by Bihari's playing, and by his and János Lavotta's *verbunkos* compositions, Csermák was drawn to the new Hungarian national music. In 1804 he published his first compositions in the Hungarian style, the *Romances hongraises* and the string trio *Magyar nemzeti tánczok*. From then he was a famous composer and interpreter of *verbunkos* music; but since he held no permanent post he led a nomadic life, moving from one country estate to another. Fáy and Liszt both recorded that he appeared at the imperial court in Vienna, and that he also visited Russia. In 1809, inspired by the final revolt of the Hungarian nobility against Napoleon, he composed his first string quartet, a programmatic suite in the national style but also greatly influenced by Mozart. The last years of Csermák's life were filled with restless wanderings. The recollections of his contemporaries, as well as his own manuscripts dating from this period, testify to his increasing mental illness. In 1822 he was living in Veszprém, where he handed over the manuscripts of his many dance compositions to the cathedral Kapellmeister József Ruzitska, who was later to edit the great edition of *verbunkos* music *Magyar nóták Veszprém vármegyéből* ('Hungarian tunes from County Veszprém'). He died in poverty and isolation.

Of the virtuoso violinist-composers who epitomize the golden age of *verbunkos* music, Csermák was intellectually the most sophisticated. His chamber music shows a high degree of theoretical understanding, combined with a thorough knowledge of the Viennese Classical style and an imaginative approach to harmony. In his chamber works he was a pioneer of a specifically Hungarian tradition in art music, which would combine certain aspects of the Viennese Classics with those of the *verbunkos*. He was also strongly influenced by Hungarian, Slovak and Romanian folk music, and revealed in Hungarian music a potential which was fully realized only in the 20th century. Some of Csermák's musical ideas were exploited by Liszt (Hungarian Rhapsody no.4) and Erkel (Duo brillant). His contemporaries, with typical Romantic overstatement, dubbed him 'the Hungarian Beethoven', praising him as a skilled composer and instrumentalist who expressed a certain patriotic spirit, and thereby contributed to the awakening of a national consciousness among his fellow countrymen.

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VERBUNKOS DANCES

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Csiky, Boldizsár (*b* Tîrgu Mureş, 3 Oct 1937). Romanian composer of Hungarian descent. After attending the Music Lyceum in Tîrgu Mureş (1953–5) he studied composition with Toduţă at the Cluj Academy (1956–61). Returning to Tîrgu Mureş, Csiky taught harmony and composition at the Arts Lyceum (1961–8) and became the musical secretary (1961–90) then director (1990–97) of the Philharmonic Orchestra. He has also directed several music festivals. Though his administrative commitments have taken time away from his compositional activity, he has established himself as a composer with an essentially neo-romantic style, incorporating elements of post-serial techniques when this is necessary to permit a greater scope of expression. Further details are given in V. Cosma: *Muzicieni români* (Bucharest, 1970).

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Folk music arrs.

OCTAVIAN COSMA

C sol fa. The pitch *c″* in the HEXACHORD system.

C sol fa ut. The pitch *c′* (middle C) in the HEXACHORD system.

Csomasz Tóth, Kálmán (*b* Tapolcafő, 30 Sept 1902; *d* Budapest, 20 Nov 1988). Hungarian musicologist. He studied theology at Pápa, Hungary (1920–22), and at Dayton, Ohio (1922–4, BD 1924), before reading music and philology at Budapest University (1925–8). He was professor of church music and hymnody in the Budapest Reformed Theological Faculty (1952–78), and took the *kandidátus* degree in musicology (1962) for his book on 16th-century Hungarian melodies. He was a member of the International Fellowship for Hymnological Research and a regular contributor to its yearbook, and a member of the musicology committee at the Hungarian Academy of Sciences, of which he was president (1977–80). His chief research topic was Hungarian music history, with special reference to the musical life of Hungarian Protestant churches and schools; he prepared many organ settings and choral compositions for church use.

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VERA LAMPERT

Ctesibius [Ktesibios] (*fl* Alexandria, 3rd century BCE). Greek inventor. According to earlier scholarship, he was active during the reign of Ptolemy Euergetes I (246–221 BCE). A review of the evidence by Perrot, however, supports the conclusion that he was active about 270 BCE, the period of Ptolemy Philadelphus. He enjoyed wide fame in antiquity for his mechanical devices operated by the pressure of water or air. Often these were elaborate toys created to amuse the court: one such was a water-clock, with sounding trumpets among its ingenious fittings, made for Ptolemy's queen Arsinoë.

The most famous and significant of Ctesibius's inventions was the HYDRAULIS, or water-organ. While some references fail to establish him precisely as its discoverer, his claim is strengthened by the weight of the total evidence and the lack of any satisfactory alternative theory. Farmer argued that the case for Ctesibius is supported by the existence of an Alexandrian treatise, surviving only in Arabic translation; this describes and illustrates a hydraulic musical device of a type much earlier than that described by Vitruvius or by Hero of Alexandria. His attempt, however, to identify the author, a certain Muristus (whose name exists in several variant forms), with Ctesibius is highly conjectural and involves difficulties.

No description of the hydraulis by Ctesibius himself has survived. According to reasonable modern conjecture, a lever-actuated piston forced air into a chamber partially filled with water and thence to the pipes. Lucretius (*On Nature*, v.332–7) and Cicero (*Tusculan Disputations*, iii.18.43) wrote admiringly of the hydraulis, which achieved great popularity in Rome, and in the first years of the Empire Vitruvius attempted to describe it. He spoke of a wind chest divided into four, six or eight air channels – the limitation to the octave is noteworthy – and gave a detailed account of a mechanism in which keys set slide valves in motion to open or close the passage of air to the pipes (*On Architecture*, x.8.2, 6). A Roman hydraulis dating from 228 CE, very close to the date of Athenaeus's description of the instrument (174a, e) has been unearthed at Aquincum, near modern Budapest. Ctesibius's invention, essentially an elaboration of the panpipes, may be viewed as a distant ancestor of the immensely complex modern pipe organ.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Cuatro. A small four-string plucked lute descended from the Spanish vihuela; see COLOMBIA, §II, 4; MEXICO, §II, 2(i); PUERTO RICO, §II, 3–4; VENEZUELA, §II, 3.

Cuba, Republic of (Sp. República de Cuba). Island republic in the West Indies. It is situated in the Caribbean Sea between North and South America and near to the Tropic of Cancer. It comprises over 1600 cays (low coral banks) and the Isla de la Juventud. The capital city is Havana. Cuba became an independent republic in 1901, and was declared a communist state in 1961.

I. Art music. II. Traditional music.

I. Art music

The history of art music in Cuba shows that it surpassed that of any other Caribbean island, although colonial music started much later there than in the larger Latin American countries. Musical activity during the 16th and 17th centuries was apparently limited. At that time sacred music was concentrated at Santiago Cathedral; the earliest reference to music indicates the presence there in 1544 of Miguel Velázquez, a native organist. The post of *maestro de capilla* was established in 1682, with limited means, by Bishop Juan García de Palacios, and was first held by Domingo de Flores.

Attempts to revive church music at Santiago, begun during the first half of the 18th century, were successful only during the latter part of the century when Cuba produced its first important composer, Esteban Salas y Castro. Before his transfer to Santiago in 1764, Salas was associated with the music of the Havana parish church (which became a cathedral in 1788). His extensive output includes masses, generally in four parts with string accompaniment, Lamentations, psalm settings, motets, litanies and numerous villancicos in the vernacular. His liturgical pieces are in a transitional style combining late Baroque and pre-Classical characteristics. Another Cuban, Francisco José Hierrezuelo, succeeded Salas at Santiago; after his resignation the Spaniard Juan Paris (1759–1845) occupied the post (1805–45). The musicologists Alejo Carpentier and Pablo Hernández Balaguer discovered several of Paris's works, which include many villancicos. By the 1830s operatic and symphonic music

was being performed in the cathedral, much to the disapproval of some local musicians.

Music at Havana Cathedral seems to have reached its peak during the early 19th century, although there have been no specific studies of the historical and musical archives there. The Academy of Music was founded in 1814, and the S Cecilia Academy in 1816; the first music published in Cuba was a *contradanza* (1803).

Symphonies, operas and piano music, at first in a Classical and then in a predominantly Romantic style, characterized 19th-century Cuban music. Antonio Raffelín (1796–1882) wrote a mass, several symphonies and chamber music works in a Classical idiom. Robredo Manuel Saumell, a prolific composer, cultivated the *contradanza* with its typical dotted-figure accompaniment, characteristic of the later habanera, *danzón* and other Latin American popular dance rhythms. Laureano Fuentes Matóns (1825–98) wrote many chamber works, sacred pieces, a symphonic poem *América*, an opera *Seila* and several zarzuelas. Nicolás Ruiz Espadero (1832–90) wrote virtuoso piano pieces in a style derived from Liszt and Gottschalk, such as his *Canto del guajiro*. Gaspar Villate studied at the Paris Conservatoire and had three of his operas given their first performance in Europe (*Zilia*, Paris, 1877; *La czarine*, The Hague, 1880; *Baldassare*, Madrid, 1885).

The first decisive step towards musical nationalism in Cuba was taken by Ignacio Cervantes (1847–1905), the most important Cuban composer of his generation. He was a pupil of Gottschalk and Ruíz Espadero and then of Marmontel at the Paris Conservatoire, and had a successful career as a concert pianist. Among his many works the 45 *Danzas cubanas* for piano (1875–95), many of them *contradanzas*, combine folk-music elements of both Afro-Cuban and Guajiro traditions in a Romantic virtuoso piano style. These pieces are the most original contribution to 19th-century Cuban art music. Among the many composers active during the early 20th century Eduardo Sánchez de Fuentes, one of the most influential, also advocated a Romantic national style. Later outstanding composers associated with musical nationalism included Amadeo Roldán and Alejandro García Caturla, who found in 'Afrocubanismo' the most suitable source of national expression. The stylistic idiosyncrasies of Roldán's impressive output are best seen in his series of six *Rítmicas* (1930) for various instruments, the last two for Afro-Cuban and other percussion instruments. García Caturla had several of his works published in Europe and the USA. His skilful and original treatment of Afro-Cuban music is well represented by his *La rumba* (1933) and *Tres danzas cubanas* (1937) for orchestra, and particularly by his many settings of Alejo Carpentier's and Nicolás Guillén's Afro-Cuban poems. For a time Roldán was leader of the Havana PO, founded in 1924 by Pedro Sanjuán. Previously the Havana SO had been established under Gonzalo Roig, composer of the popular zarzuela *Cecilia Valdés*. Ernesto Lecuona, a member of the same generation, was internationally renowned for his musical comedies and many popular songs.

After the premature deaths of Roldán and García Caturla, José Ardévol (1911–81) occupied a leading position as a composer and teacher from the 1930s to the mid-1950s. He gave many young composers a solid technical training, and he founded the Grupo de Renovación Musical (1942) in Havana, which promoted contemporary music and rejected nationalism for its own sake. The group's manifesto stated, however, that a 'national factor is indispensable in musical creation, in the sense that all artistic expression occurs within a cultural setting'. As a composer Ardévol moved from a rigorous neo-classical style, which he initiated in Cuba, to a modernistic 'national' style.

Ardévol's pupils who were associated with the group and became prominent included Serafín Pro, composer of choral works, Gisela Hernández (1912–71), Edgardo Martín (*b* 1915), Harold Gramatges (*b* 1918) and Argeliers León (1918–91), also noted as an ethnomusicologist in the 1960s. One of the group, Julián Orbón (1925–91), established an international reputation as a composer and a pianist. In the early 1950s he broke away from the group to develop his own artistic ideas. Other 20th-century Cuban composers who developed independently include Carlo Borbolla (1902–90), Félix Guerrero Díaz (*b* 1916) and Aurelio de la Vega (*b* 1925). The last-named is the best-known composer outside Cuba. He has written in an atonal idiom and turned to electronic music in the 1960s. He directed the school of music at the Universidad de Oriente, then moved to the USA as professor of music at S Fernando State College, California, where he directs the laboratory of electronic music. Among other composers born in the 1920s and 30s Juan Blanco (*b* 1929), Carlos Fariñas (*b* 1934) and Leo Brouwer (*b* 1939) have used electronic and serial techniques. Brouwer has also drawn on aleatory techniques. Since the 1970s the most significant figures of the Cuban avant garde have been Héctor Angulo (*b* 1932), Cálixto Alvarez (*b* 1938), Roberto Valera (*b* 1938), José Loyola (*b* 1941) and Sergio Fernández Barroso (*b* 1946). With the founding of the Instituto Superior de Arte in 1976 a highly individual group of composers emerged, including Jorge Garciaporrúa (*b* 1938), Carlos Malcolm (*b* 1945), Juan Piñera (*b* 1949), José Angel Pérez Puentes (*b* 1951), Magaly Ruiz (*b* 1941) and Efraín Amador (*b* 1947). The substantial output of these composers since the 1970s has confirmed the richness and diversity of contemporary Cuban art music.

See also HAVANA and SANTIAGO DE CUBA.

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II. Traditional music

Music in Cuba often represents a complex synthesis of influences including not only Hispanic and African, but also regional and international styles from a gamut of classical, 'folk' and commercial sources. This is especially true of popular music. Cuba has existed as a political entity for over 500 years; it has developed many syncretic

national genres that testify to the island's unique cultural history and are enjoyed by nearly all Cubans. Conversely, Cuba is far from homogeneous and many cultural forms have achieved popularity only among limited segments of the population. Music genres associated with Afro-Cuban religious worship, for instance, have never been played consistently in the mass media and are considered non-musical or even offensive to some listeners. Such attitudes are most common among white/Hispanic Cubans, some of whom continue to associate African-derived expression with poverty, ignorance and superstition. Rather than conceiving of Cuban music as a single, monolithic entity, it is more helpful to view it as a conglomerate of distinct styles and tendencies which have affected one another to varying degrees over time.

1. Local traditions: (i) Amerindian (ii) Iberian-derived (iii) Afro-Cuban. 2. Popular genres: (i) Ballroom music (ii) Blackface theatre (iii) Sentimental song genres (iv) Son. 3. Music in socialist Cuba.

1. Local traditions.

(i) Amerindian. The first known inhabitants of Cuba were the Siboney and Arawak groups living on the island at the time of the Spanish conquest. The little that is known of their musical practices has been taken from the accounts of travellers such as Bartolomé de las Casas and Gonzalo Fernández de Oviedo. Instruments employed by native groups included the *mayohuacán*, a hollowed-out log slit-drum similar to the Aztec *teponaztle*; wooden and conch-shell trumpets, the latter known as *guamos* or *cobos*; flutes; and wooden rattles similar to maracas. The maraca appears to be the only instrument employed in Cuba today which may derive from the indigenous past.

One of the most important forms of Siboney expression was the *areíto*, a communal religious event involving music, dance, ritual tobacco smoking and the consumption of alcoholic beverages. Dance movements of the *areíto* are not well documented, but seem to have involved ring formation and were at least in part mimetic. Responsorial song, a crucial element in ceremony, was led by a *tequina* or musical specialist chosen by the tribe. Colonial officials banned *areíto* performance in 1512; this, combined with the brutal nature of the conquest in the Caribbean and resultant decimation of the indigenous population, led to the early demise of such activity.

(ii) Iberian-derived. These musical traditions have existed in Cuba since the earliest days of the conquest. While most national genres demonstrate some influence from Spain, the *punto* and *décima* are most closely associated with such heritage. These forms of expression, known loosely as *música guajira* (music of rural Hispanic farmers), have remained strong into the 20th century due to government-subsidized immigration from the Canary Islands in the 1910s and 20s. The *punto* and *décima* are primarily song and string instrument traditions. They employ the *laúd*, *tres* and *bandurria* (variants of Spanish instruments developed in Cuba) as well as the guitar and maracas or other hand-held percussion. Strictly speaking, *punto* is a term used to describe instrumental music which usually accompanies song. *Décima*, by contrast, refers to the poetry most commonly associated with *música guajira*. It can be pre-composed or spontaneously improvised. *Décima* form first developed in medieval Spain. It consists of ten eight-syllable lines with the *espinela* rhyme scheme (*ABBAACCDDC*). The melodies associated with *música guajira* are stylized and formulaic. Emphasis is primarily on the text, with music in a supporting role. *Punto* and *décima* have lost favour, especially among the young, who consider them old-fashioned. Nevertheless, television and radio shows continue to promote them.

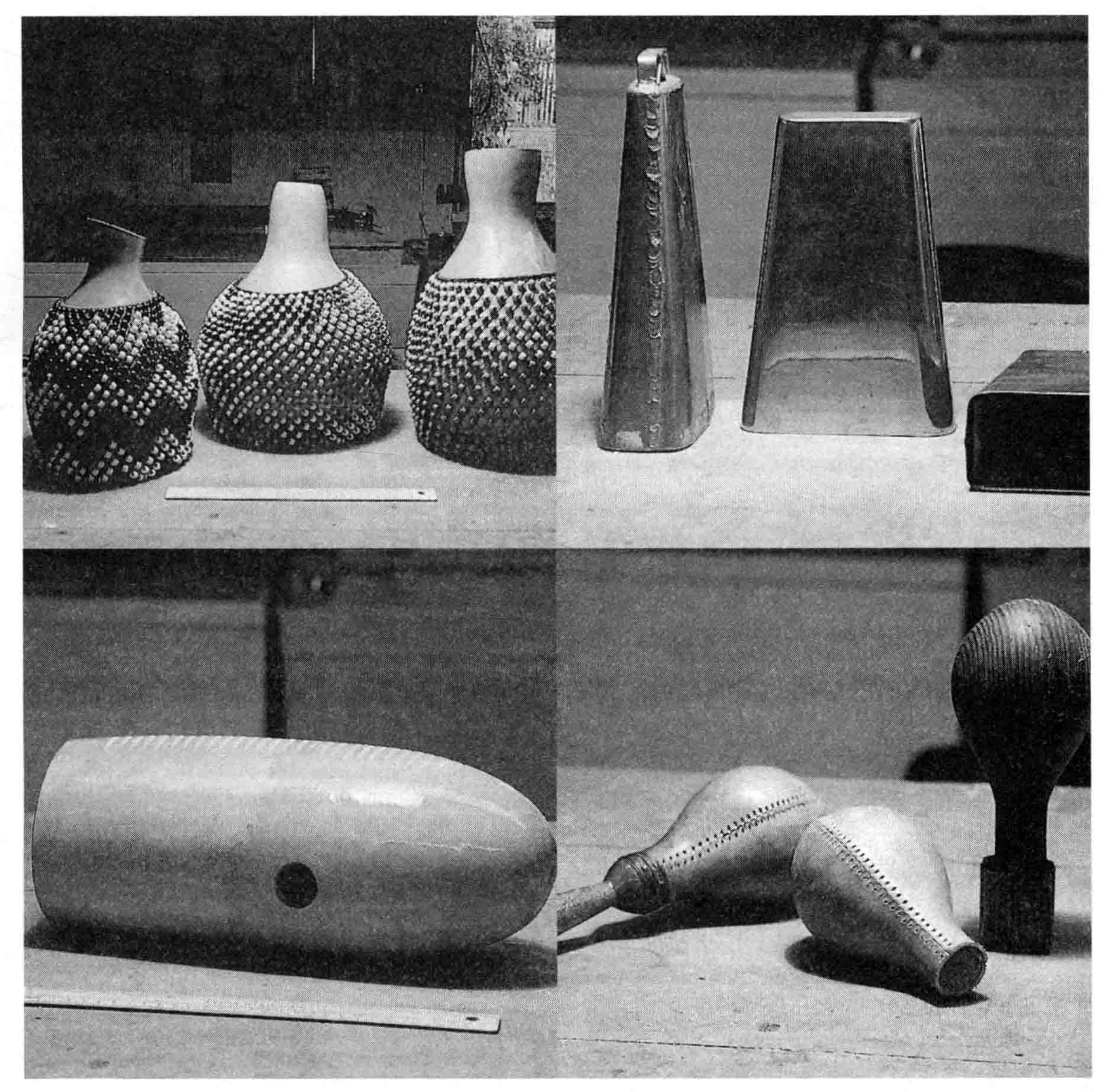
One of the most exciting aspects of improvised *décima* performance is the fact that it often occurs in the context of *controversias* or poetic song-duelling between two artists. *Décima* improvisers are required to respond quickly to the challenges of their opponent and to sing their own responses within strict metric conventions. The Spanish-derived *romance* or lyric ballad also exists in Cuba, as do other Iberian genres.

(iii) Afro-Cuban. Adopting the terminology of author Miguel Barnet, the music and dance of the *santería* ceremony can be regarded as the '*fuente viva*' of much of Cuba's cultural inspiration. As in the case of North American black gospel, the sacred music of *santería* has never enjoyed commercial mass popularity (though this may be changing), yet it has been of fundamental importance to the development of most Cuban popular music and to the strength of African cultural retentions generally. A fusion of Yoruban beliefs with aspects of Catholicism, *santería* is the largest of several Afro-Cuban religions including *arará* and *palo monte* (derived from Ewe/Dahomey and Congo groups, respectively) as well as *espiritismo* and *abakuá* ritual. Virtually all Afro-Cuban religious devotion involves music and dance: the *orichasò* (ancestor divinities) can only be invoked and worshipped by playing songs dedicated to them.

Various types of music are associated with Afro-Cuban religions. These include formal performance events closed to non-initiates in which *batá* drumming and singing predominate, as well as more open celebrations in which an *ekón* (bell) and one or more unconsecrated conga drums are more typically used, sometimes in conjunction with *chéqueres* (dried gourds shaken within a net of beads; fig.1*a*) or even violins. The *batá*, perhaps the best known of *santería* instruments, consist of a set of three double-headed, hourglass drums of different sizes. The most common names of these drums, in descending order of size, are *iyá*, *itótele* (fig.2) and *okónkolo*. *Batá* drums are considered sacred and are believed to contain a spiritual force (*añá*) which facilitates religious communication.

In any type of Yoruban-derived ceremony, Afro-Cuban religious devotion typically involves the performance of *orus*, strictly ordered sequences of percussive rhythms and songs to the *orichas*. Solo vocalists, referred to as *akpwon*, lead the singing and are responded to by a chorus of initiates. Lead singers and chorus members can be men or women; women, however, constitute the majority of *santería* devotees. The musical characteristics of traditional Afro-Cuban music, both sacred and secular, include the predominance of voice and percussion instruments; cyclic, interlocking musical segments which are repeated to provide an underlying musical texture; complex polyrhythms; responsorial singing; descending pentatonic vocal melodies; and a tendency for some instruments to play static, unchanging figures while others improvise.

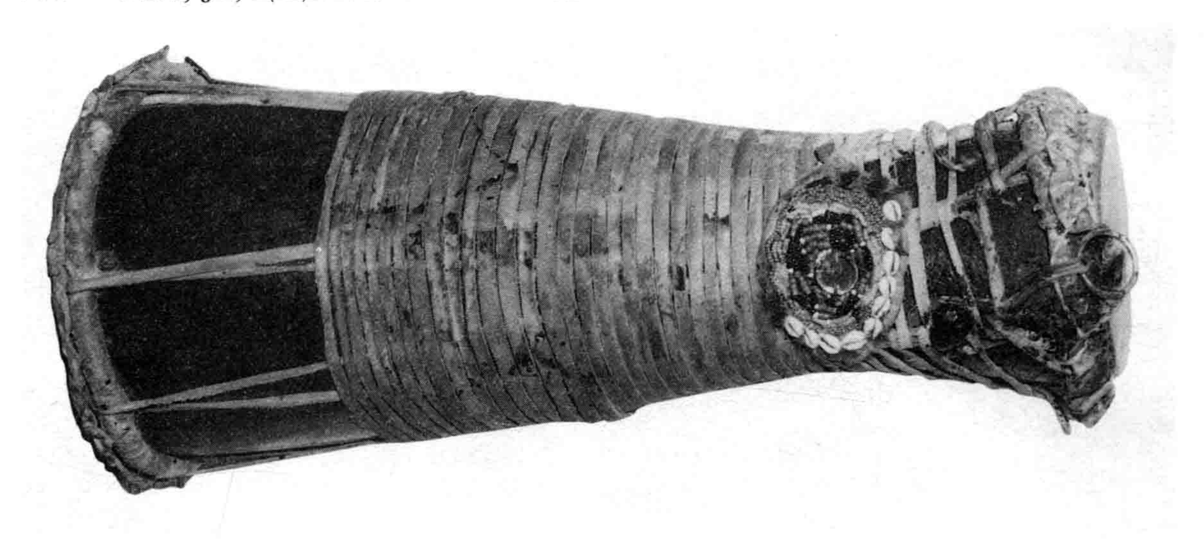
Because it incorporates many of the same instruments used in religious events, the Afro-Cuban rumba sounds similar to music of the *santería* ceremony. Rumba is, however, distinctly secular. It developed in the Havana and Matanzas provinces, and its rhythms are said to be



1. Cuban percussion instruments: (a) chéqeres, a dried gourd instrument of African derivation, traditionally used in Afro-Cuban religious celebrations; (b) cencerros or bells used in secular dance bands; (c) güiro, distinct in shape and construction from the güiros used in Puerto Rico, the Dominican Republic, Mexico and elsewhere; (d) maracas, completed and in construction over a wooden mould

of Bantu origin. Similar genres (most notably the *tumba francesa* of Oriente) exist in other areas. As in the case of *batá* drumming, rumba performers (traditionally men) most often employ three drums, *conga*, *tumbadora*, *quinto* or *salidor* (in order of decreasing size and rising pitch) as well as *claves* and the *palitos* or *cáscara* (Literally 'shell', this term refers to the wooden extension of a drum, a wood block or another resonant object beaten with sticks). Rumba can also be performed on wooden boxes (*cajones*) or other instruments instead of drums. In contrast to *batá* performance, it is the highest drum in the rumba ensemble which improvises, and the lower drums, along with the *clave* and *cáscara*, which provide the more static musical texture.

Numerous antecedent genres are mentioned in the literature (for example *tahona*, *papolote*, *yuka*, *calinda*) and new forms are constantly emerging. Three major subgenres are most commonly found today: the *yambú*, *guaguancó* and *columbia*, each associated with distinct rhythms and body movements. The *yambú* and *guaguancó* are couple dances. *Yambú*, an older form, is performed at a slower tempo and involves mimetic gestures characteristic of the 19th-century rumba (*rumba del tiempo de España*). *Guaguancó*, probably the best-known variant, has inspired many commercial dances in cabarets and theatres. The choreography represents a stylized form of sexual conquest suggested by pelvic thrusts from the male dancer (referred to as the *vacunao*) and covering of the groin by the female (the *botao*). *Columbia* is a fast, virtuoso male solo dance associated with secret brotherhoods (*abakuá* or *ñáñigo* groups, a tradition derived from Efix culture).



2. Batá okónkol (small waisted drum) (Museo Nacional de la Música, Havana)
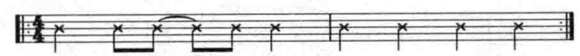
Comparsa (or conga) music represents yet another Afro-Cuban genre which has had a significant impact on national traditions. *Comparsas*, groups of primarily Afro-Cuban street musicians that perform in street parades, developed around the beginning of the 20th century. They derive from 19th-century ensembles of slaves and free blacks who were allowed to perform their *tango congo* music publicly on Epiphany (*El Día de Reyes*) each year. This event was specifically for black Cubans, who were often not allowed to participate in Carnival. At the conclusion of the Wars of Independence (1868–98), Carnival finally became a more ethnically integrated event. Controversies over the *comparsas* continued for many years, however, and bands were actually barred from participation in Carnival again from 1914 to 1936.

While *comparsas* in the 19th century tended to be organized by *cabildo* (societies representing particular African ethnic groups), those in the 20th century have been organized by city district. Neighbourhoods with well-known *comparsas* in Havana include Belén, Atarés, Jesús María and Cayo Hueso. Each *comparsa* has its own theme song as well as dance movements and costumes. Instruments are often made at home by participants or improvised from inexpensive materials. They include stave drums (made with long strips of wood) of various shapes and sizes, bells, frying pans, tyre rims, trumpets and other brass instruments, as well as the *corneta china* (a double-reed aerophone brought to Cuba by Chinese indentured servants). Through the 1940s, *comparsas* were frequently hired by Cuban politicians in an attempt to attract black voters. Dance band 'salon congas' inspired by street *comparsas* began to achieve popularity in Cuba and abroad in the 1930s.

2. Popular genres.
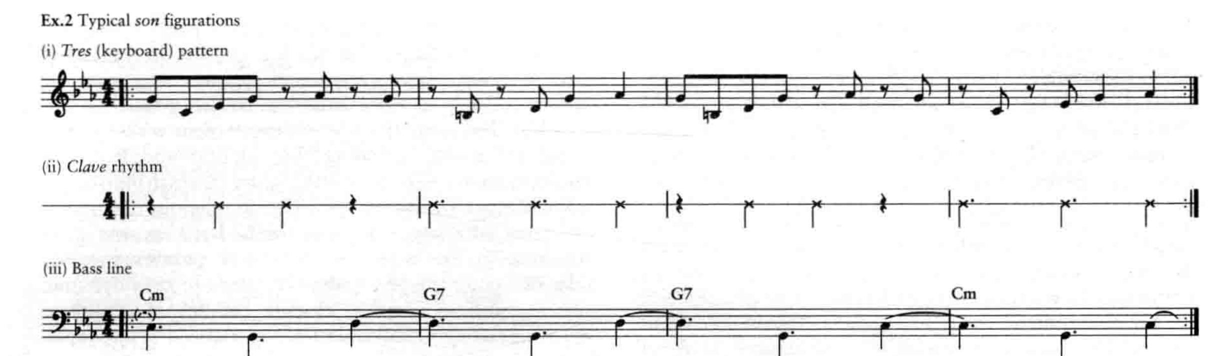
(i) Ballroom music. European ballroom genres have been danced in Cuba for centuries (e.g. the minuet, gavotte, quadrille and waltz) and over the years have blended with Afro-Cuban influences to produce new styles. Among the first syncretic ballroom genres to gain popularity in the early 19th century were the *contradanza* and *danza*, fusions of predominantly European musical forms with light percussive accompaniment and featuring an isorhythmic pattern brought to Cuba by Haitian refugees in the 1790s. This pattern is known as the *cinquillo* (ex.1). The growing popularity of the *contradanza* and *danza* met with fierce opposition by many middle-class critics who denounced the *cinquillo* as a 'savage Africanism'. The *danzón*, direct successor to these genres, encountered similar opposition a few decades later. Considered by many to be the first widely popular form of national music, it developed among the black and mulatto middle classes of Matanzas province in the 1870s. Band leader Miguel Faílde (1852–1921) is especially remembered as one of its important innovators.

Ex.1 *Cinquillo* rhythm, typically played on *danzón clave*



Danzones remained controversial for many years because of the *cinquillo* pattern, the predominance of Afro-Cuban musicians performing them, and their incorporation of couple dancing, which was then a new practice in Cuba and considered immoral. Little distinguishes the *danzón* from the *contradanza* and *danza* in a musical sense; its uniqueness lies primarily in its complex choreography, involving a number of distinct steps: the *paseo*, *cadena*, *sostenido* and *cedazo*. *Danzón* structure most typically consists of a rondo (*ABACAD*). Its popularity is closely associated with the Wars of Independence in Cuba and nationalist sentiment generated during the struggle for autonomy from Spain. The *danzonete* and *chachachá* of the 20th century are fusions of the *danzón* with influences from the *son*, as is the repertory of the *charanga* band. The ensembles performing mid-19th-century ballroom music were known as *orquestas típicas*. Their instrumentation included *güiro* (a gourd scraper; fig.1*c*), *timbal* (derived from the drums of Spanish military bands), clarinet, cornet, trombone, bassoon and tuba. At the turn of the century, the flute, piano, string bass and violins began to replace the aforementioned wind instruments.

(ii) Blackface theatre. Variously called *teatro bufo*, *teatro criollo*, *teatro vernáculo* or *teatro de variedades*, blackface theatre developed largely from Spanish theatri-



Ex.2 Typical *son* figurations

cal forms such as the *tonadilla* and from North American minstrelsy. While not discussed at length in most literature, blackface shows were the most popular forms of entertainment from the 1860s to at least the 1920s. Almost invariably, character interaction on stage took place in the working-class neighbourhood or urban slumhouse (*solar*). Standard characters included the comic black man (*negrito*), the light-skinned black woman (*mulata*) and the Spanish shopkeeper or businessman (*gallego*). Parodies of traditional Afro-Cuban rumba, *comparsa*, *son*, and *guaracha*, played by Western orchestral ensembles, represented the mainstay of musical accompaniment. The cornet, violin, clarinet, acoustic bass, keyboard and *timbal* were among the instruments most commonly employed.

(iii) Sentimental song genres. As is the case in most other Latin American countries, a significant amount of popular music in Cuba has tended to be slow sentimental song rather than dance music. Sentimental genres include the *canción*, *bolero* and *trova tradicional* (also known as *vieja trova*). They are characterized by extended chromatic harmonies, moderate duple metre, stylistic influences from German Lieder or Italian light opera and lyrics alluding to love or personal relationships. A number of turn-of-the-century habanera compositions are also essentially love songs, although the genre was initially intended for dancing. Cuba's *vieja trova* tradition is of particular interest, as it involved primarily black and mulatto working-class performers in Santiago de Cuba with no formal training who nevertheless demonstrated strong art music influences in their compositions.

Operatic influences are also apparent in the many popular *zarzuelas* (nationalist light operas) which first gained popularity at the turn of the century, and remain well represented. Cuban *zarzuelas* derive from the Spanish genre of the same name but their plots are based on themes and imagery specific to Cuba. The works tend to be set in the 19th century and revolve around white and black male suitors competing for the love of a mulatto woman. The peak of their popularity came in the 1920s and 30s during a movement concurrent with (and in some respects similar to) the Harlem Renaissance and known as *afrocubanismo*. Famous Cuban *zarzuela* composers include Ernesto Lecuona, Jaime Prats and Gonzalo Roig.

(iv) Son. The Cuban Son (not to be confused with its Mexican counterpart) and the Salsa music derived from it are recognized to be among the most important forms of Caribbean music of the 20th century. The scope of their international influence rivals that of reggae, blues and rock. *Sones* are highly syncretic, representing a fusion of African and Hispanic cultural influences. In the 1920s they became an important symbol of national identity in Cuba, although they originated as a regional music in the province of Oriente. *Son* is difficult to define precisely, as numerous sub-classifications exist (e.g. *son montuno*, *changüí*, *sucu-sucu*, Guaracha, *conjunto* format and Mambo), as well as hybrid forms which fuse *son*-derived characteristics with other musics (e.g. *son-guajira*, *son-pregón*, *guaracha-son* and *afro-son*). Structurally, traditional *sones* tend to be in duple metre, based on simple European-derived harmonic patterns (I–V, I–IV–V) and alternate initially between verse and chorus sections. Short instrumental segments performed on *tres* (folk guitar) or trumpet are also frequently included between strophic repetitions. The *montuno*, the final section of most *sones*, is performed at a faster tempo and involves relatively rapid alternations between a chorus and an improvising vocal or instrumental soloist. Phrases in this section are generally referred to as *inspiraciones*. The cyclical, antiphonal and highly improvisatory nature of the *montuno* bears a striking similarity to the formal organization of many traditional West African musics, whereas the initial strophic sections of *sones* (known as *canto* or *tema*) more closely resemble European musics.

Acoustic *sones* employ various instruments including the *tres*, guitar, maracas (fig.1*d*, bongo drum, *güiro* and *botija* (jug bass), *marímbula* (large lamellophone) or acoustic bass. Modern dance bands often use an electric bass, substitute electric keyboard for the guitar and *tres* and add conga drums (*tumbadoras*) and *timbales* as well as a horn section. *Son* lyrics utilize European-derived poetic forms such as *coplas*, *cuartetas* and *décimas*. Among the most distinctive musical characteristics of the genre are its prominent *clave* pattern, highly syncopated figures played by the *tres* and/or keyboard which outline the chordal structure of the piece, a tendency for the guitar strum and bongo to emphasize the fourth beat of the bar more strongly than the first and a unique bass rhythm accenting the second half of the second beat and the fourth beat of the bar, generally referred to as an anticipated bass (ex.2). The syncopated bass pattern of the *son* as well as its ambivalent stress pattern has been fundamental to the creation of modern salsa.

With the exception of some *música guajira*, *canciones*, *traditional trova* and boleros, virtually all Cuban music contains a repeating figure known as *clave* which provides a rhythmic foundation to the piece. The term *clave* is confusing since it can refer both to a diversity of characteristic two-bar rhythms as well as to the concussion sticks on which some *clave* rhythms are performed. In a

more general sense, the phrase 'being in *clave*' is used to imply the awareness of a *clave* time-line (not necessarily performed) which relates musicians' rhythmic and melodic performance to one another. The *clave* patterns of Afro-Cuban religious repertory, often performed on a bell or other metal object, tend to be in 6/8 time, while those in secular genres are more frequently in duple metre.

3. Music in socialist Cuba. The political changes resulting from the socialist revolution in 1959 have had a dramatic impact on Cuban musical activity. Support of culture and the arts in various forms has been a priority for the government; the ENA (Escuela Nacional de Arte) and ENIA (Escuela Nacional de Instructores de Arte) were created by the Castro government in 1961 at almost exactly the same time as the Bay of Pigs invasion. As in the case of most Marxist states, culture has been highly politicized in Cuba. Countless forms of musical expression have flourished on the generous support of government agencies while others have been marginalized, censored and persecuted. The musical panorama is complex and contrasts attributes such as free education, health care and relatively high salaries for many performers with limitations on personal expression, lack of adequate materials for study and difficulty in travelling. It must be emphasized, however, that artistic activity in general increased after 1959 and that the island continues to produce performers of exceptional quality.

One of the best-known forms of musical expression associated with revolutionary Cuba is referred to as *nueva trova*. The term *trova* derives from *trovador* (troubadour), a name given to early 20th-century guitarist composers. *Nueva trova* is a form of protest music incorporating stylistic influences from Cuban traditional and popular genres, jazz, rock, European classical music and other sources. It emerged as a recognizable movement in the late 1960s among younger performers, although its direct antecedents can be found in compositions by Carlos Puebla, Eduardo Saborit and traditional *trova* artists. *Nueva trova* represents part of a pan-Latin American protest song phenomenon which extended to the USA and Europe.

Song lyrics of the *nueva trova* repertory vary in style but represent an attempt to escape from commercial banality, often referring to political injustice, sexism, colonialism and related issues. Pablo Milanés, Silvio Rodríguez, Noel Nicola, Pedro Luís Ferrer and other early figures appeared on stage in street clothes and in other ways minimized the divide between performer and audience. Far from being wholeheartedly embraced by the establishment, *nueva trova* artists throughout the mid-1970s maintained a tense relationship with government officials who considered their long hair, 'hippie' clothing and interest in rock a manifestation of capitalist decadence. By the late 1970s, however, many of the same artists had achieved widespread support and were transformed into international icons of socialism. Later Cuban protest singers, including Carlos Varela, Amaury Pérez and Gerardo Alfonso, have been more heavily influenced by rock and have criticized government policies more openly than their established counterparts.

After the onset of economic crisis in 1989, musicians actively sought recording and touring contracts abroad, making their work more internationally accessible. Circumventing the American economic embargo in various ways, both they and the Cuban communist party used music as a means of generating hard currency after the collapse of the Soviet Union. Jazz artists on the island (and in exile) have received widespread recognition for their excellence, as have dance bands. Groups such as Los Van Van and Angelitos Negros experiment with international influences including rap, hiphop and Brazilian music, and combine them with Cuban genres in innovative ways. Unique fusions of Afro-Cuban religious drumming and song with *son*, salsa and rumba have become quite common in the wake of liberalized policies towards religious practitioners. Cuba continues to be a dynamic site of musical creation despite the severe economic hardships and political isolation experienced by its people.

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GERARD BÉHAGUE (I), ROBIN MOORE (II)

Cuberli [Terrell], **Lella** (*b* Austin, TX, 29 Sept 1945). American soprano. She studied at Dallas, where, as Lella Terrell, she sang Kate (*Madama Butterfly*) and Inès (*La favorite*) in 1970–71. After further study in Milan she sang Anne Trulove at Siena in 1973 and for some years pursued her career mainly in Italy. At Martina Franca (1976–82) she sang Amenaide (*Tancredi*), Adalgisa (*Norma*) and Paisiello's Nina and Rosina. At La Scala (1978–84) she sang Konstanze (*Entführung*), Amyntas (*Il re pastore*), Ginevra (*Ariodante*), Rodelinda and Giunio (*Lucio Silla*). Her other roles at the major Italian opera houses have included Donna Elvira, Fiordiligi, the title role of *Elisabetta, regina d'Inghilterra*, Lucia, Bellini's Giulietta, Verdi's Desdemona, Mélisande and Countess Almaviva, a part she also sang at Aix-en-Provence, Salzburg and Vienna. In Brussels she sang Violetta (1987) and Rossini's Desdemona (1994). Returning to the USA, she made her débuts in Chicago (1989) as Amenaide, and the Metropolitan (1990) as Semiramide. She made her Covent Garden début in 1990 as Mathilde (*Guillaume Tell*), then sang *Anna Bolena* in Madrid (1991) and Donna Anna in Salzburg (1994), a role she has recorded with Barenboim. Although Cuberli's beautiful voice is not large, it is firmly produced, flexible and used with impeccable style, especially in Mozart and Rossini.

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ELIZABETH FORBES

Cubop. *See* AFRO-CUBAN JAZZ.

Cuclin, Dimitrie (*b* Galaţi, 24 March/5 April 1885; *d* Bucharest, 7 Feb 1978). Romanian composer, theorist and writer. At the Bucharest Conservatory (1903–7) he studied theory and solfège with Kiriac-Georgescu, composition with Castaldi and the violin with Robert Klenck. He continued his composition studies in Paris, with Widor at the Conservatoire (1907) and with d'Indy and Sérieyx at the Schola Cantorum (1908–14). Back in Bucharest he was made professor of aesthetics and composition at the conservatory (1919–48) and he was also active as a music critic, founding and editing the review *Foaia volantă* (1932–3). Between 1924 and 1930 he was professor of violin at the City Conservatory of Music in New York and at the Brooklyn College of Music.

His literary activities extended to translating opera and oratorio texts into Romanian and writing plays, novels, poems and opera texts in Romanian, French and English. Among his extensive theoretical writings, the valuable treatise on music aesthetics received a Romanian Academy prize (1934). As a composer he has remained an isolated figure, partly as a result of his involved philosophical style, partly because of the huge forces demanded by his operas and symphonies. The first 14 symphonies are organized into a coherent tonal cycle; the later ones have contemplative programmes on life, death, human fate, etc. Each symphony follows a similar form: action, reaction, meditation, triumph of action over reaction. Cuclin's chamber pieces are closer to Romanian folksong, though the modal melodies are transformed diatonically. His most brilliant writing is in the suites for solo violin.

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VIOREL COSMA

Cucu, Gheorghe (*b* Pueşti-Tîrg, Vaslui district, 11/23 Feb 1882; *d* Bucharest, 24 Aug 1932). Romanian composer and conductor. He studied in Bucharest at the school for church choristers and then at the conservatory (1899–1905), where he was a pupil of Gheorghe Brătianu (theory and solfège), Kiriac-Georgescu (harmony, counterpoint and choral conducting) and Wachmann (harmony); he also studied counterpoint with d'Indy at the Schola Cantorum in Paris (1908–11). After experience with various church choirs in Bucharest he took appointments as conductor at the metropolitan church (1912–32) and of the Carmen Society (1912–28); he also taught harmony at the conservatory (1918–32) and the Academy of Religious Music (1928–32). From his pupils he gathered a vast collection of folk music, which he later published and used in compositions, particularly carols and love songs. In these he sublimated a mastery of classical counterpoint into a folk-type heterophony, as simple as it is original. With Enescu he was one of the most distinguished Romanian melodists, drawing on ancient psalm intonations as well as folk music. His masterpiece, *Nu pricep, Curată* ('I Cannot Understand, Curată'), is a synthesis of the Romanian–Byzantine style of the first half of the 20th century; it paved the way for such large-scale religious works as Constantinescu's oratorios.

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VIOREL COSMA

Cucuel, Georges (*b* Dijon, 14 Dec 1884; *d* Grenoble, 28 Oct 1918). French musicologist. After schooling in Montbéliard and at the Lycée Louis-le-Grand in Paris he attended the Schola Cantorum and the Sorbonne, where he was a pupil of Rolland and took his doctorate in 1913 with a dissertation on La Pouplinière and 18th-century chamber music, as well as a subsidiary on the 18th-century orchestra. He was subsequently given a government grant to do research in Italy on *opera buffa*, but this was interrupted by the outbreak of war, his conscription and his death from influenza at the Grenoble military hospital. He established his reputation as a major scholar of 18th-century music in his many articles, his dissertations and his book on the origins of French comic opera, all based on thorough knowledge and full of detailed information, expressed with elegance and concision. He left an account of 18th-century aristocratic musical life in Italy drawn from documents in Rome, Florence and Naples (*Feste musicali italiani del 700*) ready for publication at the time of his conscription.

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JEAN GRIBENSKI

Cudworth, Charles [Cyril Leonard Elwell] (*b* Cambridge, 30 Oct 1908; *d* Cambridge, 26 Dec 1977). English writer on music. Largely self-taught, he worked in various university departments and libraries from 1930; his musical studies were particularly encouraged by E.J. Dent. He was appointed assistant in the music section of the University Library, Cambridge, in 1943 and librarian of the Pendlebury Library at the University Music School in 1946, becoming curator in 1957; in the following year the honorary MA was conferred on him by the University of Cambridge. He retired in 1973.

Cudworth's interests ranged wide. He lectured and wrote on architecture and local history, and wrote novels and plays as well as librettos for musical treatment by Patrick Hadley (*Fen and Flood*, 1954; *Connemara*, 1958). His scholarly interests focussed on the 18th century and especially on British music, where his work on the keyboard concerto and the symphony opened up new areas of study; but he also worked on the links between music and literature, while his careful research on questions of attribution and authenticity solved many outstanding problems (it was he who established that 'Purcell's Trumpet Voluntary' was by Jeremiah Clarke). Cudworth was a prolific writer of criticism and record sleeve notes as well as a frequent and skilful broadcaster. Many generations of Cambridge music students are indebted to him for his generous and friendly assistance and counsel.

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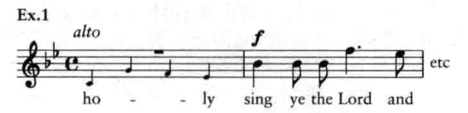
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STANLEY SADIE

Cue (from Fr. *queue*: 'tail'). At the end of a series of rests in a vocal or instrumental part, in a concerted work, a prominent phrase from another part may be printed as a 'cue': it is designed to help the performer to enter at the correct point. It is normally printed in small notes (ex.1).

Ex.1



Orchestral parts are sometimes 'cued' so that music written for a larger band may be played by a smaller one. Solo parts for wind instruments may be cued into the string parts, for example, or a bass clarinet phrase may be cued into the bassoon part.

□

Cuéllar y Altarriba, Ramón Félix (*b* Zaragoza, 20 Sept 1777; *d* Santiago de Compostela, 7 Jan 1833). Spanish composer and organist. While a chorister in the metropolitan church of La Seo, Zaragoza, he studied with the *maestro de capilla*, Francisco Javier García Fajer, known as 'Lo Spagnoletto'. Cuéllar succeeded him as *maestro de capilla* in 1812 as the result of a competition. In 1815 he was appointed an honorary musician of the royal household to Fernando VII and in 1817 he was unanimously acclaimed the winner of a competition for the post of *maestro de capilla* at Oviedo Cathedral. Because of his liberal ideas he was forced to leave this position in 1823, fleeing to Madrid and taking refuge with one of his disciples, a singer in the cathedral there. For five years Cuéllar lived in poverty, finally obtaining in 1828 the position of first organist at the basilica of Santiago de Compostela, where he remained until his death. Cuéllar composed mostly sacred music in the Italian style promoted by García and his school. He enjoyed considerable renown throughout the 19th century in Spain. After a performance of one of his masses, a reviewer in the *Gaceta musical de Madrid* (11 Jan 1866) spoke of 'the inimitable grace of its melodies', phrases which 'portray the majesty of God' and asked 'Is there any mass more perfect than that of Cuéllar?'

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most MSS in E-H, OV, Zs; others in BUa, CA, Mm, Mon, Mp, OS, SA, SC, SD, TUY

Sacred: 16 masses; 10 ps; 5 Mag; TeD; Salve regina; Miserere; motets, incl. Lauda Sion Salvatorem, 5vv, insts, ed. H. Eslava y Elizondo, Lira Sacro-hispana,*Siglo XIX*, 1st ser., i (Madrid, 1869); orats; vespers; responses; Lamentations; villancicos; others
Inst: pieces for org; sinfonías; sonatas, marches; other works

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GUY BOURLIGUEUX

Cuénod [Cuenod], **Hugues** (**Adhémar**) (*b* Corseaux-sur-Vevey, 26 June 1902). Swiss tenor. He studied in Geneva, Basle and Vienna, making his stage début at the Théâtre des Champs-Elysées in Paris in 1928. He has appeared in many character roles in the main opera houses. He created the role of Sellem in Stravinsky's *The Rake's Progress* (1951, Venice) and sang the Astrologer in *The Golden Cockerel* (1954, Covent Garden). He made his Glyndebourne début in 1954 as Sellem, going on to sing over 470 performances there, his roles including Don Basilio, the travesty parts of Erice and Linfea in Cavalli's *L'Ormindo* and *La Calisto*, Triquet (*Yevgeny Onegin*) and the Cock (*The Cunning Little Vixen*). He sang Triquet in Geneva in 1986, and in 1987 (aged 85) made his Metropolitan Opera début as Emperor Altoum (*Turandot*). A cultivated musician with a wide command of languages, he made pioneering discs of Monteverdi under Nadia Boulanger (1937–9), and also made outstanding recordings of lute-songs, of Couperin, and of the Evangelist in Bach's *St Matthew Passion*. He was a fine interpreter of lieder and used his high, light tenor with exquisite taste in all the music he performed. On stage his interpretations were full of humour, where that was called for, and he was also a master of the grotesque.

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ALAN BLYTH

Cugat, Xavier [Cugat Mingall de Bru y Denolfeo, Francisco de Asis Javier] (*b* Gerona, 1 Jan 1900; *d* Barcelona, 27 Oct 1990). Spanish bandleader, violinist and arranger, active in America. Cugat's family moved to Cuba when he was five. A child prodigy, he was playing the violin in Havana cafés by the age of seven or eight, and later studied formally in Berlin and peformed with the Berlin PO. He arrived in New York City in 1921 and formed a tango orchestra, and then moved to Hollywood, taking up a life-long hobby as caricaturist before returning to New York with a contract at the Waldorf Astoria Hotel in 1930. Despite his European origins, Cugat became the most commercially famous name in Latin music during the 1930s and 40s, especially among non-Latino North Americans, and his Latin orchestra remained resident at the Waldorf Astoria through the next decade.

Cugat did not pretend to perform authentic Latin American music, yet his lush orchestral arrangements helped popularize Cuban and other Latin American sounds in mainstream North America, earning him the title of the 'King of the Rhumba'. Among his most famous recordings are *Para vigo me voy* (*Say Si! Si!*), *Bim-bam-bum*, *Aquellos ojos verdes*, *Siboney*, *La paloma*, *The Lady in Red* and his signature tune, *Ombo* (*My Shawl*). Cugat is said to have appeared on more film footage than any other American bandleader, and his Hollywood credits include film musicals such as *Gay Madrid* (1930), *Go West Young Man* (1937) and *You Were Never Lovelier* (1942), in addition to performances alongside Bing Crosby, Desi Arnaz and Carmen Miranda. Most importantly, Cugat's orchestra became a training ground for several Cuban and American artists, including Machito, Miguelito Valdés, Tito Rodriguez, Esy Morales, Rita Hayworth, Dinah Shore and Cugat's wife, Abbe Lane.



Xavier Cugat

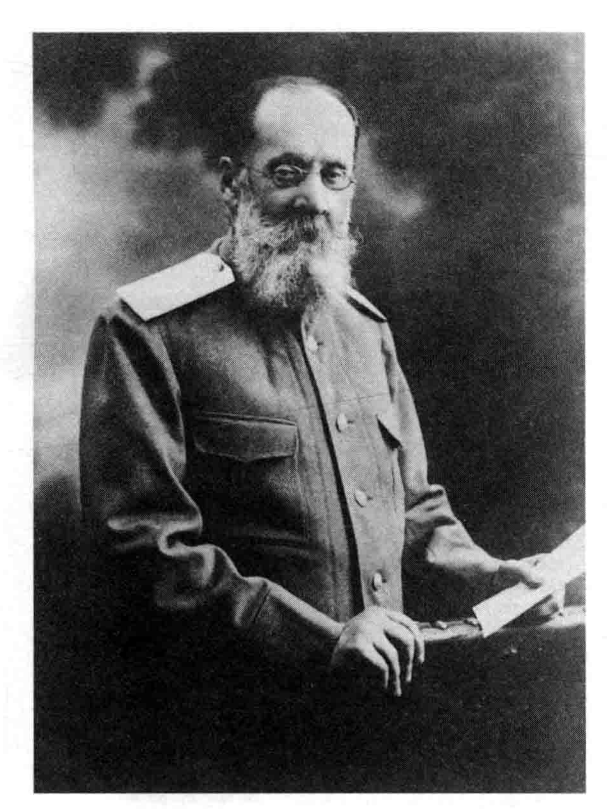
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LISE WAXER

Cui, César [Kyui, Tsezar' Antonovich] (*b* Vilnius, 6/18 Jan 1835; *d* Petrograd [St Petersburg], 26 March 1918). Russian composer and critic of Franco-Lithuanian descent. His father, an officer in the French Army, remained in Russia after Napoleon's retreat from Moscow in 1812, married a Lithuanian, Julia Gucewicz, and lived at Vilnius, where he taught French at the gymnasium. César received his early general education there, at the same time studying the piano. After a few months of harmony and counterpoint lessons from Moniuszko he entered the Engineering School at St Petersburg in 1851, and later studied at the Academy of Military Engineering (1855–7); on graduating he was appointed lecturer, and in 1879 professor. He was an acknowledged expert on fortifications, and his writings on the subject were widely acclaimed.

Cui decisively entered into the musical life of St Petersburg in 1856, when he met Balakirev; in 1857 he was also introduced to Dargomïzhsky, and subsequently became friendly with all the members of The Five. Like them, he was much influenced by Balakirev, though his works seem not to have come in for such despotic treatment as some of theirs. Balakirev did, however, help Cui with his orchestration. He may have supervised the orchestration of Cui's two earliest numbered works, the piano scherzos of 1857 (the first was based on the notes B–A–B–E–G – derived from the surname of his wife, Mal'vina Rafailovna Bamberg; the second bears the inscription 'à la Schumann'), and he certainly had a hand in the scoring of the overture to Cui's first opera



César Cui

Kavkazskiy plennik ('A Prisoner in the Caucasus'), which is to a libretto, based on Pushkin, by Viktor Krïlov, a fellow student of Cui's at the military academy. The initial two-act structure of the opera (1857–8), coupled with Cui's inept orchestration, caused a timely première to be cancelled; but he composed a new, central act in 1881–2, and in this form the opera was first given at the Mariinsky Theatre in 1883. (Around this time the Belgian Countess Louise de Mercy-Argenteau, a patron of Russian music in the West who was to become Cui's earliest biographer, became interested in his music, secured the first performance of the opera abroad, with an expanded second act, at Liège in 1886.) Krïlov was also responsible for the libretto for Cui's second stage work, the comic opera *Sïn mandarina* ('The Mandarin's Son'), composed in 1859 and also at least partly orchestrated by Balakirev.

Two years later Cui began his finest large-scale composition, the opera *Vil'yam Ratklif* ('William Ratcliff'), adapted from Pleshcheyev's verse translation of Heine's play; it occupied Cui until 1868 and was given at the Mariinsky the following year. In the partisan musical climate of Russia the mixed critical reception was to be expected: Laroche and Serov were hostile, Cui's friends were more appreciative. Rimsky-Korsakov, for example, writing in the *Sanktpeterburgskiye vedomosti* (where he was substituting for Cui, who had been music critic of the paper since 1864), commented on the impact of the narratives, though he also mentioned the poor theatrical effect of having four such lengthy numbers; and Balakirev, although he is known to have marked a copy of the score with sarcastic comments, also was enthusiastic about it. Stasov dubbed it 'one of the most important compositions of our time'; Musorgsky remarked that 'not once has it disappointed our expectations'. Again, though, there was general discontent with the orchestration: Balakirev thought it amateurish; and Rimsky, who with Balakirev had orchestrated portions of *William Ratcliff*, noted its clumsiness and virtually offered to reorchestrate the entire score. Despite its charm, its fine characterization (particularly of Mary, her father, Lesley and Margaret), much music that reveals a dramatic flair, and a revival in Moscow in 1900, *William Ratcliff* has never gained a place in the repertory.

Not that this discouraged Cui from embarking on other opera projects. In 1869, in response to a request made by Dargomïzhsky before he died in January that year, Cui completed *The Stone Guest*, a work to which he was fanatically devoted; and in 1872 he composed the first act for the (abortive) opera-ballet *Mlada*, written in collaboration with Rimsky-Korsakov, Borodin, Musorgsky and Minkus. At the same time (1871–5) he was also working on the four-act opera *Andzhelo*, with a libretto by Burenin, after Hugo. Similarly, his two next operas were based on French literature: *Le flibustier* (1888–9; libretto by Jean Richepin from his own play) and *Saratsin* ('The Saracen', 1896–8, after Dumas' *Charles VII chez ses grands vassaux*), though he returned to a Russian author for the one-act *Pir vo vremya chumï* ('A Feast in Time of Plague', 1900), a setting of one of Pushkin's 'little tragedies'. A Pushkin story also provided the material for the last of his full-length operas, *Kapitanskaya dochka* ('The Captain's Daughter', 1907–9), which was preceded by two more operas on French works, *Mademuazel' Fifi* (1902–3, after Maupassant and Méténier) and *Mateo Fal'kone* (1906–7), a 'dramatic scene' after Mérimée and Zhukovsky. Towards the end of his life he pioneered in the composition of four children's operas and completed the first performing version of Musorgsky's *Sorochintsï Fair* (given at the Petrograd Music Drama Theatre on 13/26 October 1917).

In those last years the large number of stage works was more than matched by a vast output of vocal and instrumental miniatures, made possible in no small way by Cui's nearly complete retirement as a critic: for nearly four decades he had contributed copiously to many journals and newspapers, including the *Sanktpeterburgskiye vedomosti* (1864–77), *Novoye vremya* (1876–80, 1917), *Nedelya* (1884–89, 1895), *Novosti i birzhevaya gazeta* (1896–1900), *Revue et gazette musicale de Paris* (1878–80) and others. Both in his reviews and in his book *La musique en Russie* (1880) Cui was a fervent supporter of the ideals of The Five, which included among other things realism, dramatic truth and faithful declamation; and his approach sometimes made him blind to the shortcomings of his favoured music and to the merits of music written by composers outside his coterie. He was averse to the music of Tchaikovsky and Anton Rubinstein; and on them, as on others, he frequently vented a caustic wit: he likened Rachmaninoff's First Symphony, for example, to 'a programme symphony on the Seven Plagues of Egypt' (*Novosti i birzhevaya gazeta*, 17/29 March 1897). He was also known to turn on his friends: on 6/18 February 1874 he published in the *Sanktpeterburgskiye vedomosti* a malicious notice of the first complete performance of Musorgsky's *Boris Godunov*. (Later in life, however, Cui championed his comrade's works.)

As with some other composer-critics, Cui's own music often contrasts strikingly with the principles he advocated

in his writings; but in relation to his operas he offered the explanation (in a letter to Felipe Pedrell of 22 June 1897):

Un sujet russe d'opéra m'irait pas du tout. Bien que russe, je suis d'origine mi-française, mi-lithuanienne et je n'ai pas le sens de la musique russe dans mes veines. . . . C'est pourquoi à l'exception de mon premier opéra *Le prisonnier du Caucase*, tous les sujets de mes opéras sont et seront étrangers.

In the first act of *A Prisoner in the Caucasus* there are certainly some Russian inflections, but Cui expressed a veritable fear of strongly Russian subjects, a fear that he bravely tackled, if not with complete success, in *The Captain's Daughter*.

Although Auber and Meyerbeer are usually cited as influences on Cui's stage music, his works generally lack the italianate vocal display, rhythmic drive and spectacular stage effects associated with the French masters. The intimacy of much of his operatic music has been criticized as derived all too much from the solo song and therefore lacking in suitable dramatic depth, especially for a four-act work. In *William Ratcliff* he took up the ideas of 'musical realism' and 'melodic recitative' that are prominent in *The Stone Guest*, though, as in *Boris Godunov*, these stark elements are tempered by lyrical melody, and the recitative often dissolves into iterative arioso. But Cui is known chiefly as a miniaturist. In spite of a sonata and three string quartets to his credit, by far the largest part of his music consists of songs and short chamber and piano pieces, in which he displayed the fascination with Chopin that had been with him since his childhood, and also his ability to crystallize a particular mood or to express succinctly the sentiments of a poem.

In addition to accolades and promotion in his military teaching career, Cui was named a member of the Institut de France in 1894; he was honoured with jubilee celebrations for the 25th anniversary of *William Ratcliff* in the same year and for his 50th year as a performed composer in 1909. During the period 1896–1904 he served as officiating director of the St Petersburg division of the Russian Music Society. In addition to his writings on music he published a number of books on military fortification.

A renewed interest in Cui in the late 20th century is attested by various stagings of *Puss-in-Boots* in Germany, a revival of *The Madarin's Son* in Moscow (1998) and one of *Feast in Time of Plague* by the Tchaikovsky Opera in Perm' in 1999.

WORKS

Most published in Cui's lifetime by Bessel, Belyayev, Heugel, Leduc and Jurgenson

Note: according to Nazarov and Gaub, there is a 'Bol'shoy notnïy al'bom' [Large music album] in *RUS-SPsc* containing early works (to 1856)

STAGE

autograph scores of works first performed at St Petersburg, Mariinsky Theatre, in RUS-SPtob

Zamok Neygauzen [Neuhausen Castle] (V.A. Krïlov, after A.A. Bestuzhev-Marlinsky), *c*1856 [only sketched]

Kavkazskiy plennik [The Captive in the Caucasus; A Prisoner in the Caucasus] (op, 3, Krïlov, after A.S. Pushkin), 1857–8 [Acts 1, 3], 1881–2 [Act 2], St Petersburg, Mariinsky, 4/16 Feb 1883, vs (St Petersburg, 1882); rev. Fr. version [Act 2 expanded], Liège, 1 Jan 1886, vs (Paris, 1885; fs (St Petersburg, n.d.) [Russ., Fr.]

Sïn mandarina [The Mandarin's Son] (comic op, 1, Krïlov), 1859, St Petersburg, Artists' Club, 7/19 Dec 1878, vs (St Petersburg, 1859)

Vil'yam Ratklif [William Ratcliff] (op, 3, Cui, with addns by Krïlov, after A.N. Pleshcheyev's trans. of H. Heine's play), 1861–8, St Petersburg, Mariinsky, 14/26 Feb 1869, vs (Leipzig, 1869)

Andzhelo [Angelo] (op, 4, V.P. Burenin, after V. Hugo), 1871–5, St Petersburg, Mariinsky, 1/13 Feb 1876, vs (St Petersburg, 1876)

Mlada (opera-ballet, 4, Krïlov), 1872, Act 1 only, concert perf., Petrograd, Feb 1917 (St Petersburg, 1911); other acts by Rimsky-Korsakov, Borodin and Musorgsky, incid ballet music by Minkus

Le flibustier (comédie lyrique, 3, J. Richepin after his play), 1888–9, Paris, OC (Favart), 22 Jan 1894, vs (Paris, 1893); Russ. version, 'U moria' [By the Sea], Moscow Conservatory, 1908, vs (Moscow, 1912)

Pir vo vremya chumï [A Feast in Time of Plague] (dramatic scenes, 1, Pushkin's 'little tragedy'), *c*1889–1890, 1900, Moscow, Novyi Theatre, 11/24 Nov 1901 (Leipzig, 1901)

Saratsin [The Saracen] (op, 4, after A. Dumas *père*: *Charles VII chez ses grands vassaux*), 1896–8, St Petersburg, Mariinsky, 2/14 Nov 1899, vs (Moscow, 1899)

Undina [Undine] (op, M.I. Tchaikovsky, after V.A. Zhukovsky), *c*1900–04 [only sketched]

Mademuazel' Fifi [Mademoiselle Fifi] (op, 1, Cui, after G. de Maupassant and O. Méténier), 1902–3, Moscow, Hermitage, 4/17 Nov 1903 (Moscow, 1903)

Snezhnïy bogatïr' [The Snow Hero] (children's opera-fairy tale, 2 scenes, M. Pol'), 1905, Yalta, 15/28 May 1906, vs (Moscow, 1906)

Mateo Fal'kone [Mateo Falcone] (Dramatic scene, after P. Mérimée, trans. Zhukovsky), 1906–7, Moscow, Bol'shoy, 14/27 Dec 1907 (Moscow, 1907)

Kapitanskaya dochka [The Captain's Daughter] (op, 4, after Pushkin), 1907–9, St Petersburg, Mariinsky, 14/27 Feb 1911, vs (Moscow, 1910)

Krasnaya shapochka [Little Red Riding-Hood] (children's opera-fairy tale, 2 scenes, Pol', after C. Perrault), 1911, Yalta, 1911, vs (Moscow, 1912 [in magazine *Svetlyachok*])

Kot v sapogakh [Puss in Boots] (children's opera-fairy tale, 3, Pol' and N. Dolomanova, after Perrault), 1913, Rome, ?Feb 1915 (with marionettes), Tbilisi, State, 30 Dec 1915/12 Jan 1916, vs (St Petersburg, 1913 [in *Svetlyachok*])

Ivanushka-durachok [Ivan the Little Fool] (children's opera-fairy tale, 3 scenes, Dolomanova), 1913, vs (Leipzig, 1914)

Completions of Dargomïzhsky: The Stone Guest, 1870 [with Rimsky-Korsakov]; Musorgsky: The Fair at Sorochintsï, 1915–16

CHORAL

unaccompanied unless otherwise stated

op.	
4	Two Choruses, mixed vv, orch, 1860
6	Misticheskiy khor [Mystical Chorus], female vv, pf/orch, 1871
28	Seven Choruses, mixed vv, 1885
34	Ave Maria, 1v/2vv, female vv, pf/hmn, 1886
—	Les oiseaux d'Argenteau, children's vv, 1887
46	Five Choruses, mixed vv, 1893
53	Six Choruses, mixed vv, 1895
101	[Seven] Little Duet-Choruses, female/children's vv, 1899, unpubd
58	Zwei Lieder, male vv, 1901
63	Six Choruses, mixed vv, 1903
77	Seven Choruses (Belousov), 1908
80	Three Psalms, mixed vv, 1910
85	Thirteen Choruses, female and children's vv, pf, 1911
—	Marsh russkikh sokolov [March of the Russian Falcons], mixed vv, pf, 1912
89	Cantata for the 300th anniversary of the Romanov dynasty, mixed vv, orch, 1913
93	Pesn' presvyatïya bogoroditsï [Song of the Most Holy Theotokos, i.e. Magnificat], S, mixed vv, 1914
96	Tvoy stikh [Your Poetic Art] (cant. in memory of Lermontov), mixed vv, orch, 1914
—	Idut [They're Marching], male vv, 1914

ORCHESTRAL

standard symphony orchestra unless otherwise stated

—	Overture, *c*1856, unpubd
1	Scherzo, F, 1857 [orch of pf work]
2	Scherzo, g, 1857 [orch of pf work]
12	Tarantella, g, 1858
—	Symphonic allegro, E♭, 1862; unfinished, some material used in William Ratcliff, unpubd
18	Marche solonnelle, E♭, 1881

20 Suite miniature no.1, 1882 [orch of 12 Miniatures, pf, nos.10, 4, 5, 6, 8, 12]
24 Deux morceaux, vn, orch/pf, 1884
25 Suite concertante, vn, orch/pf, 1884
36 Deux morceaux, vc, orch/pf, 1886
— Orchestral March, *c*1886, not orchd, unpubd
38 Suite no.2, E, 1887
40 Suite no.4, 1887 [orch by Glazunov of A Argenteau, pf, nos.1, 5, 4, 8 and 9]
— Fanfari [Fanfares], wind, perc, 1889, ?unpubd [with Glazunov, in honour of M.P. Belyayev]
43 In modo populari [Suite no.3], g, small orch, 1890
65 Valse, 1904
82 Three Scherzos, C, F, c, 1910
— Slava, march, military band, 1916

CHAMBER

— Andante and Allegro, str qt, *c*1858, ?unpubd
84 Sonata, D, vn, pf, *c*1860–70, pubd 1911
14 Petite suite, vn, pf, 1879; no.3 (Scherzino) also for solo pf
20 Douze miniatures, (vn, pf), solo pf, 1882; nos.5 and 8 also for vn, orch
24 Deux morceaux, vn, pf/orch, 1884
25 Suite concertante, vn, pf/orch, 1884
36 Deux morceaux, vc, pf/orch, 1886
39 Sept miniatures, (vn, pf), solo pf, 1886
45 String Quartet no.1, c, 1890
50 Kaleidoscope, 24 morceaux, vn, pf, 1893 [no.17 orig. Petit prélude no.1, pf, 1888]
— Tarantelle, c, vn, pf, 1893
51 Six Bagatelles, vn, pf, ?1893–5
— Quasi mazurka, vn, pf, 1894, unpubd
56 Cinq petits duos, fl, vn, pf, 1897
68 String Quartet no.2, D, 1907
81 Barcarolle, vc, pf, 1910
91 String Quartet no.3, E♭, 1913
— Scherzetto, D, fl, pf, ?1916

KEYBOARD

piano solo unless otherwise stated

— Mazurka, g, *c*1849, ?unpubd
— Uvertyura, ili nechto v ėtom rode [Overture, or Something in that Vein], ?pf, *c*1849–56, ?unpubd
— March, *c*1856, ?unpubd
— Overture with Orchestral Indications, pf 4 hands, *c*1856, ?unpubd
1 Scherzo no.1, on themes B–A–B–E–G and C–C, F, pf 4 hands, 1857; orchd
2 Scherzo no.2, à la Schumann, g♯, pf 4 hands, 1857; orchd
— Entr'acte, pf 4 hands, 1857, unpubd
— Scherzo, ? f♯ or A, *c*1857, ?unpubd
— Polka, ?pf, *c*1858, ded. Mme Nebol'sina, ?unpubd
— Polonaise, *c*1858, ?unpubd
— Scherzo, C, 1862, ?unpubd
— Scherzo, g♯, 1862, ?unpubd
8 Trois morceaux, 1877
— Paraphrases (5 variations with Finale, and Valse), 1878; other pieces by Borodin, Lyadov, Rimsky-Korsakov, Shcherbachev, Liszt
— Pyatiklavishnaya peska [Piece for 5 Piano Keys], G♭, pf 4 hands, ?1881 (pubd in journal *Sem'ya i shkola*)
20 Douze miniatures, 1882; also arr. vn, pf; nos.10, 4, 5, 6, 8, 12 orchd
21 Suite, 1883
22 Quatre morceaux, 1883
26 Valse caprice, A♭ ?1883/4
29 Deux bluettes, 1886
30 Deux polonaises, 1886
31 Trois valses, 1886
35 Trois impromptus, 1886
39 Six miniatures, [plus a seventh] 1886; also arr. vn, pf
40 A Argenteau, 9 pièces caractéristiques, 1887; nos.1, 5, 4, 8, 9 orchd Glazunov
— Petit prélude no.1, E, 1888; later arr. vn, pf as op.50 no.17
41 Trois mouvements de valse, ?1888
— Pièce enfantine, pf 4 hands, ?1889
— Petit prélude no.2, b♭, 1889–90
— Tema dlya variatsii [Theme for Variation], ?1890 [pubd in autograph facs.]
52 Cinq morceaux, ?1895
— Impromptu-caprice, ?1896
— Kolïbel'naya [Lullaby], 1900, unpubd
60 Quatre morceaux, 1901
61 Thème et variations, D, 1901
64 Vingt-cinq préludes, 1903
74 Dix pièces pour cinq touches, pf 4 hands, by 1906
69 Trois morceaux, 2 pf 4 hands, 1907
70 Deux mazurkas, 1907
79 Three Mazurkas, 1909
— Prelude, g, org/hmn, 1913
— Prelude, A♭, org/hmn, 1913
83 Cinq morceaux, 1911
92 Trois esquisses mélodiques, ?1913, MS in St Louis, Art Publication Society
94 Trois mouvements de danse, 1914
95 Cinq morceaux, 1914
— V ozhidanii [In Expectation], ?1914
100 Eighteen Variations, 1916, unpubd
104 Thème et variations-préludes (?), 1916, unpubd
106 Petite-sonatine, 1916, unpubd
— Three pieces, 'from the last years', ed. (Moscow, 1952)

VOCAL

for solo voice and piano unless otherwise stated

3 Three Romances, 1856–7
— Ya pomnyu vecher [I Remember the Evening], 1857; known mistakenly as op.13 no.7
— [Unidentified song], e♭, *c*1857, ded. G.G. Myasoedov, ?unpubd; not same as op.5 no.2
5 Six Romances, 1857–61
— Iz slyoz moikh [From my Tears], 1858
— V zhizni ty vstretish' [In Life you will Meet], *c*1858, unpubd
7 Six Romances, 1867–9
9 Six Romances, 1870–74
10 Six Romances, 1870–76
11 Six Romances, 1877
13 Six Romances, 1878
15 Thirteen Musical Pictures (Vignettes musicales), 1877–8
16 Six Romances, 1879
17 Bolero, 1v, pf/orch, 1881
19 Seven Romances and Duets, 1881
23 Six mélodies, 1884
27 Six Romances, 1884
— Septain, 1885
32 Sept mélodies, 1886
33 Seven Poems (by Pushkin and Lermontov), 1885–6
37 Drei Lieder, 1886
— Les adieux de Guyot-Dessaigne (Lamento), 1889
42 Les deux ménétriers, ballade, 1v, pf/orch, 1890
44 Vingt poèmes de Jean Richepin, 1890
47 Four Romances, 1892, ?unpubd
48 Cztery sonety [Four Sonnets] (A. Mickiewicz), 1892
49 Seven Romances, ?1889–92
54 Cinq mélodies, *c*1890 or ?1895
55 Eight Romances, *c*1890
— Es blasen die blauen Husaren/Golubïye gusarï [The Blue Hussars], 1894 (later as op.86, no.4)
57 Twenty-Five Poems by Pushkin, 1899
59 Seven Vocal Quartets, 4 solo/?mixed vv, 1901
62 Twenty-One Poems by Nekrasov, 1902
— Szesc pieśni [Six Polish Songs], 1902
— Polonskiy o Nekrasove [Polonskiy writing about Nekrasov], 7 solo vv, 1903; pubd as appx to op.62
66 Otzvuki voynï 1904–1905 [Echoes of War], 10 romances, 1904–5
67 Eighteen Poems by A.K. Tolstoy, 1904
— Milomu Kerzinskomu domu privet! [Greetings to the Dear Kerzin Household!], unacc. vv, 1904 (letter of 9 March)
— Zmey [The Serpent], fable, *c*1904; intended for op.66
— Muzïkal'nïye shutki i ėksprompty [Musical Jokes and Experiments], 1904–16, unpubd
— In Memory of Admiral Makarov, 1v, orch, 1905; ?op.66 no.6
— Vesenyaya pesnya [Spring Song], 1905

—	Lamento, *c*1905
—	Trois mélodies, 1906
—	Zhelaniye [A Wish], duet, 2 S, 1906
71	Six Poems by Mickiewicz, ?1906/7
72	Neuf mélodies, *c*1906–10
73	Seventeen Children's Songs, ?1906/7
75	Seven Poems by Armenian Poets, 1907
—	Gimn Stasovu [Hymn to Stasov], 1907
76	Six Poems by Polonsky, 1908
—	Khrista radi [For Christ's Sake], 1908
78	Seventeen More Children's Songs, 1909–10
—	Net, ne tebya [No, not You], romance, *c*1910
—	Ochnuvshiysya oryol [An Eagle Regaining Consciousness], 1912
—	Politicheskomu poėtu [To the Political Poet], 1912
86	Twenty-Four Poems (Lieder und Romanzen), ?1913
87	Muzïkal'nïye miniatyurï, yumoreski, pis'ma [Musical Miniatures, Humoresques, Letters], ?1913
88	Nine Vocal Quartets, 4 male vv, unacc., 1911–12
90	Four Fables by I. Krïlov, 1913
—	Beyte tevtona [Strike the Teuton], romance, 1914
97	Last Seventeen Children's Songs, ?1914–15
98	Trzech Budrysów/Budrïs i yego sïnov'ya [Budrïs and his Sons], ballad, 1v, pf/orch, 1915
99	Pesni zapadnïkh slavyan [Songs of the Western Slavs], 1v, pf/orch, 1915
—	Baben', 1915
—	Mnogaya vam leta [Many Years to You], (1v, pf)/chorus, 1915 (in letter of 29 July)
—	Ne tsvetok-li [No Flower], 1915
—	Spiski smerti [Lists of Death], 1915
—	Utro zhizni [Morning of Life], *c*1916, unpubd
—	Gimn futurizmu [Hymn to Futurism], 1917
—	La bataille

Opp.102–3 unknown, op.105 lost (see Neef, 1992)

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GEOFFREY NORRIS/LYLE NEFF

Cui [née Bamberg], **Mal'vina Rafailovna** (*b* ?St Petersburg, 1836; *d* ?St Petersburg, 1899). Russian amateur singer. The daughter of a physician of German ancestry, she studied singing with Dargomïzhsky; in the 1850s she became acquainted at his home with César Cui, whom she married in 1858. In 1859 she took the lone female role in a domestic performance of Cui's only comic opera, *The Mandarin's Son*, in which Cui and Musorgsky also participated. During the 1860s she helped Cui run a preparatory boarding-school for boys destined for training in military engineering; the move, though necessary for financial reasons, delayed Cui's composition of *William Ratcliff*. In 1869, during a visit to Dresden, Mal'vina negotiated with the music publisher Röder to print the vocal score of *William Ratcliff*, whose German singing text may also have owed much to her. Cui dedicated several works to her, including the Scherzo for piano op.1, the Pushkin and Lermontov songs op.33 and *The Mandarin's Son*.

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LYLE NEFF

Cuíca [puíta]. Brazilian FRICTION DRUM with a remarkable pitch range. A wooden stick, fastened at one end inside a drum in the centre of the drumhead, is rosined and rubbed with a cloth. The instrument's large range is produced by changing tension on the head by pressing with the hand. Its origin is difficult to determine. It was introduced into Brazil probably by Bantu slaves, but it has also been known in Spain for centuries and is believed to have been brought to sub-Saharan Africa by Muslims. The *cuíca* is used to accompany numerous folk and urban popular dances; for example, it may be part of the instrumental ensemble for the May *dança de Santa Cruz* (derived from Iberian tradition) or for the *moçambique* dramatic dance (*bailado*) in Minas Gerais, the other instruments of the latter ensemble being snare drum, *reco-reco* (scraper) and *xique-xique* (rattle). For Holy Cross dances and processions the accompaniment may be two *adufe* (tambourine) players, with occasionally an additional *cuíca* player and *güiros*. It is often used with other instruments in performances of São Paulo rural sambas when it joins an ensemble including *bombo* (large bass drum), snare drum, tambourine, *reco-reco* and *guaia* (shaken rattle).

JOHN M. SCHECHTER

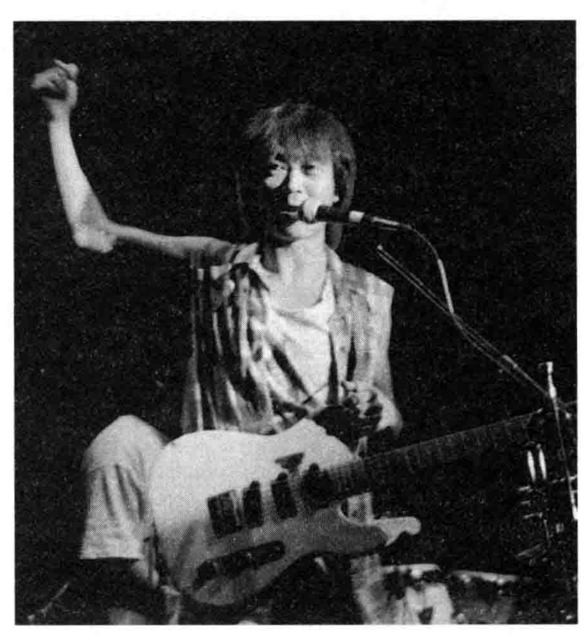
Cui Jian (*b* Beijing, 2 Aug 1961). Chinese *Yaogun* (rock and roll) musician. Born of parents of Korean descent, Cui received music lessons at an early age from his father. In 1981 he joined the Beijing SO as a classical trumpeter. At the same time he began composing in the popular and rock idioms, after listening to music by the Beatles, Rolling Stones, Sting and Talking Heads. Cui is guitarist, vocalist and trumpeter of his own band. He became an icon of Beijing's youth culture in 1988, after a series of public performances. His compositions evolved in the following year, culminating in *Yiwusuoyou* ('Nothing to my Name'), for which he wrote the music and lyric.

Cui's music and vocal delivery, often cited as emblematic of Chinese youthful anger, epitomized the frustrations of the post-Cultural Revolution generation in China. His music continued to be distributed nationwide, and his band traveled to Europe and America for concert tours in the mid-1990s. Cui's band featured an array of Western and Chinese instruments, from *suona*, saxophone, trumpet and electric guitars to ritual gongs and cymbals.

See also CHINA, §IV, 6(ii).

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Cui Jian

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Jiejue [Solution], China Beiguang Audiovisual Art Corp. BSL 029 (1991)
Hongqi xia de dan/Balls under the Red Flag, EMI 7 2438 30801 4 4 (1994)

JOANNA C. LEE

Cuivré (Fr.: 'ringing', 'sonorous'). The peculiar brassy tone from the horn, achieved by a slight tensing of the lips and an incisive attack. This can be done equally well on the open or stopped horn.

Cuivres (Fr.). *See* BRASS INSTRUMENTS.

Cukkerman, Viktor Abramovich. *See* ZUCKERMANN, VIKTOR ABRAMOVICH.

Culp, Julia (*b* Groningen, 6 Oct 1880; *d* Amsterdam, 13 Oct 1970). Dutch mezzo-soprano. She studied with Cornélie van Zanten and Etelka Gerster and made her début in 1901 in Magdeburg in a concert with Busoni. She never appeared in opera, and seldom in oratorio (though Henry Wood praised her in Elgar's *The Dream of Gerontius*), but was one of the first singers to specialize in lieder. As such she was pre-eminent, appearing in Germany, the Netherlands, England and, between 1913 and 1917, in the USA. She had a small but beautifully even and perfectly focussed voice, and worked wonders with delicate tone-shadings and the subtlest musical and textual details. Her distinctive art is preserved on a number of recordings, including the first *Frauenliebe und-leben* on disc. Although her style may seem old-fashioned she was a fastidious and eloquent interpreter, notable for perfect legato and sensitive nuance.

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LEO RIEMENS/ALAN BLYTH

Culshaw, John (Royds) (*b* Southport, 28 May 1924; *d* London, 27 April 1980). English record and television producer. He studied music during his war service and had no formal training. In 1946 he began producing classical recordings for Decca. After a short spell with Capitol he returned to Decca in 1954 to become manager and chief producer, remaining in the post until 1967, when he became Head of Music Programmes for BBC Television, a post he held until 1975. While there, he was responsible for the television première of *Owen Wingrave*. After leaving the BBC, he was chairman of the music panel of the British Arts Council (1975–7) and worked as a freelance record producer and writer. At Decca he widened the scope of operatic recording in both a technical and an imaginative sense. His achievement there culminated in the recordings of Britten's operas under the composer's direction, and the first complete recording of Wagner's *Ring*, a project begun with *Das Rheingold* in 1959 and concluded in 1966. He has described the alarms and excursions of the undertaking in his frank and entertaining book, *Ring Resounding*. At the BBC he tried, with considerable success, to improve the presentation of music both in his own work, by encouraging other producers to experiment, and by broadening the scope of opera broadcasts.

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Putting the Record Straight (London, 1981) [autobiography]

ALAN BLYTH

Cummings, W(illiam) H(ayman) (*b* Sidbury, Devon, 22 Aug 1831; *d* London, 6 June 1915). English tenor, musical administrator and church musician. He was a chorister of St Paul's Cathedral, where in 1838 he sang at the funeral of the cathedral organist, Thomas Attwood. But Attwood's successor, William Hawes, treated the boys so harshly that Cummings's father found him a place in the choir of the Temple Church. He sang alto in the first London performance (16 April 1847) of *Elijah* under Mendelssohn. A few months later he became organist of Waltham Abbey on the recommendation of his teacher, E.J. Hopkins, the Temple organist. Cummings's adaptation of a theme from Mendelssohn's *Festgesang* (1840) to 'Hark! the herald angels sing' dates from this time. His love of singing outweighing his interest in the organ, he became tenor at the Temple Church and later at the Chapel Royal. His only singing teacher was J.W. Hobbs, a lay clerk at Westminster Abbey, whose daughter Clara he subsequently married. Until about 1880 he was one of the leading tenors in oratorio, where his 'wonted skill and good taste' and sound musicianship found ample scope in works such as Bach's *St Matthew Passion*. He also made two concert tours of the USA, the first in November 1871 with a small vocal ensemble that accompanied the famous English baritone Charles Santley.

In later years Cummings played an important part in many English musical institutions. He was a professor of singing at the RAM (1879–96) and served on the management committee. He also taught singing at the Royal Normal College and School for the Blind in London. From 1882 until its demise in 1888 he was associated with the Sacred Harmonic Society, first as chorus master and later (1885) as conductor; he appears to have been more successful with choirs than with orchestras. In 1896 he succeeded Sir Joseph Barnby to become the third principal of the GSM, where he modernized the curriculum; he retired in 1910. The foundation of the (now Royal) Musical Association and the Purcell Society owed much to Cummings's energies and skill in business matters, and the affairs of the Incorporated Society of Musicians, the Philharmonic Society and the Royal Society of Musicians profited greatly from his professional integrity and wide sympathies. He became a Fellow of the Society of Antiquaries in 1884 and was awarded an honorary doctorate of Trinity College, Dublin, in 1900.

Cummings's lifelong admiration for the music of Mendelssohn proved too strong an influence in his compositions for voice and chorus, which include an anthem, a morning service and a cantata, *The Fairy Ring*. His scholarly work, on the other hand, has retained much of its value. Although modern research has supplanted his biography of Purcell (1881) his editions for the Purcell Society and monographs on the national anthem (1902), Blow (1909) and Arne (1912) contain much fundamental information. Today Cummings is remembered chiefly for his magnificent music library. As early as 19 years of age he was collecting rarities as diverse as one of Handel's lace ruffles and autograph scores of Purcell and Beethoven; some 50 years later his superb library of some 4500 pieces had become the last of the great Victorian collections. In an article 'On the Formation of a National Musical

Library' (1877), Cummings had warned against the dispersal of important collections by auction, and it was a cruel mischance that precisely this misfortune befell his own treasures some 40 years later in London. (Some 400 volumes are now in *J-Tn*; 59 are in *US-Wc*.)

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HUGH J. McLEAN

Cuncius, Christoph. *See* CONTIUS, CHRISTOPH.

Cunelier. Name under which JO CUVELIER is erroneously entered in *F-CH* 564.

Cunha, Brasílio Itiberê da (*b* Paranaguá, 1 Aug 1846; *d* Berlin, 11 Aug 1913). Brazilian composer and pianist. A career diplomat, he was largely self-taught in music. For many years he lived in Berlin, Rome and Brussels as minister plenipotentiary, and in Europe he made the acquaintance of the leading composers of the time, among them Liszt, who played his works, and Anton Rubinstein, to whom he dedicated the *Etude de concert* (Milan, n.d.), a paraphrase of C.P.E. Bach's *Solfeggietto*. In many other piano pieces, such as the *Nuits orientales* (Milan, n.d.), he tried to present a fashionable Romantic exoticism, but he is chiefly remembered for *A sertaneja* (1869), a piano fantasy based on urban popular music and one of the first Brazilian nationalist compositions.

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GERARD BÉHAGUE

Cunha, João Itiberê da (*b* Curitiba, 8 Aug 1869; *d* Rio de Janeiro, 25 Feb 1953). Brazilian composer, poet and music critic. Like his brother Brasílio Itiberê da Cunha, he was an amateur musician. He studied law in Belgium for a diplomatic career; but after some experience as a diplomat, he decided to concentrate his activities on journalism, and particularly music journalism. For more than 40 years he was the music critic of the Rio newspaper *Correio da Manhã*, among others. He became an accomplished self-taught pianist and composer. Most of his best-known works are for piano, although his orchestral *Suite brasileira* became quite successful in the early 1950s. He showed a predilection for programmatic music and a clear liking for the subtlety and refinement of French impressionistic harmony. His best-known piano pieces include *Marcha humorística*, *Danse plaisante et sentimentale*, *Fête villageoise* and *Quatre portraits de vieux carnaval* ('Arlequin', 'Pierrot', 'Scaramouche', 'Polichinelle'), all written in a post-Romantic style. Other piano pieces reflect a certain interest in Afro-Brazilian secular and sacred dances. (L.H.C. de Azevedo: *150 anos de música no Brasil, 1800–1950*, Rio de Janeiro, 1956)

GERARD BÉHAGUE

Cunningham, G(eorge) D(orrington) (*b* London, 2 Oct 1878; *d* Birmingham, 4 Aug 1948). English organist. He studied at the RAM and became a FRCO at 18. He served his apprenticeship as a concert organist during his 17 years at the Alexandra Palace (1901–18); this experience gave his technique a fine edge, developed his musicianship and equipped him with a wide-ranging repertory from which he instinctively excluded all that was meretricious.

Cunningham did more than any of his contemporaries to advance the standing of the organ at a time when it was not highly regarded. As city organist of Birmingham from 1924 until his death, he gave weekly BBC midday recitals, which became a national institution. His well-chosen programmes were brilliantly performed, and his treatment of the orchestral transcriptions then in vogue showed impeccable taste. His 600th recital was celebrated on 10 June 1941 with a presentation to him by the Lord Mayor of Birmingham and in 1944 he was awarded the DMus by Birmingham University, where a research fund for postgraduate students in music perpetuates his name. Cunningham was a frequent solo performer in the Promenade Concerts, at the Queen's Hall and later at the Royal Albert Hall, and was one of the first organists to make records. As conductor of the City of Birmingham Choir he inspired fine performances of classical and contemporary works and did much to influence the younger generation of musicians as organ teacher and examiner at the RAM.

STANLEY WEBB

Cunningham, Merce (*b* Centralia, WA, 16 April 1919). American choreographer. *See* BALLET, §4.

Cuno, Johann. *See* KUHNAU, JOHANN.

Cuntius, Christoph. *See* CONTIUS, CHRISTOPH.

Cupis [De Cupis, Cuppis, Cuppi, Capi, Cappi] **de Camargo.** Franco-Flemish family of musicians. Active in Brussels and Paris, they originated in Rome, whence a branch emigrated to Brussels; the necrology for (2) Marie-Anne Cupis (the most famous member of the family) in the 1771 edition of *Spectacles de Paris* traces the name 'Camargo' to the Spanish wife of her grandfather Cupis. The Brussels Bibliothèque Royale contains an important manuscript (MS 1266) on the Cupis family.

(1) **Ferdinand-Joseph Cupis** [de Camargo, Ecuyer Seigneur de Renoussant] (*b* Brussels, bap. 29 Feb 1684; *d* Paris, 19 March 1757). Teacher of music and dancing. He taught in Brussels before moving to Paris about 1725–6 with his wife, Marie-Anne de Smedt (married 2 August 1709), and their children. Described as a 'symphoniste externe', he also played for Parisian society balls and continued to teach.

(2) **Marie-Anne Cupis** ['La Camargo'] (*b* Brussels, bap. 15 April 1710; *d* Paris, 28 April 1770). Dancer, eldest daughter of (1) Ferdinand-Joseph Cupis. She learnt dancing at an early age. At the bidding of members of the Belgian court she studied for three months in Paris about 1720 with Françoise Prévost, a famous opera dancer; she was also influenced by the male dancers Pécour, Blondi and Dupré. On her return she became the *première danseuse* at the opera. After an engagement in Rouen in 1725 she and her family moved to Paris where she made her début at the Opéra on 5 May 1726 in *Les caractères de la danse* (music by J.-F. Rebel), in which she also sang. Thereafter she danced there regularly, appearing in many important premières including Rameau's *Hippolyte et Aricie* (1733) and his other theatrical works (her roles are fully listed in *ES*).

Her success was resented by her teacher Mlle Prévost, who intrigued against her, ultimately unsuccessfully. Her early career was also marked by rivalry with Marie Sallé; Voltaire compared them in verse (1728). But 'La Camargo' was both inspired and musical. She influenced the aesthetics and technique of ballet, as the first dancer to shorten the skirts of her costumes to above the instep and lower the heels of her shoes: this immodest display of foot and ankle enabled her to make technical innovations (e.g. the *entrechat*) by allowing greater freedom of leg movement. So popular became the fashion of her shoes that her shoemaker was said to have made a fortune.

She was famous for her leaps, one of which resulted in an accident that kept her off the stage in 1734. Her career was further interrupted by the demands of the Count of Clermont, the father of her two children, and she returned to the stage only in 1740, later dancing in the 1747–9 seasons' productions in Bayreuth and those of the 1749–50 season in Lyons. La Camargo retired at the height of her fame in 1751 with an unprecedented pension from the king. She was the subject of numerous portraits, verses (Voltaire), 19th-century operas (Lecocq and Enrico de Leva), a ballet (Petipas and Minkus) and a society (London, 1930).

(3) **Jean-Baptiste Cupis (de Camargo) (i)** (*b* Brussels, bap. 23 Nov 1711; *d* Montreuil, 30 April 1788). Violinist, composer, horseman and horticulturist, second son of (1) Ferdinand-Joseph Cupis. He first learnt the violin from his father. He moved with his family to Paris where he met and married Constance Dufour in 1729; they had two sons: Jean-Baptiste *le jeune* (a cellist) and Marc-Suzanne-Jean (a cavalry captain at the time of his father's death). On 20 December 1737 Cupis received a *privilège général* to publish three sets of works, issued between 1738 and 1745. Although he was never a member of the royal chapel or the Académie Royale de Musique, he worked on the musical arrangements for the dauphin's marriage in 1745. In 1750 he entered the service of the lieutenant of the Vincennes royal park.

He appeared with Guignon and Blavet at the Concert Spirituel in 1738, 1739 and 1742. The *Mercure de France* of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth *concert* (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The *allegro* movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op.2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753).

Numerous anecdotes concerning his horsemanship exist in private journals; he assumed his father's title of *écuyer* until he was made a baron by Empress Maria Theresa in 1773. He retired to Montreuil where he spent the rest of his life cultivating peaches.

WORKS

all published in Paris

6 sonates, vn, bc, op.1 (1738)
7 sonates, vn, bc, op.2 (before 1742); menuet from sonata no.1 pubd in numerous 18th-century anthologies
6 simphonia à 4 parties, op.3 (?1742–5)

(4) **François Cupis** [*le cadet*] [Cupis de Renoussard] (*b* Paris, 10 Nov 1732; *d* Paris, 13 Oct 1808). Cellist, youngest son of (1) Ferdinand-Joseph Cupis. He was apparently a wild youth: in 1751 when he was a cello student under Berteau at the Collège des Quatre Nations, he was arrested for stealing linen from his father and selling it. In 1759 action was again brought against him (and his elder brother Charles, a horn player and member of the Académie Royale de Musique orchestra, 1746–50) for drunkenness. But he became a creditable cellist and composer.

According to *Spectacles de Paris*, Cupis was a member of the Concert Spirituel orchestra, 1764–71 and 1774–7, and a member of the Académie Royale de Musique orchestra, 1767–70. In order to marry Marie-Reine Thomé de Beaumont (6 November 1770) he had to sign a renunciation of the theatre (drawn up by his parish priest) and resign his post at the Opéra.

Collections of music previously attributed to François and published between 1761 and about 1784 are listed in RISM as the work of Jean-Baptiste *le jeune*. Gerber suggested that the violin maker Cupis Decombe published in 1803 the *Méthode d'alto précédé d'un abrégé des*

principes de musique de différents airs nouveaux dont plusiers avec variations et terminé par un long caprice ou étude.

(5) **Jean-Baptiste Cupis (ii)** [*le jeune*] (*b* Paris, 1741). Cellist, composer and teacher, elder son of (3) Jean-Baptiste (i). Following in the footsteps of his uncle, François, he studied the cello with Berteau; he too briefly served as a member of the Académie Royale de Musique orchestra *petit choeur*. According to Fétis, he left the Opéra in 1771. In 1772 he published his *Méthode nouvelle et raisonée pour apprendre à jouer du violoncelle* and the following year described himself as a 'professeur de violoncelle' in the dedication of his op.5 collection of duos. His music has in the past been incorrectly attributed to his uncle.

WORKS
all published in Paris

6 sonates, vc, b, op.1 (*c*1761)
6 duos, 2 vc, op.2 (*c*1767), lost
6 duos, 2 vc, op.3 (*c*1770)
[3] Duos, 2 vc, op.5 (1773), nos.1 and 3 also for vn, vc
Conc., D, vc, orch (1783)
2 concs., vc (n.d.); lost, cited in *FétisB* and *GerberNL*
Numerous pieces in 18th-century anthologies

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Air de l'Aveugle de Palmire, et Menuet de Fischer, 2 vc (*c*1784)
Recueil de petits airs variés et dialogués, 2 vc, op.9 (*c*1800), ?same as Petits airs variés cited in *FétisB*
Lost works: Recueil de jolis airs, vc (1761); Ariettes d'Opéra-comiques, 2 vc (1777); Petits airs, 2 vc (*c*1778); Airs de Marlborough et de Lindor avec variations, vc, orch ad lib (1783)

WRITINGS

Methode nouvelle et raisonée pour apprendre à jouer du violoncelle (Paris, 1772)

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JULIE ANNE SADIE

Cupo (It.: 'gloomy', 'dejected', 'sepulchral', 'hollow'). A direction used particularly by Verdi both in instrumental parts and in vocal parts at moments of extreme quietness. *Cupo ed allargando* also appears.

Cuppi [Cuppis] **de Camargo.** *See* CUPIS DE CAMARGO family.

Cura, José (*b* Rosario, Santa Fé, 5 Dec 1962). Argentine tenor. He began his career at the age of 15 as a choral conductor and studied composition at the National University of Rosario. After spending several years composing and conducting (1984–8), he studied singing with Horacio Amauri and, after moving to Italy, with



José Cura as Saint-Saëns's Samson

Vittorio Terranova. His stage début came in 1992 at Verona when he sang the Father in Henze's *Pollicino*, followed by Albert Gregor in *The Makropulos Affair* at Turin in 1993, Ismaele (*Nabucco*) at Genoa and Alvaro (*La forza del destino*) at Turin, both in 1994. After winning the Operalia Competition, run by Domingo, Cura made his US début in Chicago as Loris (*Fedora*), also in 1994. In 1995 he was acclaimed at his Covent Garden début in the title role of *Stiffelio* and at the Opéra Bastille, Paris, as Ismaele. His other Covent Garden roles have included Loris, Saint-Saëns's Samson (which he has recorded with Colin Davis), Don José and Andrea Chénier, the last in concert. He made his début at La Scala in 1997 as Enzo (*La Gioconda*), and the same year he sang his first Otello, with Abbado in Berlin. Other important roles include Radames, Turiddu (which he recorded for television with Muti in 1996), Canio, Puccini's Des Grieux, Roberto (*Le villi*) and Osaka (*Iris*). Cura has emerged as that rare phenomenon, a true *lirico spinto* tenor in the mould of Domingo, who has helped launch Cura's career and conducted his highly successful first recital, consisting of all the tenor arias from Puccini's operas. Cura's charismatic appearance and acting enhance his exciting, confidently produced voice.

ALAN BLYTH

Curci. Firm of Italian publishers. It was founded in Naples in 1912 by the brothers Giuseppe (1884–1953), Alberto (1886–1973) and Alfredo (1891–1952) Curci. Their grandfather Francesco (1824–1912) had opened a business at Naples in 1860 for the sale of musical instruments and for music copying, an activity which was then continued by his three children, Pasquale, Achille and Concetta. Pasquale's sons, named above, started the publishing side of the 'Casa Musicale Fratelli Curci'. This part of the business was at first known as Casa Editrice di

Operette e Vaudevilles (CEDOV), and published musical comedies and operettas by Italian and foreign composers (Imre Kálmán, Oscar Straus, Jean Gilbert, Carlo Lombardo and Alberto Curci himself). The firm's address changed in 1919 from via dei Tre Re to via Roma 304/5; in this year too, the brothers founded the society 'Amici della Musica' of Naples, organizing concerts by the greatest chamber musicians. With the development of the cinema as an art form, the Casa Curci began publishing film music by well-known composers including Mulè, Rossellini and Veretti.

In 1932 it opened a branch in Rome, and in 1936 one in Milan which was to become a great venture under the direction of Alfredo Curci. From its premises in the Galleria del Corso in Milan, the Edizioni Curci began publishing important didactic works and collections of instrumental music of all periods, edited by such musicians as Cortot, Artur Schnabel, Fischer, Alfredo Casella, Piccioli, Agosti and Magaloff. Alfredo was active also in the field of authors' rights. At his death the management of the Milanese house was taken over by his son-in-law Giuseppe Gramitto Ricci. Besides light music, the firm publishes musicological studies and the quarterly *Rassegna musicale Curci*. The catalogue now lists about 10,300 items.

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I cento anni della Casa Curci 1860–1960 (Milan, 1960)

MARIANGELA DONÀ

Curci [Curcio], **Giuseppe** (*b* Barletta, 15 June 1808; *d* Barletta, 5 Aug 1877). Italian composer and singing teacher. He studied at the Conservatorio di S Sebastiano in Naples with Ferno, Tritto and Pietro Raimondi, and in 1826 transferred to S Pietro a Majella, where his principal instructors were Zingarelli (composition) and Crescentini (voice); he remained there under special dispensation until 1835. Two of his earliest stage works were written for the conservatory, and were sufficiently well received to win him a chance to compose for the Teatro Nuovo, Naples, where his *Il ciabattino e la morte* (1832) dealt with the same subject that was to serve the Ricci brothers much more successfully as *Crispino e la comare* (1850). In 1834, Curci brought out on the same stage *Il sarto e i tabarri*. After having his cantata *Ruggiero* performed at the Teatro S Carlo in January 1835, he moved to northern Italy. At Turin, his *Il proscritto* won some favour, while *Don Desiderio*, produced at the Teatro di Apollo, Venice, for Carnival 1837, enjoyed a short-lived vogue. By 1840 he had renounced the stage to become a teacher of voice in Vienna, Pest, Paris (where he remained for eight years) and England, and he published two volumes of *solfeggi*. In the mid-1850s he returned to his native town, managing the Teatro Piccinni at Bari for a year, but devoting himself chiefly to instruction, and writing sacred music. As an opera composer, Curci mastered the then current conventions, but sadly he lacked genuine originality or any strong theatrical feeling.

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F. De Filippis and R. Armese: *Cronache del Teatro di S Carlo*, i (Naples, 1963), 71, 148

WILLIAM ASHBROOK

Curcio [Curci], **Giuseppe (Maria)** (*b* Naples, 17 July 1752; *d* Rome, 9 Aug 1832). Italian composer. He may have been a pupil at the Naples Conservatorio della Pietà dei Turchini which, according to Eitner, possesses a manuscript copy of his cantata to St Elizabeth. He composed operas for Naples, Florence, Rome and other cities, and librettos from 1797 onwards indicate that he was a member of the Florence Accademia degli Armonici. On 11 January 1800 he was elected *maestro di cappella* and organist of Fermo Cathedral, succeeding Giuseppe Giordani; on 3 June 1813 Pietro Polimanti, a pupil of Zingarelli, became his assistant. He received his pension on 4 November 1823 and moved to Rome, where he later died. Nine bundles of autograph sacred manuscript folios survive in the archives of Fermo Cathedral, as does an undated, printed list of his works.

WORKS

SACRED

unless otherwise stated, MSS, mostly autograph, in I-FERd, for SATB, with organ or orchestral accompaniment

Mass, B♭; 10 masses (*Ky-Gl*), 2 dated 1802, 1804; 3 verses of Laudamus te, C, D, G, soloists, orch; Domine Deus, C, S, orch; 6 Cr, 1 with San, Ag, 1 dated 1802, 1 for SSATB, orch; 15 ints; 4 grads, 1 for STB, org; 8 alleluia verses; 2 seqs; 27 offs; 4 Lessons, 1v, org; 10 ants, 8 for 1–4vv, org; 20 pss, 1 for S, SATB, orch, 1 for B, orch, 1 for S, ATTB, org; 24 hymns, 1–6vv, 6 with org acc., 18 with orch acc., 1 dated 1804; 5 lits; 4 Mag

5 canzoni devozionali: Improperii per l'adorazione della croce, BH, TTB, *I-MAC*; Tua crucem adoramus, G, TTB, org; Madre il periglio estremo, B♭, S, ATTB, org; Per le piaghe, F, TTB, org; Su quel freddo e duro sasso, G, TTB, org

STAGE

dm – *dramma per musica*
int – *intermezzo*
dg – *dramma giocoso*
fa – *farsa*

I matrimoni per inganno (commedia per musica, 3, G. Palomba), Naples, Fondo, wint. 1779
Il millantatore (fa, 1, Palomba), Naples, Fondo, carn. 1780
La scaltra in amore (dg, 3, P. Mililotti), Naples, Fondo, sum. 1780
I matrimoni per sorpresa (int, 2), Rome, Capranica or Valle, carn. 1781
Solimano (dm, 3, G.A. Migliavacca), Turin, Regio, 19 Jan 1782, *I-Tf*
La Nitteti (dm, 3, P. Metastasio), Naples, S Carlo, 20 Jan 1783, *Nc*
Le convulsioni (fa, 1, Palomba), Naples, Fiorentini, aut. 1787, *Mc**
Amore e Psiche (ballo eroico pantomimico), in F. Robuschi: Briseide, Naples, S Carlo, 13 August 1791
Il trionfo di Scipione in Cartagine (dm, 2, C. Mazzini), Florence, Pergola, 21 Jan 1795
Emira e Zopiro (dramma tragico per musica, 2, F. Ballani), Florence, Pergola, 8 Sept 1795
La presa di Granata (dm, 2, M. Ballani), Livorno, Avvalorati, aut. 1795, *GB-Lam*; rev. as La conquista di Granata, Florence, Pergola, aut. 1796
Giulio Cesare in Egitto (dm, 3, M. Ballani), Rome, Argentina, 26 Jan 1796
Le nozze a dispetto (commedia per musica, 2, Palomba), Naples, Fondo, 1797 [dedication dated 17 July], *I-Nc*
Zulema (Gonzalvo di Cordova) (dm, 2, O. Balsamo), Naples, S Carlo, 13 Aug 1797, *Nc*
I supposti deliri di donna Laura (burletta, 2), Rome, Valle, 18 April 1798
La disfatta dei Macedoni (dm, 3), Rome, Alibert, aut. 1798
Argea, ovvero Sicione liberata (dm, 3, G.D. Boggio), Florence, Pallacorda, spr. 1799
Ifigenia in Aulide (dm, 2, G. Moretti), Florence, Pergola, aut. 1799, *PAc*
Il fanatico per l'astronomia (L'astronomo burlato) (dg, 2), Rome, Tordinona, 4 Oct 1799
Roma liberata (dm, 2, F. Ballani), Rome, Alibert, spr. 1800
Chi la fa la paga (burletta, 2), Rome, Capranica, carn. 1804
Amazilda (dm, 3), Rome, Argentina, 28 Dec 1808

Arias, duets and ensembles in: *CH-Gc*, *Zz*, *D-DO*, *Hs*, *RH*, *H-KE*, *HR-Zha*, *I-Fc*, *Gl*, *Ls*, *MAC*, *Mc*, Messina, Archivio storico comunale, *Nc*, *OS*, *PEsp*, *Rc*, *Rsc*, *Rvat*, *Tf*, *Tn*, *S-Skma*

CANTATAS

Se dal ciel alma sì bella, for the queen, 1v, insts, *I-Nc*
Lungi da te l'affanno, 3vv, chorus, Fermo, Aquila, 15 Sept 1803

La gioia pubblica, 3vv, chorus, Fermo, Aquila, 11 May 1808
Doubtful: Astro novello, 2vv, Fermo, 1801

INSTRUMENTAL

6 Sonatas, pf, *I-MOe*

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DBI (B.M. Antolini); *DEUMM; EitnerQ; ES* (F. Schlitzer); *FlorimoN; StiegerO*
U. Manferrari: *Dizionario universale delle opere melodrammatiche*, i (Florence, 1954)
R. Zanetti: *La musica italiana nel Settecento* (Busto Arsizio, 1978)
U. Gironacci: 'Maestri di cappella, cantanti e costruttori di strumenti a Fermo dall'epistolario Bonafede (1797–1822)', *Quaderni musicali marchigiani*, iv (1997), 81–3

UGO GIRONACCI

Cure, the. English rock group. Its principal members were Robert James Smith (*b* Blackpool, 21 April 1959; vocals) and Lawrence Andrew 'Lol' Tolhurst (*b* Horley, 3 Feb 1959; bass guitar). Increasingly identified with the melancholic themes and fractured word play of Smith's compositions, The Cure followed an idiosyncratic path during the 1980s and 90s, ignoring the passing trends in British pop and rock music. They came to prominence in 1978 through the controversy caused by their first recording, *Killing an Arab* (Small Wonder), the lyrics of which were inspired by Smith's reading of Camus' *L'étranger*. The group's sparse use of guitar, bass and drums and Smith's monotone drawl contrasted with the more aggressive approach of punk rock groups but attracted a small, committed following of critics and listeners. The 1986 album *Standing on a Beach* (Fiction) brought together the group's most outstanding recordings to date. These included *Jumping Someone Else's Train* (an attack on musical fads), *A Forest*, *The Love Cats* (an uncharacteristic jeu d'esprit) and *Inbetween Days*. The group's progress in the 1990s was clouded by an unsuccessful lawsuit brought by Tolhurst claiming a share of Smith's songwriting royalties. Subsequently, Smith regrouped The Cure for further recordings and concerts which confirmed his position as one of the great eccentrics of English popular music.

DAVE LAING

Curioni, Alberico (*b* Milan, 1785; *d* Torno, Como, March 1875). Italian tenor. He sang from an early age in the major Italian cities, including Milan, Naples, where he created Alberto in Rossini's *La gazzetta* (1816), and Pesaro, where he sang Giannetto in *La gazza ladra* (1818). He made his London début in 1821 at the King's Theatre as Mozart's Titus and sang there until 1837. His roles included Rossini's Otello, Agorante (*Ricciardo e Zoraide*) and King James (*La donna del lago*), Carolino (Mayr's *Il fanatico per la musica*), Ferrando, Adriano in the London première of *Il crociato in Egitto* (1825) and Pollione with Giulia Grisi in her first *Norma* (1835). He created Orombello in *Beatrice di Tenda* (1833, Venice). Reputed to have a 'sweet, mellifluous-toned voice', he also had a fine stage presence.

ELIZABETH FORBES

Curioni, Rosa (*b* Milan, *fl* 1751–62). Italian mezzo-soprano. She sang at Cremona, Milan, Reggio nell'Emilia, Modena and Bergamo in 1751–4 in operas by Perez, Lampugnani, Latilla, Brivio and Cocchi. In autumn 1754 she was engaged as seconda donna for the King's Theatre in London and made her début in *Ipermestra* by Lampugnani and Hasse. She remained for two seasons, singing in Italian and English works. She specialized in male roles, playing the Emperor Valentinian in Hasse's *Ezio* in 1755. The part of Lysander in J.C. Smith's *The Fairies* (1755), written for her, was sung by Guadagni, but she did create Ferdinand in Smith's *The Tempest* (1756). She sang in oratorios under Handel at Covent Garden in 1756, appearing in *Athalia*, *Israel in Egypt*, *Deborah*, *Judas Maccabaeus* (Israelite Man), *Jephtha* (Storgè) and *Messiah*. She sang the title role in Traetta's *Didone abbandonata* at Venice in 1757, and in the next three years sang in Vicenza, Mantua, Pavia, Prague and Mannheim. Back in London for the 1761–2 season, she appeared in five operas and was described as musician to Duke Clemens of Bavaria. She may have been singing as late as 1771.

WINTON DEAN

Curmi [Curmy], **Alessandro** (*b* Valletta, Malta, 17 Oct 1801; *d* Naples, April 1857). Maltese composer and pianist. He studied with Pietro Paolo Bugeja and at the S Pietro a Majella Conservatory in Naples (1821–7), where his teachers included Zingarelli and Tritto. His first opera, *Gustavo d'Orxa*, was performed to acclaim in Naples in 1827. A member of Bologna's Accademia Filarmonica, his greatest success came in 1842 with *Elodia di Herstall*, written for the Teatro S Carlo in Naples. According to Vassallo, who knew Curmi personally, while on a brief visit to Paris (where he wrote the cantata *Sancte Paule*) he was invited to London to compose three operas for Covent Garden. Back in Paris in the winter of 1845, plans for a grand opera came to nothing because of the political situation, and instead Curmi composed the orchestral fantasia in six sections, *La rivoluzione*, which was also heard in Malta in 1853.

WORKS
(*selective list*)

lost unless otherwise stated

Ops: Gustavo d'Orxa (3, D. Gilardoni), Naples, Nuovo, 1827; Aristodemo, Florence, Pergola, 1830; Rob Roy (2, F. Malagricci, after Scott), Malta, Manoel, 7 Dec 1832; Elodia di Herstall, Naples, S Carlo, Oct 1842; Il Proscritto di Messina (2, F. Romani), Manoel, 11 April 1843; La rosièr, London, Covent Garden, 1844; La reine des fates, London, Covent Garden, 1844; Lodoïska (3, ?C. F. Fillette-Loraux), London, Covent Garden, 1845
Other vocal: Abele, orat; Sancte Paule, cant. (in music archives, St Paul's Collegiate Church, Valletta)
Orch: La rivoluzione, 1849

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J. Vella Bondin: 'Maltese Composers and Opera Composition', *The Theatre in Malta*, ed. C. Xuereb (Valetta, 1997), 63–79

JOSEPH VELLA BONDIN

Curran, Alvin (*b* Providence, RI, 13 Dec 1938). American composer and performer. He studied composition with Ron Nelson at Brown University (BA 1960) and with Mel Powell and Elliott Carter at the Yale School of Music (MM 1963). A 1964 Ford Foundation grant enabled him to continue his studies with Carter in Berlin, where he met Stravinsky, Xenakis, Berio, Takahashi, Andriessen and Rzewski. He also became acquainted with Milton Babbitt and Earle Brown at Darmstadt. In 1965 he travelled to Rome with Chadabe, where he played the piano in bars on the Via Veneto. After beginning to

compose for Rome's avant-garde theatre scene, he formed Musica Elettronica Viva (MEV) with Rzewski and Teitelbaum. From 1966 to 1971 he performed with MEV in over 200 concerts throughout Europe and the USA, an experience through which he encountered many influential members of the avant garde. He has taught in Rome at the National Academy of Dramatic Arts (1975–80) and at Mills College, Oakland, California (from 1991). His honours include a Bearns Prize, a BMI award, an Ars Acoustica International award and the Premio Novecento of the city of Pisa.

Curran's blend of traditional and experimental backgrounds has resulted in a unique style that features natural sounds in combination with instruments, voices and electronics. He employs a wide variety of genres, ranging from chamber music to experimental radio broadcasts and sound installations. In the 1970s he created a series of solo works for voice, synthesizer, taped sounds and found objects, and developed a series of performances for lakes, ports, parks, buildings, quarries and caves. During the following decade, he extended the geographic areas of his compositions, creating simultaneous radio broadcasts of ensembles located throughout Europe.

WORKS
(*selective list*)

Dance scores: Fault (choreog. M. Jenkins), tape, 1996; Footprint of War (choreog. Y. Chuma), 1997; For MG (choreog. T. Brown), pf, tape

Traditional media: Inner Cities I–III, pf, 1994; Theme Park/Bang Zoom, perc, 1994–5; Music is Not Music (J. Cage), mixed chorus, 1995–6; My Body in the Course of a Dream (Cage), mixed chorus, 1995–6; In hora mortis (incid music), 25 insts, 1996; Pittura fresca, 1997; Tabella dei giuochi proibiti, 1997; For Cornelius, pf; Hope St. Tunnel Blues I–III, pf; Schtyx, vn, pf, perc; VSTO, str qt

El-ac: Songs and Views from the Magnetic Garden, 1973; Crystal Psalms, 6 choruses, insts, tape, 1988; A Beginner's Guide to Looking at Birds, tape, 1994; Via delle terme di C., tape, 1994; Endangered Species, MIDI pf, sampler, cptr, 1995–7; Land im Klang, elec vn, 4 perc, MIDI pf, sampler, slide projections, 1996; The Twentieth Century, MIDI pf, diskklavier, cptr, 1996; Erat verbum (Finale), 4 perc, samplers, 1997; Electric Rage I+, MIDI pf, sampler, cptr; Electric Rags II+, sax qt, cptr, synth

Other: Floor Plan/Notes from the Underground, sound installation, collab. M. Gould; Maritime Rites, fog hn, ship, collab. Gould

Principal recording companies: Ananda, New Albion

WRITINGS

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JOAN LA BARBARA

Currentes (Lat.). The ligature, known also as the *coniunctura*, or, more usually, the short, diamond-shaped descending notes that form the latter part of the *coniunctura*. *See* LIGATURE (i).

Currie, Russell (*b* North Arlington, NJ, 3 April 1954). American composer of Scottish descent. He studied at Brooklyn College, CUNY (BA 1981) and the Eastman School of Music (MA 1996), where his composition teachers included Christopher Rouse, Joseph Schwantner, David Liptak and Warren Benson. In 1988 he founded ORRA to produce and develop contemporary music and interdisciplinary arts projects. He has served as coordinator of the Eastman School's composition programmes (1994–5), and as composer-in-residence with the Rochester PO (1992–4), the Ribchester Festival of Music and Art (1995) and the Royal Scottish Academy of Music and Drama (1995). His honours include the George Washington Corner Book Prize (1993) and the ASCAP Foundation Max Dreyfus Scholarship for music theatre (1994).

Currie's music, written in predominantly tonal idioms, features flowing melodic lines, periodic dissonance and rich and colourful orchestration. Several of his works are inspired by the writings of Edgar Allan Poe. These include his trilogy of chamber operas, *The Cask of Amontillado* (1982), *A Dream within a Dream* (1984) and *Ligeia* (1986); his duet for soprano and tenor, *Dreams* (1995); and the film score for *The Black Cat* (1993).

WORKS
(*selective list*)

Dramatic: The Heart of the City (film score), 1979; Perfect Roses (film score), 1981; The Cask of Amontillado (chbr op, 1, C. Laanes, after E.A. Poe), 1982, concert perf., New York, 3 April 1982, staged, New York, 22 March 1984; A Dream within a Dream (chbr op, 1, R. Kornfeld, after Poe: *The Fall of the House of Usher*), 1984, concert perf., New York, 29 April 1984, staged, New York, 15 June 1985, rev., concert perf., New York, 11 May 1986; Ligeia (op/fantasy, 2, Kornfeld, after Poe), 1986, concert perf., Riverdale, NJ, 5 April 1987, rev. 1990; Azul (film score), 1988; Rimshot (music theatre, 6 scenes, R. Singer), 1989, New York, 10 May 1990; Caliban (monodrama, W. Shakespeare: *The Tempest*), 1992, London, Jan 1994; The Black Cat (film score), 1993

Vocal: Late Latins (R. Legiardi-Laura), Bar, 2 cl, perc, 1985; The Conqueror Worm (Poe), Bar, chbr orch, 1987; Songs of Mystery and Imagination (Poe), Mez, pf, 1988; Walk Me Home (T. Neat), S, pf, 1993; Dreams (Poe), S, T, 1995; Mackintosh's Lament (trad.), 8-pt chorus, 1995

Inst: Night Thoughts I, fl, cl, vn, vc, pf, 1981; Night Thoughts IV, fl, cl, vn, vc, 1984; Ancient Dances, vn, va, vc, db, pf, 1988, arr. str orch, 1993; Night Thoughts II, fl, vn, 1988; Introduction, Pastorale and Scherzo, fl, vn, vc, 1989; Sonatina, vn, pf, 1990; Galvanic Music, str qt, 1993; Coronach, vc, pf, 1994; Season of a day, 2 vn, va, 2 vc, 1994

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L. Flanigan: 'Dreams', *New York Times* (7 Oct 1995)

ELISE KIRK

Currulao. A couple-dance of the Afro-Hispanic communities of the Pacific lowlands of Colombia and Ecuador. It functions as a symbolic reinforcement of established social and political institutions and interpersonal affiliations. The 6/8 rhythms of the two *bombos* (bass drums) and two *cununus* (conical drums), the ternary vocal melodies of the *glosador* (male soloist) and *cantadoras* (female chorus), and the binary *guasá* (rattle) accompaniment combine in polyrhythm with 6/8 marimba melodies improvised by the *bordonero* (marimba player) and his accompanist, the *tiplero*, who plays on the lower part of the same instrument. While the song texts reflect the social reality of serial polygyny, the choreography symbolically concurs, with *zapateo* (foot-stamping), hat- and scarf-waving, and the use of full skirts by women for both seductive and defensive purposes.

WILLIAM GRADANTE

Curschmann, Karl Friedrich (*b* Berlin, 21 June 1805; *d* Langfuhr [now Wrzeszcz], nr Danzig, 24 Aug 1841).

German composer and singer. After his father's early death, he studied at the Gymnasium. In 1824 he began to study law at the University of Berlin. After a short time he transferred to the University of Göttingen, where he decided to adopt music as his career, and in 1825 he went to Kassel to study under Spohr and Hauptmann. He made a name as a composer of church music, but none of his works was published and all seem to have disappeared. A one-act comic opera, *Abdul und Erinnieh, oder Die beiden Todten*, was performed in Kassel on 29 October 1828 and created a favourable impression. He stayed in Kassel for four years but had no systematic instruction, although he was an active member of the Cäcilienverein. He returned to Berlin in 1829. At this period his songs were becoming known and, being gifted with a pleasant voice, he made several concert tours to Paris, Vienna and Italy. In 1837 he married Rose Behrend, a dramatic soprano, somewhat older than himself. Four years later he died of appendicitis; his wife survived him by only a year.

Curschmann's 83 songs were all published in his lifetime, and a near-complete collected edition of them, together with a few vocal trios, appeared in 1871. Among the poets he set are Goethe, Schiller, Uhland, Heine, Tieck, Müller and Chamisso, as well as various Italian texts. In the early years of the 19th century his music acquired an enthusiastic following: writing in 1835, Rellstab described him as 'without doubt the most popular composer of our times'. He also praised Curschmann for his sensitive treatment of the poetry, though in reality his songs show little marked individuality, and rely for their effect on an unsophisticated melodic charm. Though Curschmann was bold enough to set Müller's *Ungeduld* and *Mein!* (his most famous song) and Rückert's *Du bist die Rüh* when Schubert's settings were already well known, nowhere is the influence of the older master to be detected. Apart from his songs, the vocal trios and the operetta he composed little. He set Heine's *Die heiligen drei Könige aus dem Morgenlande* for double chorus and piano, and wrote variations for piano on his own *Ungeduld*. Attempts at the end of the 19th century to revive interest in his music were unsuccessful.

WORKS

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Abdul und Erinnieh, oder Die beiden Todten (comic op, 1), op.12, Kassel, Kurfürstliches Hoftheater, 29 Oct 1828, vs (1836)

Sacred choral: Die heiligen drei Könige aus dem Morgenlande, Christmas song (H. Heine), op.19 (1838); Pfingstmusik, 6 solo vv, org, unpubd; Barmherzig und gnädig, motet, solo v, chorus, brass insts, unpubd

Secular choral: 2 canons, 3vv, pf, op.7 (1834); Ditirambo, 3 T, pf (1835); Der Wald, S, T, pf, op.17 (1837); Blumengruss, 3 S, pf (Leipzig, *c*1839); Das Veilchen, 2 S, T, op.27 (*c*1840)

1v, pf: 71 songs, 13 vols., opp.1–5, 9, 11, 13–15, 18, 23, 25 (*c*1830–*c*1840); Romeo, scena and aria, op.6 (1833); 4 canzonets, op.8 (1834); canzonet and 3 songs, op.16 (1837); canzonets and 2 songs, op.20 (1839); 12 Solfeggien, op.21 (Leipzig, *c*1839); Gia la notte, canzonet, pf/gui acc., op.24 (*c*1840); Die Perle auf Lindahaide, 7 songs, op.28 (1841), with K.A.F. Eckert

Thema con variazioni, pf (n.d.)

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MAURICE J.E. BROWN/EWAN WEST

Cursi, Bernardo. *See* CORSI, BERNARDO.

Cursiva (Lat.). A term used in the 15th century to describe mass movements in which the text is not sung in all the voices simultaneously but moves from one voice to another. Although the word itself is found in only one manuscript (*GB-Ob* Can.misc.213), where it is used in the index to describe a Gloria by Loqueville, it is evidently more widely applicable. It was first noticed and discussed by Hans Schoop (*Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213*, Berne, 1971, 49).

See also AVERSI and VIRILAS.

□

Cursus (Lat.: 'course', 'flow'). (1) The fixed pattern of elements in the Divine Office during the course of the day and the year. During the Middle Ages each monastic order developed its own arrangement; the cursus outlined in the *Regula Benedicti* and the 'Roman' pattern followed by secular communities are among the most important.

(2) Patterns of accented and unaccented syllables in medieval plainchant. *See* INFLECTION, (1); PSALM, §II, 5, and 11; and RECITATIVE, LITURGICAL.

Curtain tune. An English 17th-century term, now obsolete, for music played while the curtain was being raised at the beginning of a play or semi-opera. It was usually played after the prologue but occasionally before it – as, for instance, in Dryden and Howard's *The Indian Queen* (1664), where the prologue was acted with scenery. In the latter part of the 17th century, the curtain tune was increasingly cast in the form of a French overture, and the two terms came to be regarded as synonymous. Even when an overture was provided, a short tune was sometimes played after it for raising the curtain (e.g. in Purcell's music for *The Indian Queen*). On occasion, dramatists made the introductory music part of the opening scene of the play: the first scene of Dryden and Lee's *Oedipus* (1678), for instance, begins with a 'plaintive tune', and in the operatic *The Tempest* (1674), Locke's curtain tune depicts the storm with which the drama opens.

See also ACT MUSIC (i).

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MARGARET LAURIE

Curtal [double curtaile, curtall, curtoll, curtle, corthol, courthol]. The name used in England from the late 16th century to the early 18th for both the DULCIAN and the BASSOON.

See also KORTHOLT.

Curtin, Phyllis (*b* Clarksburg, WV, 3 Dec 1921). American soprano. She attended Wellesley College and studied with the bass Joseph Regneas, singing in the American première of *Peter Grimes* (1946, Tanglewood) while still a student. Her first significant opera appearances were with the New

England Opera Theatre in Boston as Lisa in *The Queen of Spades* and Lady Billows in Britten's *Albert Herring*, followed in 1953 by a début with the New York City Opera in von Einem's *Der Prozess*. Her extensive and varied roles at the City Opera over the next ten years included all the major Mozart heroines, Violetta, Salome, Walton's Cressida, and Susannah in Carlisle Floyd's opera, a role she created. Engagements in Vienna, Buenos Aires, Frankfurt and with the Metropolitan Opera, La Scala and Scottish Opera in the 1960s brought her international repute. She made numerous recital and concert appearances throughout the USA and Europe and was particularly known for her singing of contemporary works, many of which were composed for her. Curtin sang in the American premières of Britten's *War Requiem* (1963) and Shostakovich's Symphony no.14 (1969), recording the latter under Ormandy. Although she lacked the star qualities of more celebrated operatic sopranos, her singing was always much respected for its cultivated musicality, interpretative grace and vocal purity. She has taught at the Aspen School of Music and the Berkshire Music Center, and was a member of the faculty of Yale University from 1974 until 1983, when she become dean of Boston University's School of the Arts.

PETER G. DAVIS

Curtis, Alan (Stanley) (*b* Mason, MI, 17 Nov 1934). American musicologist, harpsichordist and conductor. He took the BMus at Michigan State University in 1955, and the MMus at the University of Illinois the following year. From 1957 to 1959 he studied in Amsterdam under Gustav Leonhardt, returning to the University of Illinois for the PhD degree, which he gained in 1963 with a dissertation on Sweelinck's keyboard works. In 1960 he joined the University of California at Berkeley as an instructor; he became an assistant professor in 1962, associate professor in 1966 and professor in 1970. His scholarly work has concentrated on keyboard music and opera and includes several editions (including one of Monteverdi's *L'incoronazione di Poppea*) and a book on Sweelinck. In addition to his work as a scholar, he has built up a considerable reputation as a harpsichordist and conductor in the USA and Europe, specializing in the authentic interpretation of the music of the 16th, 17th and 18th centuries. He made his La Scala début conducting *Ariodante*, in 1980, and in 1982 gave the modern première of Jommelli's *La schiava liberata* with the Netherlands Opera. In 1984 he conducted Gluck's *Armide* in the restored Bibiena theatre in Bologna. Other notable operatic performances include Cimarosa's *Gli Orazi ed í Curiazi* (1989, Rome) and Handel's *Floridante* (1990, Toronto). Among his more important recordings are performances of Monteverdi's *Poppea*, Cavalli's *Erismena*, Stradella's *La Susanna*, Traetta's *Buovo d'Antona*, Handel's *Admeto* and *Rodrigo* and keyboard works by François Couperin and J.S. and C.P.E. Bach.

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PHILIP BRETT

Curtis Institute of Music. Conservatory founded in 1924 in Philadelphia. *See* PHILADELPHIA, §6.

Curtis-Smith, Curtis O(tto) B(ismarck) (*b* Walla Walla, WA, 9 Sept 1941). American composer. From 1960 to 1962 he studied the piano with David Burge at Whitman College and later was a pupil of Gui Mombaerts at Northwestern University (BM 1964, MM 1965). His composition teachers included Gaburo (1966) and Maderna (at the Berkshire Music Center, 1972). In 1968 he joined the faculty of Western Michigan University, Kalamazoo, where he became a full professor in 1982. He has also taught composition at the University of Michigan. His awards include the Koussevitzky Prize (1972), two grants from the Martha Baird Rockefeller Fund for Music (1975, 1976), the gold medal of the Concorso Internazionale di Musica e Danza G.B. Viotti (1975) and a Guggenheim Fellowship (1978–9). Among his commissions are *Xanthie: Winter Pieces* (1974), written for the St Paul Chamber Orchestra and the Louis Falco Dance Company, *Masquerades* (1978), for William Albright, and the String Quartet no.3 (1980), for the Kronos Quartet; he has also composed two works for the guitarist Michael Lorimer.

In his earlier compositions Curtis-Smith employed a chromatic vocabulary and displayed a flair for original timbres demonstrated in works such as *Rhapsodies* (1973). Written for Burge, this piano piece requires colour-coded groups of 4-pound-test fishing line to be drawn through the strings, creating continuous single and clustered pitches (he was the first to use a flexible bow on piano strings); mallets, tuning mutes, thumb picks and a wine bottle are also employed. The music flows with a characteristic nervous lyricism, its mellifluous dialogues punctuated with bursts of intensity. In the 1990s Curtis-Smith began exploring sub-Saharan African rhythms and polyrhythms within diatonic melodic contexts.

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Orch: Yu sareba [Rice Leaves], 1967–8; Xanthie: Winter Pieces, chbr orch, 1974; Bells (Belle du jour), pf, orch, 1974–5; GAS! (The Great Amer. Sym.), 1982; Songs and Cantillations, gui, orch, 1983; Chaconne à son goût (Chaconnes, Puns, and Fantasies on Three Notes), 1984–5; Float Wild Birds Sleeping, 1988; Conc., pf left hand, orch, 1990; Vn Conc., 1994; Sinfonia Concertante, 1995; Fanfare, str African drums, 1996

Chbr: Sonata, fl, pf, 1963; Str Qt no.1, 1964; Str Qt no.2, 1965; Sections, fl, vc, db, 1967; Fanfare for the Dark, 9 insts, 1972; Mateus, fl, pf, 1972; A Song of the Degrees, 2 pf, perc, 1972–3; 5 Sonorous Inventions, vn, pf, 1973; Unisonics, a sax, pf, 1976; Music for Handbells, 10 pfmrs, 1976–7; Partita, fl, cl, pf, perc, vn, va, vc, 1976–7; Ensembles/Solos, 12 insts, 1977; Tonalities, cl,

perc, 1978; Plays and Rimes, brass qnt, 1979; Preludes and Blues, gui, 1979; Sundry Dances, 7 wind, 3 brass, db, 1979–80; Black and Blues, pf, brass qnt, 1980; Music for an Orangewench, gui qt, 1980–81; Str Qt no.3, 1980; GAGS (The Great Amer. Guitar Solo), 1982; Pf Trio (Sweetgrass), 1982–3; Ragmala (A Garland of Ragas), gui, str qt, 1983; Sextet, pf, wind qnt, 1991; African Laughter, 7 insts, 1994; other works

Kbd: Pianacaglia, pf, 1967; Trajectories, pf, 1968; Piece du jour, pf, 1971; Rhapsodies, pf, 1973; Suite in 4 Movts, hpd, 1975; Tristana Variations, pf, 1975–6; Gargoyles, org, 1978; Masquerades, org, 1978; For Gatsby (Steinway #D81281), pf, 1980; Variations on Amazing Grace, org, 1983, arr. large orch, 1983–4; More Southpaw Pitching, pf, 1985

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DAVID COPE

Curtis String Quartet. Ensemble formed in 1932 in Philadelphia, active to 1981; *see* PHILADELPHIA, §1.

Curtle [curtoll]. *See* CURTAL.

Curtois, Lambert. *See* COURTOIS, LAMBERT.

Curwen. English family of music educationists and music publishers.

(1) **John Curwen** (*b* Heckmondwike, Yorks., 14 Nov 1816; *d* Manchester, 26 May 1880). Congregational minister. He was a proponent of Tonic Sol-fa. Educated at Wymondley College and University College, London, he was appointed assistant minister at Basingstoke in 1838; it was during his ministry there that he first attempted to teach music to the children of his Sunday school. The venture was unsuccessful, for though he was a teacher of great natural gifts who had made a serious study of educational principles, Curwen knew nothing of music. His later activity as a music educationist was brought about by circumstances rather than natural inclination. In 1841 he was commissioned to investigate and recommend the best way of teaching music to children in Nonconformist Sunday schools. His acquaintance with Pestalozzi's principles led him to reject as misguided the continental 'fixed-*doh*' method then being widely taught in London by John Hullah, and to adopt instead the general plan of a system employing indigenous sol-fa advocated by Sarah Glover, a Norwich schoolmistress, in her *Scheme for Rendering Psalmody Congregational* (Norwich, 1835, 2/1839). After teaching himself to read music from her book Curwen devoted his life to perfecting a system based on her plan which should bring music within the reach not only of children but also of the poorer classes in general. An understanding of his work depends on the recognition that his aims were not purely musical but social and religious.

Curwen cannot be called the inventor of Tonic Sol-fa. Just as the basic idea of the system sprang from Glover, many features were adopted, with due acknowledgment, from other teachers in England and abroad. Curwen's achievement, to select devices to ease the learner's task, was due not only to his insight as a teacher but also to the personal musical limitations which forced him to approach the subject as a learner himself. His first articles outlining a course of lessons following the new system appeared in the *Independent Magazine* in 1842 and were followed a year later by *Singing for Schools and Congregations*. Both publications displayed the system in its most primitive form, but the refinements and improvements which Curwen had made to Glover's *Scheme* were already apparent. Other publications followed, each representing further improvements in detail.

After 1844 Curwen printed his own publications, sustaining losses which involved considerable domestic hardship. In 1851, he began to edit and publish a periodical called the *Tonic Sol-fa Reporter*; the venture was unsuccessful and only two numbers were issued. But the publication of a series of his articles in Cassell's *Popular Educator* in 1852 attracted thousands of pupils to Tonic Sol-fa, and Curwen's work began to be recognized nationally. The following year he again undertook the publication of a journal, which he edited himself, under the title the *Tonic Sol-fa Reporter and Magazine of Vocal Music for the People*. A breakdown in health, due to overwork, obliged him to resign his ministry temporarily in 1856; a further breakdown in 1864 led to his final resignation after which he devoted his time exclusively to the Tonic Sol-fa movement and to his publishing firm J. Curwen & Sons, which he had established in 1863. In 1869 he founded the Tonic Sol-fa College (which in 1973 set up the Curwen Institute).

The distributing side of the new firm was first known as the Tonic Sol-fa Agency; their early publications were mainly works for popular singing classes, but soon music for schools, chiefly in Tonic Sol-fa notation, was added. In 1874 the firm assumed the name of John Curwen & Sons, Tonic Sol-fa Agency. The creation in 1885 of a grant for sight-singing in schools and the recognition by the education department of the Tonic Sol-fa method led to an expansion of Curwen's catalogue, and the firm rapidly became prominent publishers of educational music. At the same time it issued much music for congregational and Sunday school use and catered to the great demand for music for the American organ and harmonium.

For illustration of Curwen's manual signs *see* TONIC SOL-FA.

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How to Read Music and Understand It (London, 1881, 7/c1890) [completed by J.S. Curwen]

(2) **John Spencer Curwen** (*b* London, 30 Sept 1847; *d* London, 6 Aug 1916). Musician and publisher, son of (1) John Curwen. His childhood at Plaistow, East London, coincided with the years of his father's early struggle to develop the Tonic Sol-fa system; as the movement gathered followers, and his father set up a printing press to publish music in sol-fa notation, the boy became increasingly involved with the publication of scores. To fit himself for the work he abandoned an earlier intention to train for the ministry, and enrolled as a student at the RAM. As a trained musician he was able to influence the standard of publications and to acquaint himself with the state of musical education on a wider basis. He became principal of the Tonic Sol-fa College in 1880 and from 1881 was editor of the *Tonic Sol-fa Reporter* (from 1889 entitled *The Musical Herald and Tonic Sol-fa Reporter*, then from 1891 simply *The Musical Herald*). In 1882 he started the competition festival movement, on the basis of Eisteddfodau at which he had acted as a judge, with the foundation of the Stratford (East London) Festival. An account of his visits to schools in many parts of Europe and the USA was published in *School Music Abroad* (London, 1901); and a survey of varying standards of church music was presented in two volumes of *Studies in Worship Music* (London, 1880–85). On his father's death he became leader of the movement and head of the publishing firm. During his directorship he expanded the firm's catalogue to include choral music and established the firm's tradition of supplying modest amateur needs. School operettas, amateur light opera and collections for the use of organizations such as the Women's Institute, British Legion and scouts became features of the Curwen output.

(3) **Annie (Jessie) Curwen** [née Gregg] (*b* Dublin, 1 Sept 1845; *d* Matlock, 22 April 1932). Music educationist, wife of (2) John Spencer Curwen, whom she married in 1877. She was trained at the Royal Irish Academy of Music, and taught the piano in Dublin before going to Scotland where she first encountered the Tonic Sol-fa system. Applying its principles to piano teaching, she produced *The Child Pianist* (London, 1886), subsequently known as *Mrs Curwen's Pianoforte Method*, a course of lessons contained in a teachers' guide and a series of pupils' books. The piano method was a valuable addition to the Curwen music catalogue. She was a student of Herbartian psychology and published *Psychology Applied to Music Teaching* (London, 1920).

(4) **John Kenneth Curwen** (*b* London, 12 April 1881; *d* Gerrards Cross, Bucks., 25 Feb 1935). Publisher, nephew of (2) John Spencer Curwen. He became head of the firm J. Curwen & Sons on the death in 1919 of his father Joseph Spedding Curwen, who had managed the printing works and had briefly served as director from 1916. Although the tradition of publishing music for schools and amateur organizations continued into the 20th century, J.K. Curwen was responsible for adding orchestral music to the catalogue. Among their publications were Holst's *The Planets* and Vaughan Williams's *Hugh the Drover*, Mass in G minor and Third Symphony, as well as works by Varèse, Bantock, Boughton and Ethel Smyth. Editors such as Cecil Sharp, Percy Dearmer and Martin Shaw were associated with the firm. The periodical *The Musical Herald*, in 1920 incorporated into *The Musical News and Herald*, continued until January 1929; *The Sackbut* (1920–34) also bore the Curwen imprint.

(5) **John Christopher Curwen** (*b* Gerrards Cross, 21 Aug 1911; *d* Gerrards Cross, 9 Dec 1993). Publisher, son of (4) John Kenneth Curwen. He succeeded to the directorship of the firm in 1935. Crowell, Collier & Macmillan purchased J. Curwen & Sons in 1969 but J.C. Curwen continued as a director of the firm under its old name. In January 1971, Crowell, Collier & Macmillan, while retaining ownership of J. Curwen & Sons, closed the London office.

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H.C. COLLES/PETER WARD JONES, BERNARR RAINBOW

Curzon, Sir **Clifford (Michael)** (*b* London, 18 May 1907; *d* London, 1 Sept 1982). English pianist. He entered the RAM in 1919, studying with Charles Reddie, and winning, among many prizes, the Macfarren Gold Medal; subsequently he worked with the pianist Katharine Goodson. His first public appearance, at the age of 16, was in a Bach triple concerto, at the Queen's Hall with Sir Henry Wood, who was notably helpful in advancing his career. In 1926 he took a sub-professorship at the RAM, interrupting his work there in 1928 for two years' study with Schnabel (to whose greatness as a teacher Curzon later eloquently testified in a radio interview). After this Berlin sojourn he went to Paris, where Landowska and Nadia Boulanger were influences nearly as powerful. In 1931 he married the harpsichordist Lucille Wallace. Returning to Britain in 1932, he resigned from the RAM (of which in 1939 he was elected a Fellow) to embark on tours of Europe and, in 1939, America. After the war he appeared as soloist, recitalist and chamber musician in every important European and American musical centre, although prolonged periods of sabbatical study made performances comparatively infrequent.

In his youth Curzon was associated with a more spectacular piano repertory than that he subsequently maintained – although as late as December 1974 he was heard in London in Tchaikovsky's First Concerto; he gave many first performances, including those of Rawsthorne's Second Concerto (1951) and the Berkeley Sonata (dedicated to him, 1946). In later years, however, he devoted himself to works of Classical composers; in them he was unequalled for sensitivity and directness of manner, beauty of tone and an inner stillness. In such works as Mozart's Concerto in B♭ K595, his unique combination of nervous energy and Olympian calm earned him a reputation as a supreme Mozartian. He was made a CBE

(1958) and DMus of Leeds University (1970), and was knighted in 1977.

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MAX LOPPERT

Curzon, (Ernest) Frederic (*b* London, 4 Sept 1899; *d* Bournemouth, 6 Dec 1973). English composer, organist and conductor. He showed precocious ability on the violin, cello, piano and organ and as a conductor; by the age of 20 he had gained experience in London theatres and cinemas and later was the organist at the Shepherd's Bush Pavilion. He became head of Boosey & Hawkes's Light Music department. His compositions included ballad-type songs, piano miniatures, music for film and radio, and he occasionally wrote for the theatre.

He is best remembered, however, for his orchestral works. These have a characteristic sparkle, even whimsicality, displayed in titles like *Dance of an Ostracised Imp*, *The Boulevardier* and the overture *Punchinello*, all of which achieved great popularity. Apart from these single-movement works Curzon also contributed significantly to the repertory of the light concert suite: his *Robin Hood Suite* ends with a memorable march in the manner of Eric Coates. Much of his work displays Spanish or Hungarian colour, although he never visited either country, and several movements show a gift for period pastiche. His orchestration is imaginative: accordion and harp join with woodwind and strings in *Summer Souvenir*, and up to four saxophones are used in many scores (for example *Bonaventura*, *Cascade Waltz*, *Serenade of a Clown* and *Simonetta*). Apart from the uncharacteristic *Saltarello*, few Curzon orchestral pieces featured a solo instrument. He was most active as a composer during the 1940s and 50s, and the characteristic wit and charm of his music earned him the presidency of the Light Music Society. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

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(*selective list*)

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Pf solo: By the Lyn, prelude, 1948; Valse Impromptu, 1948; Square Dancing [after 14 trad. tunes], 1951

Principal publisher: Boosey & Hawkes

PHILIP L. SCOWCROFT

Curzon, (Emmanuel) Henri (Parent) de (*b* Le Havre, 6 July 1861; *d* Paris, 25 Feb 1942). French critic and writer on music, son of the painter Alfred de Curzon. His early training was in history and archaeology. He took the degree of docteur ès lettres and in 1882 joined the Archives Nationales in Paris, where he eventually became director, retiring in 1926. His two volumes on music in the Archives Nationales (*Etat sommaire*, 1899, and *Répertoire numérique*, 1904) are still useful to researchers. He then became librarian of the Opéra-Comique. His interest in history turned gradually to literary and so to theatrical history, and in 1889 he began to write music criticism; having found his true métier he was for the rest of his life a prolific author of books, articles and reviews. From 1920 he contributed regularly to *Le ménestrel*, and in 1928 succeeded Adolphe Jullien as music critic of the *Journal des débats*; he also contributed to many other journals (*BSIM*, *Bulletin de la Société de l'histoire du théâtre*, *Guide musical*, *Monde musical*, *Revue de la France moderne*, *Revue internationale de musique*, *RdM*, *ReM*). He wrote a large number of biographies of composers, mostly careful compilations of earlier work with little original research. He paid special attention to Mozart, of whom he wrote a biography, as well as translating and editing many of his letters. Curzon was a co-founder of the Société Française de Musicologie, and vice-president of the Association de la Critique Dramatique et Musicale.

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Mozart (Paris, 1914, 2/1938)
ed.: *La musique: textes choisis et commentés* (Paris, 1914)
L'oeuvre de Richard Wagner à Paris et ses interprètes, 1850–1914 (Paris, 1920)
Rossini (Paris, 1920)
Une gloire française de l'art lyrique: J.-B. Faure, 1850-1914 (Paris, 1923)
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MALCOLM TURNER/JEAN GRIBENSKI

Cusanino. *See* CARESTINI, GIOVANNI.

Cushing, Charles (Cook) (*b* Oakland, CA, 8 Dec 1905; *d* Berkeley, CA, 14 April 1982). American composer. He studied at the University of California, Berkeley (BA, MA), and won the Paris Prize Fellowship (1929), which took him to the Ecole Normale de Musique for composition lessons with Boulanger; he also studied violin, viola, clarinet and piano. He taught at Berkeley (1931–68, professor 1948), where he conducted the University of California Concert Band (1934–52). His music is lyrical and makes use of Impressionist harmonies; notable among his works is *Carmen saeculare*, which was performed under his direction at the Greek Theatre in Berkeley. He translated the texts of Milhaud's *Les malheurs d'Orphée* and Satie's *Socrate*, and contributed articles to *Modern Music*. In 1952 he was admitted to the Légion d'Honneur.

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(*selective list*)

Incid music: The Tempest (W. Shakespeare), 1964; The Thesmophoriazusae (Aristophanes), 1933; Ondine (J. Giraudoux), 1961; Intermezzo (J. Giraudoux), 1967

Choral: Carmen saeculare (Horace), chorus, orch, 1935; Ps xcvii, chorus, band, 1939; Wine from China (Chin., trans.), male vv, pf duet, 1945; Ursula and the Radishes (W. Stevens), A, male vv, fl, 2 cl, hn, 1946; What are Years? (M. Moore), 1954

Orch: Divertimento, str, 1947; Angel Camp, band, 1952; Cereus, poem, 1960; numerous arrs. for band incl. B. Bartók: Petite suite (New York, 1963)

Solo vocal: Lyric Suite (textless), S, fl, va, 1946; Poem (A. Marvell: *To his Coy Mistress*), Bar, orch, 1958; over 40 songs

Inst: 3 Eclogues, 2 cl, bn, 1938; Fantasy, fl, cl, bn, 1949; Sonata, cl, pf, 1957; Laudate pueri, 2 cl, 1960; 2 str qts; 2 sonatas, vn, pf; many pf pieces

MSS in *US-BEm*

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D. Milhaud: 'Through my California Window', *MM*, xxi (1943–4), 89–95, esp. 94

VALERIE BROOKS SAMSON

Cushion dance [kissing dance]. An old social dance sometimes called 'Joan Sanderson' in England and 'Babbity Bowster' ('Bob at the Bolster') and various other names in Scotland. It enjoyed great popularity among all classes of society and there were frequent references to it in the 17th century. It was published in Playford's *Dancing Master* (1690 and later editions). Thomas Wilson included it in *A Companion to the Ball Room* (1816) together with a modified version of the dance and an alternative tune, both of which he considered more suited to the times.

The main features of the dance are these: a man (or woman, if she initiates the proceedings) dances round the room holding a cushion (or sometimes a handkerchief) which he places before a chosen member of the opposite sex. She kneels on it and they kiss; she takes the cushion and the two dance hand-in-hand round the room. She in the same way chooses a man and the three dance in a ring. The action is repeated until all, men and women alternately, have been drawn into the ring. The process is then reversed, and one by one they leave the ring. A theatrical relic of this is the Pillow Dance in the Lavrovsky version (1940) of Prokofiev's *Romeo and Juliet*.

The dance has not survived in England or on the Scottish mainland, but with certain modifications and accompanied by various tunes it is, or was until recently, performed in the Hebrides, Newfoundland and Tristan da Cunha.

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J.F. and T.M. Flett: *Traditional Dancing in Scotland* (London, 1964)
M. Karpeles: *Folk Songs from Newfoundland* (London, 1971)

MAUD KARPELES

Cusins, Sir William (George) (*b* London, 14 Oct 1833; *d* Remouchamps, 31 Aug 1893). English pianist, organist, violinist and composer. He was a chorister at the Chapel Royal, and after studying at the Brussels Conservatory won a King's Scholarship at the RAM in 1847. He first appeared in public as a solo pianist in 1849 and was in that year appointed organist at Queen Victoria's private chapel; at about the same time he joined the orchestra of the Royal Italian Opera. In 1851 he became assistant professor at the RAM, and in 1867 succeeded Sterndale Bennett as conductor of the Philharmonic Society, a post he held until 1883. During 1885 Cusins accepted a professorship at the GSM, and conducted the London Select Choir. He was nominated Master of the Queen's Music in 1870 and was knighted in 1892, resigning his court appointment in 1893. His work in the sphere of music education included examining at Queen's College (London) and (jointly with John Hullah and Otto Goldschmidt) for scholarships of the National Training School for Music. He travelled widely, and played at concerts in Germany. In 1867 he conducted the first performance of Sterndale Bennett's *Woman of Samaria* at the Birmingham Festival. His own compositions include an oratorio, cantatas, concert overtures, and concertos for violin and for piano; he produced editions of piano works by Schumann, and also edited a collection of songs to words by Tennyson. Cusins was active in caring for the Royal Music Library, where he did work on Handel sources. His brief monograph *Handel's Messiah: an Examination of the Original and some of the Contemporary MSS* (London, 1874) is a scholarly study of Handel's vocal and instrumental resources, described by William C. Smith as 'an important foundation pamphlet' (*A Handelian's Notebook*, London, 1965, p.54).

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E.D. MACKERNESS

Custodio, Bernardino (Feliciano) (*b* Manila, 20 May 1911). Filipino composer, conductor and pianist. After a four-year scholarship under Alexander Lippay, he graduated from the Conservatory of the University of the Philippines in 1930 and then taught theory and the piano at the same institution, continuing his composition and conducting studies there with Lippay, Jenő Takács and Herbert Zipper. In 1959 he took the MA at the University of Santo Tomas and travelled to the USA on a Smith-Mundt grant. He was director of the University of Santo Tomas Conservatory (1958–61), associate conductor of the Manila SO for several years, dean of the Yamaha School of Music, and a member of the executive board of the National Music Council of the Philippines. Most of his compositions, written in a late-Romantic style, were burnt during World War II; notable among his works were the Malayan Suite for orchestra (1932), piano solos such as *Pauli-uli* (1974), *Sarimanok* (1976), *Ritual Dance* (1978),

Vision (1981) and *The Juggler* (1982), and songs and chamber pieces on Filipino themes.

LUCRECIA R. KASILAG

Custos (Lat.). *See* DIRECT.

Cutell [Cotell], **Richard** (*fl* 14th century). English theorist. He is generally identified with the Richard Cutell who was a member of the college at St Paul's Cathedral, London, in 1394 and was documented as a cardinal a year later. The content of Cutell's short treatise and the matter surrounding it in the manuscript place his activity in the 14th century. It is found in *GB-Ob* Bod.842, f.48*r*–48*v*, headed 'Opinio Ricardi Cutell de London'. Apart from a quite conventional description of the sights, or transpositions, and consonances proper to discant, and of the three degrees of discant, mene, treble, quatreble, the work is undistinguished. In keeping with the new proscription arising in the 14th century, Cutell forbade parallel perfect consonances of the same kind, and endorsed parallel imperfect consonances. He also stated that on perfect intervals, the solmization syllable *fa* must go with *fa*, and *mi* with *mi*, a stricter form of the usual rule prohibiting *fa* against *mi* on perfect consonances. (M.F. Bukofzer: *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Strasbourg, 1936/*R*), 47ff, 141ff)

See also DISCANT, §II and KNYFF.

ANDREW HUGHES

Cuti, Donato Antonio. Italian composer, uncle of MICHELE DELIPARI.

Cutner, Solomon. *See* SOLOMON.

Cut time (It. *tagliato*). A modern name for the late medieval and Renaissance practice of combining a stroke with a traditional mensuration sign. Thus C (indicating imperfect time, or two semibreves to a breve) became ₵, while O (indicating perfect time, or three semibreves to a breve) became Φ, the stroke in each case 'cutting' the time. The normal effect of the stroke in ₵ was to bring about *proportio dupla*, that is, a diminution of the relative value of each note shape in the ratio 2:1, although ₵ and C were sometimes used interchangeably. In the case of Φ, *proportio dupla* was just one possible effect of the stroke, which had other functions, including non-mensural ones (e.g. that of a coordinating sign).

See also PROPORTIONAL NOTATION.

□

Cutting, Francis (*fl* London, 1571–96; bur. St Clement Danes, London, 7 Jan 1596). English lutenist and composer. In 1571 a Francis Cutting rented from the Howards of Arundel House a tenement in the Strand facing St Clement Danes' churchyard, where he lived until his death in 1596. The absence of a will suggests this was unexpected, and unfortunately the act of admininstration of his estate to his widow Elizabeth, from which we might have deduced his occupation, does not list his possessions. Among the many references to him in documents and registers he is styled 'gentleman' only once, in 1590, therefore probably mistakenly. That Lord Thomas Howard still owed Elizabeth £20 in 1597 could imply employment by the Arundel family. A bill of complaint brought against Cutting in 1591 shows that he had connections in Suffolk and Norfolk, perhaps indicating his family's area of origin, where the surname is common and where the Howards owned considerable property.

Two facts suggest that this Francis Cutting was the lutenist and composer of that name. His son Thomas (bap. 7 November 1583) was bequeathed a 'seal Ringe of the lute' by Francis's widow in 1597. Second, none of the lute music implies composition later than 1596. Although it has been proposed that the writing of Sir Fulke Greville's pavan must post-date the granting of his knighthood in 1603, the honorific 'Sir' might have been added by the scribe, Matthew Holmes, when copying the tablature after 1603, or, alternatively, the title may refer to Sir Fulke's father (1526–1606) who had been knighted in 1565.

Cutting was prominently featured in Barley's *New Booke of Tabliture* (RISM 1596[20]) being the only composer to have his name written out in full and contributing more pieces than any other: 11 compared to only seven by Dowland. This has led to the suggestion that he collected and edited the anthology for Barley. His surviving music is of high quality, comprising about 51 lute pieces, two bandora solos and one consort part for bandora: an output exceeded only by Dowland, Bacheler and Holborne. There is much close imitation and the memorably tuneful galliards and almains are well planned harmonically to give the maximum variety within each piece. The forms include pavan, galliard, almain, toy, jig, divisions on popular tunes and intabulation of keyboard music; there are no preludes, fantasies or later dances such as coranto or volt. The lute music is written mostly for six-course lute, none requires more than seven courses; and in contrast to Dowland's use of unison stringing, octaves are needed on courses four to seven, as recommended in Barley. Unlike other composers of the time who let the music come to rest in the final bar of a strain, Cutting often joined the end of one strain to the beginning of the next with a scalar passage.

The bequeathal of Cutting's seal ring to his son Thomas, who was not the eldest, implies that the ring had special significance for the latter. This son could therefore be the lutenist Thomas Cutting who served successively from 1608 until his death in 1614 Lady Arabella Stuart, Christian IV of Denmark, Prince Henry and William Cavendish.

WORKS

Edition: *F. Cutting: Selected Works for Lute*, ed. M. Long (London, 1968) [L]

LUTE

7 pavan/galliard pairs (3 titled: Mrs Anne Markham's, E. Porter's, Sans Per), 7 pavans, 2 galliards; all in L

4 pavans (2 titled: Groninge, Sir Fulke Greville's), 17 galliards (1 titled: Sir Walter Rawley's); 6 in L

3 intabulations: Lullaby (W. Byrd), Pavana N. Bray (W. Byrd), Pavan on Lachrimae (T. Morley)

4 divisions on popular tunes: Walsingham, L; Packington's Pound; Greensleeves; Willoughby's Welcome Home

2 toys (1 titled: The Squirrell's), 1 in L; 1 jig, L; 1 duet (titled: Short Almain)

BANDORA

1 galliard; 1 set of divisions on The New Hunt; 1 consort part of Groninge Pavan

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L. Hulse: 'Francis and Thomas Cutting: Father and Son?', *LSJ*, xxvi (1986), 73–4

ROBERT SPENCER

Cutts, John (*fl* 1665; *d* ?Lincoln, before 19 Nov 1692). English composer. He was made junior vicar and poor clerk at Lincoln Cathedral on 31 May 1665. He appears to have spent most of his remaining life there, but was admonished in 1680 for leaving the city without permission. On 14 January 1684 he was made Master of the Choristers, though the chapter acts indicate that he lacked diligence in this office. An argument involving Cutts and his dog in the cathedral on 31 October 1689 led to his expulsion a few days later. However, on 1 April 1690 the dean and chapter resolved to establish 'two public consorts' each year and Cutts was appointed as instrumental teacher to the choirboys. He was reinstated as junior vicar and poor clerk, at the choir's request, on 11 November 1690.

Nine short solos for bass viol are in the manuscript *GB-Lcm* II.f.10, and Lot 13 in the sale of Thomas Britton's library included lyra consorts by Cutts, but these are unknown today. Eight anthems by Cutts are in manuscript (*LI*), including an eight-part setting of *Almighty and everlasting God* dated 1685. *My days are gone* is included in the manuscripts *Lbl* Add.30478–9 and 34203.

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ANDREW ASHBEE

Cut-up (Ger. *Aufschnitt*). A term used in organ voicing for the height of the mouth of a flue pipe in relation to its width. Higher cut-ups encourage the development of fundamental, while lower cut-ups encourage more harmonic development. *See* VOICING, §1, and ORGAN, §III, 1.

Cuvelier, Jo(hannes) [Jean; Jacquemart le Cuvelier] (*b* ?Tournai; *fl* 1372–87). French poet and composer. His name was erroneously entered as Cunelier in *F-CH* 564, and twice given only as J.C. In 1372 he was a *diseur* of Charles V of France. According to the anonymous *Règles de la seconde rhétorique* he was called Jacquemart le Cuvelier, came from Tournai and was the king's *faiseur*. In 1387 he completed a chronicle of the life of the High Constable Bertrand du Guesclin. Cuvelier's ballade *En la saison*, set to music by Hymbert de Salinis, is dedicated to Olivier du Guesclin, a cousin of Bertrand, and to Olivier's mother, Thomasse le Blanc. In addition, *F-CH* 564 contains three ballades with both text and music by Cuvelier: *Lorques Arthus, Alixandre et Paris*, a piece with complicated proportions (see Koehler, i, 212, and ii, 109–10), *Se Galaas et le puissant Artus* (which concerns Gaston Fébus, Count of Foix; *d* 1391) and *Se Genevre, Tristan, Yssout, Hellaine*. His songs all have one texted and two untexted voices and are prime examples of the complex notational style of the Ars Subtilior.

WORKS

all uniquely in F-CH 564

Editions: *French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1 (1970) [A]
French Secular Music: manuscript Chantilly, Musée Condé 564, ed. G. Greene, PMFC, xviii–xix (1981–2) [G]

Lorques Arthus, Alixandre et Paris, 3vv, attrib. 'J.C.'; A 16, G 61
Se Galaas et le puissant Artus, 3vv, attrib. 'Jo. Cunelier'; A 17, G 55; also ed. in Wolf
Se Genevre, Tristan, Yssout, Hellaine, 3vv, attrib. 'J.C.'; A 18, G 63
En la saison que toute riens s'encline, 3vv, attrib. 'Hymbert de Salinis', tenor has 'Jo. Cunelier' [latter ascription may apply to text; see Günther, 1968]; A 43, G 72

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L. Koehler: *Pythagoreisch-platonische Proportionen in Werken der Ars Nova und Ars Subtilior* (Kassel, 1990), i, 193; ii, 120

URSULA GÜNTHER

Cuvelier d'Arras, Jehan le (*fl c*1240–70). French trouvère. He was perhaps the Johannes Cuvellarius of Bapaume (on the outskirts of Arras) cited in documents of 1258. His period of activity can in any case be determined: the chanson *Pour la meillour* is dedicated to Wagon Wion, who was *échevin* (sheriff) of Arras in 1265 and who died before February 1273. As respondent in nine jeux-partis and judge in six others, Cuvelier was familiar with many of the more important members of the Arras poetic circle, including Jehan Bretel, Jehan de Grieviler, Lambert Ferri and Adam de la Halle. Since Gamart de Vilers addressed Cuvelier as 'Sire', it would appear that he was a figure of importance.

With the exception of *Pour la meillour*, which is decasyllabic, Cuvelier's *chansons courtoises* favour heptasyllabic lines, often mixed with pentasyllabic or other lines. *Amours est* follows the pattern *AA′ BB′ CC′ DE*; otherwise, all chansons are cast in bar form. Generally some form of repetition or motivic play is present in the caudas. Cuvelier's predilection for plagal modes (except for *J'ai une dame*) is unusual. In half of the melodies the final is not a tone centre of primary importance. In the Chansonnier Cangé (*F-Pn* fr.846) there are occasional hints of modal rhythms in *Amours est*, *Mout me plaisent* and *Pour la meillour*; and the disposition of ligatures in *Anuis et desesperance* and *Jolivetés* also hints at times that a free use of modal rhythm may not be inappropriate.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Amours est une merveille, R.566; ed. in Gennrich
Anuis et desesperance, R.214 (R [Schwan siglum: *see* SOURCES, MS])
J'ai une dame enamee, R.509
Jolivetés et joenece, R.484
Mout me plaisent a sentir, R.1455
Pour la meillour qu'onques formast Nature, R.2108

WORKS OF JOINT AUTHORSHIP

Biaus sire tresorier d'Aire, R.155 (proposed jointly by Jehan Bretel and Lambert Ferri to the Tresorier d'Aire and Cuvelier)

Cuvelier, dites moi voir, R.1824 (proposed by Bretel)
Cuvelier, et vous, Ferri, R.1042 (proposed by Bretel)
Cuvelier, j'ain mieus que moi, R.1671 (proposed by Gamart de Vilers)
Cuvelier, or i parra, R.8 (proposed by Bretel)
Cuvelier, s'il est ainsi, R.1025 (proposed by Bretel)
Cuvelier, un jugement, R.692 (proposed by Jehan de Grieviler)
Cuvelier, vous amerés, R.909 (proposed by Bretel)
Je vous demant, Cuvelier, espondés, R.928 (proposed by Bretel)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Cuvenor [Suvenor]. The word in the upper margin of f.74 of the early 16th-century manuscript *E-Bc* M.454 was read as 'Cuvenor' or 'Suvenor' by the Catalan musicologist Higini Anglès, who believed it was an ascription (*La música en la corte de los Reyes Católicos*, i, MME, i (Madrid, 1941), 113). Subsequently this otherwise unknown name was incorporated into musicological literature (see for example H. Kellman, ed.: *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550* (Neuhausen-Stuttgart, 1988), v, 143). The best reading of the inscription, however, is 'Superior', and it must denote a voice part, not a composer (see E. Ros-Fábregas: *The Manuscript Barcelona, Biblioteca de Catalunya, M.454: Study and Edition in the Context of the Iberian and Continental Manuscript Traditions* (diss., CUNY, 1992), i, 269–70, 274–8). The piece, a three-voice mass, is elsewhere attributed both to Aulen and to Agricola.

EMILIO ROS-FÁBREGAS

Cuvillie, John Baptiste (*d* Dublin, 1728). Organ builder active in Ireland, presumed to be of French origin. He was the leading organ builder in Ireland in the early 18th century. He was assistant to the English organ builder Renatus Harris and probably came to Ireland around 1697 when Harris was building organs for St Patrick's and subsequently Christ Church cathedrals in Dublin. In 1699 Cuvillie was contracted by Christ Church to make adjustments and certain additions to the organ. He was employed as 'keeper of the organs' at both Dublin cathedrals until his death in 1728.

Cuvillie built organs in Dublin for Trinity College (1700), St Peter's (1713), St Mary's (1713) and St Michan's (1725), and for Cloyne Cathedral (1713); he also rebuilt or enlarged the organs at St Finnbarr's Cathedral, Cork (1710), and St Canice's Cathedral, Kilkenny (*c*1710). He was employed as organ tuner and repairer at all of these locations and at many other Dublin churches until his death.

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DENISE NEARY

Cuvillier, Charles (Louis Paul) (*b* Paris, 24 April 1877; *d* Paris, 14 Feb 1955). French composer. He studied at the Paris Conservatoire and with Fauré and Messager. He began writing for the Paris popular theatre and achieved popular success with *Avant-hier matin* (1905). Several subsequent operettas had international acclaim, including *Son p'tit frère* (1907) and *La reine s'amuse* (1912), the latter of which contained his greatest domestic song success, 'Ah! la troublante volupté'. These became *Wild Geese* and *The Naughty Princess* in London where Cuvillier enjoyed a run of popularity from 1918 to 1920. The greatest of his London successes was the operetta *Der lila Domino* (Leipzig, 1912), composed by a Frenchman to a German libretto and enjoying huge popularity throughout the British Empire. Cuvillier composed light, insinuating music, distinguished by typically French phrasing.

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(*selective list*)

all operettas or musical comedies

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ANDREW LAMB

Cuyás y Borés, Vicenc (*b* Palma de Mallorca, 6 Feb 1816; *d* Barcelona, 7 March 1839). Spanish composer. He abandoned medical studies in Barcelona to undertake musical composition with Ramón Vilanova. At 19 he attracted attention with a symphony dedicated to the actress Matilde Díez performed at the Principal (sometimes called S Cruz) theatre in Barcelona. Composing under Bellini's influence, Cuyás left unfinished *Ugo conte di Parigi* (to a libretto by Romani) in order to complete in record time the two-act *La Fattucchiera* (Romani, after Arlincourt: *Ismalie, ou L'amour et la mort*; manuscript score in Villanueva y Geltrú, Biblioteca-Museo Balaguer; ed. F. Cortês Mir, Madrid, 1998). Romani's libretto had previously been set by Mercadante (1832) and Carnicer (1838) as *Ismalia, ossia Morte ed amore*. Cuyás's opera was a resounding success at its opening at the Principal on 23 July 1838; the dénouement, in which the heroine Ismalia joins the shade of her deceased lover, particularly moved the public. The opera was given 20 performances the first season and seven the next. Cuyás had, however, undermined his health and contracted tuberculosis. A third Romani setting, *El sonámbulo*, was never finished.

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JOHN DOWLING

Cuyler, Louise E(lvira) (*b* Omaha, NE, 14 March 1905; *d* Carmel, CA, 3 Jan 1998). American musicologist. Her first musical training was in Omaha, where, while still in high school, she appeared publicly as a violinist. She received the BM in violin from the Eastman School of Music in 1929. Later she was associated with the School of Music of the University of Michigan, where she taught theory and took the MM in theory and composition in 1933. After serving in the American Red Cross during World War II, she returned to the University of Michigan and at the same time resumed studies at the Eastman School, taking the PhD in musicology in 1948 with a dissertation on the third book of Henricus Isaac's *Choralis constantinus*. At Michigan she became professor of music (1953), director of the department of musicology (1957) and professor emeritus (1975). In addition she served for over two decades as music critic for the *Ann Arbor Daily News*, retiring in 1971. She lectured widely and was visiting professor at the University of Washington, Seattle (1964), Stanford University (1965), Indiana University (1975) and the University of California at Santa Barbara (1976). In 1975 she was made Neilson Distinguished Professor of Smith College, Northampton, Massachusetts. She was a member of the AMS council for more than 20 years, and served as its secretary (1955–71). Although her interests were wide, Cuyler was best known for her studies of the Franco-Flemish Renaissance and music in Germany during the Josquin period. In particular she discussed the political use of the motet and the interaction of church and state in musical commissions.

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EDITH BORROFF/PAULA MORGAN

Cuypers [Kuypers, Kuppers], **Johannes Theodorus** (*b* Dornick, 14 Oct 1724; *d* The Hague, Sept 1808). Dutch violin maker. He became a burgher of The Hague in 1752, and worked there continuously for about 50 years. He was one of the first makers in northern Europe to work on the pattern of Stradivari, though his instruments are highly personal in character and easily recognized. Many violins are in circulation, those of the later period noting their maker's advancing age on the manuscript labels within; they are consistently fine-sounding. Johannes Cuypers was followed by his sons Johannes Franciscus (*b* 12 Jan 1766; *d* 16 July 1828) and Johannes Bernardus (*b* 3 May 1781; *d* 15 Sept 1840), whose work is of considerably less distinction.

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CHARLES BEARE

Cuzzoni, Francesca (*b* Parma, 2 April 1696; *d* Bologna, 19 June 1778). Italian soprano. Her parents were Angelo, a professional violinist, and Marina Castelli. She was a pupil of Francesco Lanzi; her first known appearance was in an anonymous *La virtù coronata, o Il Fernando* (1714, Parma). She sang in 1716–17 at Bologna in operas by Bassani, Buini, Gasparini and Orlandini and by 1717–18 was 'virtuosa di camera' to the Grand Princess Violante of Tuscany, singing at Florence, Siena, Mantua, Genoa and Reggio nell'Emilia in operas by Orlandini, C.F. Pollarolo and Vivaldi (*Scanderbeg*). She made her Venice début in 1718 as Dalinda in Pollarolo's *Ariodante*, with Faustina Bordoni as Ginevra; the future rivals appeared there again in two operas the following year. Cuzzoni sang at Florence and Milan in 1719, at Turin, Bologna and Florence in 1720, at Padua in 1721 and in five more operas at Venice in 1721–2; in Orlandini's *Nerone* she played Poppaea, with Faustina as Octavia and Diana Vico as Agrippina.

She went to London at the end of 1722, having married the composer and harpsichordist Pietro Giuseppe Sandoni on the way. Her reputation preceded her. Her King's Theatre début on 12 January 1723 as Teofane in Handel's *Ottone* was sensational. The part had not been composed for her and at rehearsal she refused to sing her first aria, 'Falsa immagine', until Handel threatened to pitch her out of the window; but her triumph was complete. At her benefit on 25 March 'some of the Nobility gave her 60 Guineas a Ticket' (in addition to her salary of £2000 a season). She remained a member of the company until the Royal Academy closed in June 1728 and sang in every opera: Handel's *Flavio* (Emilia), *Giulio Cesare* (Cleopatra; she and Senesino had an outstanding success), *Tamerlano* (Asteria), *Rodelinda* (title role), *Scipione* (Berenice), *Alessandro* (Lisaura), *Admeto* (Antigona), *Riccardo Primo* (Costanza), *Radamisto* (Pilissena in the 1728 revival), *Siroe* (Laodice) and *Tolomeo* (Seleuce), Ariosti's *Coriolano*, *Vespasiano*, *Aquilio consolo*, *Artaserse*, *Dario*, *Lucio Vero* and *Teuzzone*, Bononcini's *Erminia*, *Farnace*, *Calpurnia* and *Astianatte*, and the pasticcios

Elpidia and *Elisa*. The exuberance of her admirers soon led to quarrels, first with the partisans of Senesino and later with those of Faustina Bordoni, who made her London début in *Alessandro* in 1726. The rivalry between the two great sopranos was notorious and became a public scandal when ovations, whistles and catcalls in turn led to a scuffle on stage during *Astianatte* on 6 June 1727. Cuzzoni was dismissed by the Academy, but reinstated when the king threatened to withdraw his subsidy. The final Academy season seems to have been less cantankerous, despite (or because of) the satirical portrait of the ladies as Polly and Lucy in *The Beggar's Opera*.

Cuzzoni spent winter 1728–9 in Vienna at the invitation of Count Kinsky, the imperial ambassador in London; she made a great impression but was not engaged for the opera because she demanded an exorbitant salary. She sang at Modena and Venice in 1729. Heidegger wished to engage both prima donnas for the Second Royal Academy that autumn, but Handel, who according to Rolli had never liked Faustina and wanted to forget Cuzzoni, preferred new voices. In 1730–31 Cuzzoni sang at Piacenza, Bologna, in Hasse's *Ezio* and Sarro's *Artemisia* at Naples, and in three operas, including Hasse's *Artaserse*, in Venice. During 1731–2 she appeared again in Venice and Florence in operas by Hasse and her husband, and at Genoa in the carnival seasons of 1733 and 1734, still in close association with Sandoni. She was one of the first singers approached by the Opera of the Nobility, in opposition to Handel, in 1733; she arrived in April 1734 and joined the cast of Porpora's *Arianna in Nasso*. She sang in four more operas by Porpora (*Enea nel Lazio*, *Polifemo*, *Ifigenia in Aulide* and *Mitridate*), Hasse's *Artaserse*, Handel's *Ottone* (her old part, but under Nobility management), Sandoni's *Issipile*, Veracini's *Adriano in Siria*, the pasticcio *Orfeo* and Francesco Ciampi's *Onorio*. She seems to have aroused less enthusiasm on this visit.



Cuzzoni (left), Farinelli and Heidegger: etching by the Countess of Burlington (Dorothy Boyle) and Joseph Goupy after drawings (c1730) by Marco Ricci and Goupy

Cuzzoni sang in Leo's *Olimpiade* and Caldara's *Ormisda* at Florence in 1737–8; the following carnival season she performed operas by Leo and Arena in Turin, receiving the huge sum of 8000 lire. Later in 1739 she was at Vienna, and in September 1740 she was a member of Angelo Mingotti's opera company at Hamburg. She sang in Amsterdam in 1742 with the Wolfenbüttel Kapellmeister Giovanni Verocai (she and Sandoni had now separated) and is said to have published there a new setting of Metastasio's *Il Palladio conservato* (no copy is known). After 1749 she was plagued with debts and an aging voice; her time was spent alternately in prison for debt or giving concerts to pay her debtors. In February 1750 she performed in Paris before the French queen; in 1750 and 1751 she revisited London and sang at concerts, but was coldly received. She spent her last years in Bologna, supporting herself, it is said, by making buttons. She died in obscurity and extreme poverty.

Cuzzoni in her prime was by universal consent a superb artist. Burney expressed the views of various writers, including Tosi, Quantz and particularly Mancini (*Pensieri e riflessioni pratiche spora il canto figurato*, 1774):

> It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. A native warble enabled her to execute divisions with such facility as to conceal every appearance of difficulty; and so grateful and touching was the natural tone of her voice, that she rendered pathetic whatever she sung, in which she had leisure to unfold its whole volume. The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art. In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellishments of the time. Her shake was perfect, she had a creative fancy, and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonations were so just and fixed, that it seemed as if it was not in her power to sing out of tune.

Tosi praised her 'delightful soothing *Cantabile*', and contrasted her pre-eminence in 'Pathetick' with Faustina's dramatic fire in 'Allegro'. Quantz, who heard her often in 1727, said that 'her style of singing was innocent and affecting', and her graces 'took possession of the soul of every auditor, by her tender and touching expression'. She could move an audience to tears in such simple arias as 'Falsa immagine' and Rodelinda's 'Hò perduto il caro sposo'. She was probably at her best on her first visit to London, and the wonderful series of parts Handel wrote for her, especially Cleopatra, Asteria, Rodelinda and Antigone, seems perfectly calculated to bring out the qualities mentioned above. They call for a fluid use of the whole compass from *c'* to *b'''* (Quantz said she sang up to *c'''*) and offer repeated openings for her famous trill, which was slow and sensuous. Cuzzoni was the first female high soprano to distinguish herself in prime roles. Although not inclined to extremely fast passage-work, she was capable of singing coloratura arias extremely

difficult for their variety of rhythm and figuration, such as 'Sprezzando il suol' in Porpora's *Enea* or 'Da tempeste' in *Giulio Cesare*; features include short florid passages, unexpectedly rising to the higher register and then abruptly truncated on a staccato note (usually *a″* or *b″*). Other arias, such as 'Conservati fedele' in Hasse's *Artaserse* or the Largo 'Ombre, piante', again in *Rodelinda*, show an equally definite propensity to the noble and the pathetic. Cuzzoni was neither a great actress nor a beautiful woman. Horace Walpole, with reference to *Rodelinda*, said:

> she was short and squat, with a doughy cross face, but fine expression; was not a good actress; dressed ill; and was silly and fantastical. And yet on her appearing in this opera, in a *brown silk gown*, trimmed with silver, with the vulgarity and indecorum of which all the old ladies were much scandalized, the young adopted it as a fashion, so universally, that it seemed a national uniform for youth and beauty.

The best likeness of Cuzzoni is a print after Seeman, reproduced in Hawkins's *History*. She appears in many caricatures, including two operatic scenes engraved by Vanderbank (1723) and Goupy (1729) and original drawings by A.M. Zanetti (two in the Cini collection, *I-Vgc*) and Marco Ricci (two at Windsor Castle).

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WINTON DEAN/CARLO VITALI

Cvetko, Dragotin (*b* Vučja Vas, Ljutomer, 19 Sept 1911; *d* Ljubljana, 3 Sept 1993). Slovene musicologist. He studied at Ljubljana Conservatory and at the University of Ljubljana, where he received the PhD in music education in 1938; he then continued his studies at the master school of the Prague Conservatory. He taught at the Ljubljana Academy from 1938 to 1943 and from 1945 to 1962. In 1962 he founded the department of musicology at the University of Ljubljana, where he became professor; from 1970 to 1972 he served as the dean of the faculty of arts there. He was a member of the Slovenian and Serbian Academies of Arts and Sciences, vice-president of the IMS and editor of *Muzikološki zbornik*. He was awarded the Herder Prize in 1972.

Cvetko was initially interested in music education, but later turned to musicology and became an authority on the history of Slovenian music. His studies of the life and works of Jacobus Handl (Gallus), Gabriel Plautzius, Johannes Baptist Dolar and several other composers of Slovenian origin show conscientious and wide-ranging research. His books organize successfully the detailed information on individual figures and institutions given in his numerous articles into a systematic music history of Slovenia, which is presented in the context of its cultural and political history. He believed that in order to understand fully the development of European musical culture it is necessary to follow not only its mainstream, but also its course in peripheral centres. Accordingly he studied the contribution of eastern central Europe to the musical life of the Renaissance and Baroque; it is largely because of his efforts that the music history of Slovenia and its relationship with the powerful musical cultures of neighbouring Austria and northern Italy are now so well documented. With Josip Andreis he was the founder of the modern school of musicology in the former Yugoslavia as well as having been a mentor to a whole generation of musicologists in Slovenia and the adjacent area of Central Europe.

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BOJAN BUJIC

Cybele [Kybēlē, Kybella, Kybelē, Kybēbē (Lydian); Lat. Cybele, Cybebe, Cybela]. Ancient Phrygian deity, often called the Great Mother by both Greeks and Romans. She was linked with many other female divinities, especially Rhea and Artemis. By the time her cult reached Greece (5th century BCE) it had become fused with the liturgy of DIONYSUS, reflecting the cult of divine mother and son in Asia and Crete. The male figure worshipped in specific conjunction with Cybele was, however, her youthful consort Attis. His cult, which became important only in Rome under Claudius (emperor 41–54 CE), included the use of the syrinx; he was originally a shepherd-god.

An extensive fragment of a DITHYRAMB by Pindar, from the first half of the 5th century BCE, mentions tympana and crotala (clappers, usually in pairs) sounding in honour of 'the august Great Mother' (Bowra, frag.61.6–8). A Homeric hymn which must date from approximately the same period refers to these two instruments as well as the aulos (*To the Mother of the Gods*, xiv.3). In the *Bacchae*, produced about 405 BCE, Euripides gave particular prominence to the tympanum as the invention of Dionysus and Rhea (i.e. Cybele; 59, 120–34), linking it with the use of Phrygian auloi (127–8, 159–61) and describing its deep, booming tone (156, *barubromōn*). Cult statues or paintings of the goddess usually showed her with the tympanum (for illustration *see* TYMPANUM (i)). The Athenian minor tragic poet Diogenes described the Phrygian women worshippers of Cybele as using *rhomboi* (bullroarers) in addition to the usual tympana and cymbals (Nauck, frag.1.34 = Athenaeus, xiv, 636a; cf iv, 148c–d; v, 198d; viii, 361e; and xiv, 621b–c). According to Menander, the begging priests of Cybele's cult used cymbals to summon her (Kock, frag.245); Firmicus Maternus (4th century CE) described a similar use of the tibia.

Ovid described the introduction of Cybele's rites to Rome in 204 BCE and listed the instruments regularly used, including the Phrygian double aulos with one recurved bell-shaped mouth (*Fasti*, iv.181). Apuleius (2nd century) described the music used by followers of the 'Syrian goddess' Atargatis, whose cult resembled that of Cybele and was characterized by the presence of eunuch priests. He also mentioned a *choraula* (in this context a cornu player), dancing in triple rhythm, the tibia and various percussion instruments (*Metamorphoses*, viii.26–7). The scene depicted on a Roman terracotta suggests that a long-handled spherical rattle (the Greek *platagē*) was used in the rites of Cybele.

Only members of her priesthood and trained instrumentalists performed the rites; and since the hymns were required to be sung in Greek (Servius on Virgil, *Georgics*, ii.394), they were performed by professional singers called *hymnologi*.

Clement of Alexandria in his *Protrepticus* quoted a ritual formula recited by those being initiated into the mysteries of Cybele: 'I ate from the tympanum; I drank from the cymbal' (2.14), where the round tympanum is an image of the earth as primal element, while the concave cymbal is a chalice.

See also AULOS, §I; GREECE, §I, 5; and ROME, §I.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Cybot [Cibot, Cirot], **Noel** (*d* Paris, Aug 1556). French composer, singer and organist. He came from Limoges and was appointed a singer in the Ste Chapelle, Paris, on 9 August 1522 (*BrenetM*). In 1543 he was still resident there, having been elevated to the position of *chapelin perpetuelle*, and also acted as organist. One of Attaingnant's volumes (RISM 1530[5]) includes two courtly four-voice pieces by him in the generally homophonic manner of Sermisy. Two more pieces, rustic anecdotes set in the livelier syllabic contrapuntal style of Janequin and Passereau, figure in another Attaingnant volume (1535[6]), ascribed to 'Cirot'. A collection of *Magnificat* settings published by Attaingnant (1534[7]) opens with one by Cybot composed in the imitative manner of the post-Josquin period (ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant*, v, Paris, 1960).

FRANK DOBBINS

Cybulski, Izydor Józef (*b* 2nd half of the 18th century; *d* ?Warsaw, 1st half of the 19th century). Polish composer and music engraver. The first date known in his life is 22 November 1802, when as a priest he delivered a sermon in the Augustinian church in Warsaw on the influence of music on the human mind and soul. In 1803 he worked in Elsner's music engraving workshop, but from 1805 to 1817 he ran one of his own, which in 1817 published Chopin's first composition, the Polonaise in G minor. In 1809 he organized and directed a school of organists in Warsaw. Cybulski's compositions include a Polish mass to a text by F. Wężk (1805, manuscript in *PL-CZ*), *8 variations pour le clavecin* (Warsaw, n.d.), Polonaise in B♭ (Warsaw, n.d.) and *Trois polonaises pour le clavecin ou pianoforte* (Warsaw, 1805–6).

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ALINA NOWAK-ROMANOWICZ

Cyclic form. Music in which a later movement reintroduces thematic material of an earlier movement is said to be in 'cyclic form'. In its strict meaning such music returns at its end to the point whence it set out at the beginning, in the manner of the song *There's a hole in my bucket*, to produce an endlessly rotating cycle; but in practice the simplest examples have been works like Haydn's Symphony no.31 in D (*Hornsignal*), Beethoven's Serenade

op.8, Brahms's Third Symphony and Elgar's Second Symphony, whose finales all close with the material of the beginning of the work. More generally the term 'cyclic' describes those works where thematic links bind more than one movement; it is not properly applied to mere thematic resemblances. Examples may be found in many instrumental sonatas, suites and canzonas of the early 17th century (*see* VARIATIONS) and can be cited in a large number of sacred works, like Bach's B minor Mass and Mozart's Mass in C K317. But they are rare (except in Boccherini's music) in the 18th century. Beethoven (*An die ferne Geliebte*, Piano Sonata in A op.101), Schubert (Piano Trio in E♭; Fantasie in C for violin and piano) and Berlioz (*Symphonie fantastique*) laid the foundations on which Mendelssohn, Schumann, Liszt and Franck elevated cyclic principles to great importance, associated with the widespread application of THEMATIC TRANSFORMATION and the desire for greater continuity between separate movements, all methods of establishing a tighter cohesion in multi-movement forms. Since the 19th century cyclic form has been adopted as a regular stock-in-trade of musical structure.

HUGH MACDONALD

Cyera, Hippolito. *See* CIERA, IPPOLITO.

Cylinder organ. *See* BARREL ORGAN.

Cylinder piano. *See* BARREL PIANO.

Cymbal (Fr. *cymbale*). *See under* ORGAN STOP (*Zimbel*).

Cymbala (Lat., from Gk. *kumbalon*). (1) A type of ancient cymbals (an IDIOPHONE). Ancient cymbala were a pair of small, plate-shaped or more often cup-shaped bronze cymbals. (*See* CYMBALS and TYMPANUM (i) for illustrations.) They were associated in Greco-Roman culture with orgiastic religious rites, where they played ecstasy-inducing music together with the tympanum and the AULOS. They became particularly prominent in Rome after the introduction of the Magna Mater, Cybele, from Asia Minor in 204 BCE. They appear on numerous vases and in murals and reliefs; a typical literary reference is that of Catullus who had a young votary of the goddess exclaim: 'Come follow me to the Phrygian house of Cybele, to the Phrygian grove of the goddess, where the voice of the cymbalum sounds, where the tympanum echoes, where the Phrygian tibia player sings on his deep-toned curved reed, where they celebrate the sacred rites with shrill cries, where the milling crowd of her worshippers rushes to and fro'. Roman conquests in the East and increasing luxury among the ruling classes brought many foreign artists to the capital in the early days of the empire. Exotic dances in taverns and in the streets were performed to the accompaniment of crotala, cymbala, tympana and foreign wind instruments. The instrument was used in biblical times, and early Christian writers when they mention cymbals clearly mean cymbala, as, for example, St Augustine in his commentary on the psalms – the sound as they touch 'can be compared to our lips'.

(2) Medieval bells. The use of 'cymbala' to denote a set of small bells is first found in about 900 in treatises emanating from the St Gallen region of Germany; these treatises, which are concerned with proportion, usually designate a diatonic scale based on C (including B♭), and they use the relative weights of the bells (in the same manner that the length of organ pipes or the stopping of the string of a monochord are used) to illustrate Pythagorean pitch relationships. Shortly after, illuminations showing a row of bells hung on a frame and struck with a hammer began to appear in Germany and in areas influenced by German artists. The so-called Paris Bibles (produced after about 1290), with their illuminated initial for Psalm cl showing a seated King David playing a row of bells with a hammer, inspired numerous copies throughout France, Flanders and England. This row of bells is not seen in Italian iconography, however, nor is it used except as a symbol of David, Musica or the Risen Christ, or as an instrument in the hands of one of the musicians or theoreticians accompanying them (see illustration).

In the later medieval period the word 'cymbala' was employed less specifically. Sometimes the singular form 'cymbalum' was used to denote large church bells or monastic signal bells. Later, the scale of bells found in a clock or in the rotating sacring wheel used during Mass to herald the moment of consecration would be designated 'cymbala'. The latter usage may explain the origin of the organ stop called 'cymbalum'. Literary accounts, especially when joyful events are being described, make frequent use of the juxtaposition found in Psalm cl of 'organs and cymbals'; it was probably because the organ and bells were both used in church ritual that the word 'cymbala' came to be adopted for a bell.

Cymbala, as a row of small bells struck with hammers, have often been a popular (though recent – following Smits van Waesberghe's 1951 publication) addition to



Cymbala and fiddle (top) with a harp, rebec and panpipes: illuminated initial from a French psalter, first half of the 13th century (NL-DHk 76 E 11 f.2r)

the instrumentarium in the modern performance of medieval music. However, no medieval account exists that can incontrovertibly be said to describe the use of bells in this way; neither is there an inventory listing nor an actual surviving example of the instrument.

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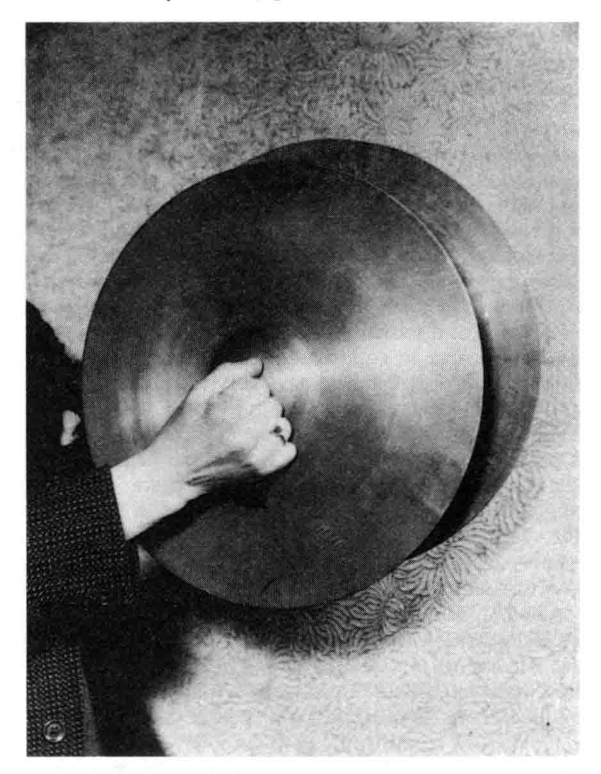
JAMES W. MCKINNON (1), HÉLÈNE LA RUE (2)

Cymbalon [cymbalum] (Hung.). *See* DULCIMER.

Cymbals (from Gk. *kymbos*; Fr. *cymbales*; Ger. *Becken, Schellbecken, Tellern; Tschinellen* [obsolete]; It. *piatti, cinelli*; Sp. *platillos*). Instruments of percussion (classified as vessel clappers with everted rim; *see* IDIOPHONE), normally of indefinite pitch, in the form of concave plates, each with a raised boss in the centre. The shape and size of the plate, and the size of the boss in proportion to the area of the cymbal varies widely from type to type. Pairs of cymbals are clashed together, one held in each hand by a strip or loop of cloth or leather tied through a hole or holes in the boss, or, in the case of the hi-hat (see below), by means of a foot pedal. Alternatively, single cymbals are suspended (by one hand or on a stand) and struck with a beater. The modern orchestral cymbals are a pair of large round plates of metal (an alloy of approximately 80% copper and 20% tin), the exact constituents and processing of which are the makers' secrets. The highest-quality cymbals are said to contain pure silver. Present manufacturers include the long-established and world-famous Zildjian family with branches in Turkey, the USA and Canada (fig.1; for further illustration *see* ZILDJIAN), M.M. Paiste & Sohn of Switzerland, the Premier Drum Co. of England and the Italian firm of Ufip.

1. Manufacture. 2. Ancient history: Near East and Europe. 3. China. 4. Modern Western history, usage and technique.

1. MANUFACTURE. To meet present-day requirements in the orchestra and in jazz groups, cymbals are made in many sizes and grades of sound. Diameters (edge to edge) range from 15 cm to 61 cm. Cymbals of antiquity are known to have been considerably smaller; modern small suspended cymbals tuned to a definite pitch, inspired by surviving ancient examples, are known as CROTALES (also 'antique cymbals'; see §2 below), and small pairs of cymbals, held one on the thumb and the other on the index or middle finger, are known as FINGER CYMBALS (fig.2). For standard orchestral purposes the desired tonal qualities are brilliance, resonance and a multiplicity of overtones. In general, orchestral cymbals are 'paired' with a slight difference in pitch. The finest-quality cymbals are cast, rolled, hand-beaten and machine-skimmed (pared) to a predetermined thickness. Each plate is slightly convex to ensure that only the outer edges meet. In the centre of each plate is a shallow saucer-like recess forming a dome. A double strap by which the cymbal is normally held is passed through a central hole and is knotted with a crown ('sailor's') knot inside the cymbal where the recess is concave. The strap is gripped between the thumb and first finger. To shield the knuckles a circular pad of soft leather or felt covers the dome. In some cases cymbals are held by a special handle. Moderate-quality cymbals of brass serve useful purposes, but are completely out of place in



1. *Modern orchestral cymbals by Avedis Zildjian*



2. *Indian finger cymbals (manjira)*

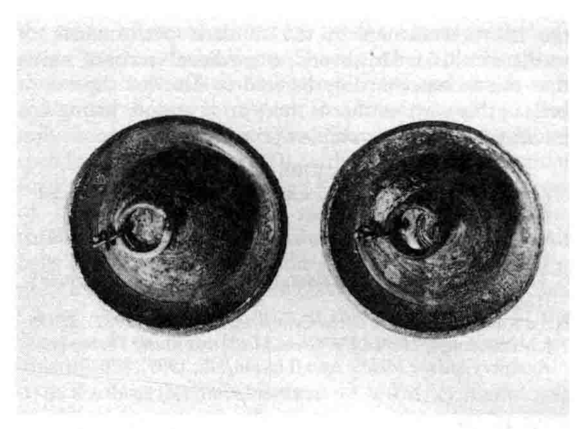
the full orchestra, where, with certain exceptions such as the occasional use of Chinese cymbals, only the best quality 'Turkish' instruments are acceptable.

2. Ancient history: Near East and Europe. Cymbals are of ancient origin. Three sherds with painted relief decoration (first half of 2nd millennium BCE) from Kabakh in Hittite Anatolia show musicians with cymbals; and on a terracotta plaque of similar date from Larsa (Old Babylonian period) a drummer and cymbal player are performing while two men box or wrestle. There is much reference to cymbals in the Bible, and Psalm cl refers to *mesiltayim* and *selselim* (probably identical instruments, made of bronze or copper; *see* Jewish music, §I, 3(vi)). Canaanite bronze cymbals have survived from the area, and pairs of cymbals were used in the liturgy of the First Temple at Jerusalem. David's chief musician, Asaph, was a professional cymbal player. During the dedication of the Ark, Heman, Asaph and Ethan were all three appointed to play cymbals of brass. In the last century of the Temple only one cymbal player was regularly employed, to mark pauses in the chanting, or to signal the beginning of the Levitical chant.

Cymbals not unlike those in use today are represented on Babylonian and Assyrian reliefs from the turn of the 1st millennium BCE, and a number of actual instruments have been found at Nimrud. A Babylonian plaque dated *c*700–600 BCE (British Museum, London) shows a pair of cymbals held vertically (as in the modern orchestra) and a drum; an Assyrian bas-relief of *c*680 BCE depicts cymbals held horizontally. Cymbals had their place in Assyrian military bands, where they are shown in combination with lyres and drums.

Egyptian cymbals, mostly from the Greco-Roman period, have survived in three main sizes: large, flat instruments; medium-sized cymbals with comparatively deep central depressions; and small instruments often attached to long, forked handles ('tong-cymbals'). An interesting pair of beaten bronze cymbals (their date is uncertain) measure some 15 cm in diameter and are secured by the original cord. Many of the smaller instruments produce well-defined, bell-like notes of high pitch. The Egyptian cymbal found a new, religious role in the Coptic Church, where melodies in strict rhythm are accompanied by small cymbals or cymbals and triangles. The instrument is also used at Coptic burials.

In Europe the cymbal appears in many ancient Greek and Roman iconographical sources (*see* Cymbala). A pair of small bronze cymbals from Greece (*c*500 BCE) survives (fig.3). The instrument is also clearly portrayed on a marble statue of the Hellenistic period (3rd century BCE), and on a mosaic found at Pompeii dated 73 CE. An illustration from Herculaneum shows a pair of cymbals connected by a strap. In contrast, on an ancient Greek drawing of a female centaur and a bacchante, the centaur holds a cymbal in her left hand which she strikes against an identical instrument held in the bacchante's right hand, to assist, it is supposed, in the musical activity concerned with an orgy. Greek cymbals were closely associated with such rites, particularly the ancient orgiastic rites of the goddess Cybele, and the raucous rites connected with the worship of Dionysus (or, in Rome, Bacchus; fig.4). In many cultures cymbals, in addition to their use in religious and secular life, have been credited with remarkable powers. This subject, and the use and properties of antique cymbals in Greek, Roman and Jewish history, were



3. Bronze cymbals, Greek, c500 BCE (British Museum, London)

discussed at length by F.A. Lampe in *De cymbalis veterum* (1700) and R. Ellys in *Fortuita sacra quibus subjicitur commentarius de cymbalis* (1727).

A set of cymbals from the ruins of Pompeii (in the City Museum Pompeii) range from small crotales to cymbals measuring 41 cm in diameter. These instruments are said considerably to have interested Berlioz, who was certainly responsible for introducing the gentle tinkle of 'antique cymbals' into the orchestra. In the scherzo of his dramatic symphony *Roméo et Juliette* (1839) two pairs of antique cymbals tuned a 5th apart to *b♭″* and *f‴* are needed. Debussy scored for two antique cymbals (*cymbales antiques*) in *e″* and *b″* in *Prélude à l'après-midi d'un faune* (1891–4). In *Daphnis et Chloé* (1912) Ravel scored for



4. Cup-shaped cymbala, held horizontally: detail from 'The Triumph of Bacchus over Hercules', Roman silver dish from the Mildenhall Treasure, 4th century CE (British Museum, London)

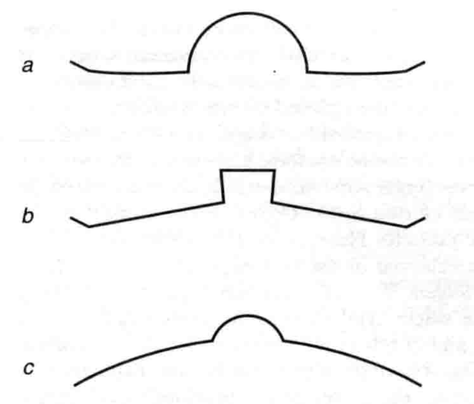
six pairs of antique cymbals with definite notes sounding *b′*, *c″*, *d♭″*, *e″*, *f″*, *a″*.

3. CHINA. Cymbals seem to have been introduced into China from Central Asia, most likely during the 3rd or 4th centuries CE. Pictures of musicians playing pairs of cymbals, roughly 20 cm or more in diameter, are found in the late Dunhuang cave frescoes (*c*7th century CE), the Wang Jian reliefs (late 9th century) and other pictorial sources. Historically known in China as *tongbo* ('copper [alloy] cymbals'), period sources show that they were employed in six of the ten official ensembles functioning within the Tang court (618–907). Cymbals known as *nao* were also commonly used in Buddhist rituals. Description of the *tongbo* in the early 10th-century dynastic history *Jiu Tangshu* suggests that the instrument has changed very little over the last millennium. Today, cymbals are widespread throughout China, used in accompaniment of the regional opera traditions and for ceremonial occasions such as weddings and funerals.

Chinese cymbals are constructed of 'resonant copper' (*xiangtong*), an alloy of essentially three or more parts copper to one part of tin. Cymbals in use today are of two basic types: *bo* and *nao* . The *bo* type is more common; its boss is large – as much as half of the total diameter – and bulbous with a strip of cloth or cord inserted through the boss for holding. The *nao* is made of thinner metal; it has gently sloping shoulders and a narrow, slightly upturned rim; its boss is small and held directly. Profiles of these cymbals are shown, together with the modern 'Turkish' cymbal in fig.5. Sizes vary considerably, from the small 'capital cymbals' (*jingbo*) that accompany Beijing opera (*c*15–20 cm in diameter), to the generally larger *nao* (*c*40–65 cm in diameter) and occasionally large *bo* of similar size. (For a discussion of the modern South Asian cymbal *see* TĀL.)

4. MODERN WESTERN HISTORY, USAGE AND TECHNIQUE. Cymbals closely resembling those used by the Greeks and Romans frequently appear in pictorial representations of the Middle Ages. In most cases instruments are represented as played – by angels and women generally – in the manner of ancient cymbals, i.e. horizontally, as portrayed by Matteo Giovanni (*Assumption of the Virgin*, late 15th century). Mersenne's *Harmonie universelle* (1636–7) illustrates cymbals with straps similar to those in use today. Cymbals – flat and hemispherical – are illustrated in 13th-century English manuscripts. In addition to their use in Christian and pagan rites and as instruments of war, cymbals (smaller than those in the modern orchestra) were used throughout the Middle Ages by dancers and to some extent in ensemble music.

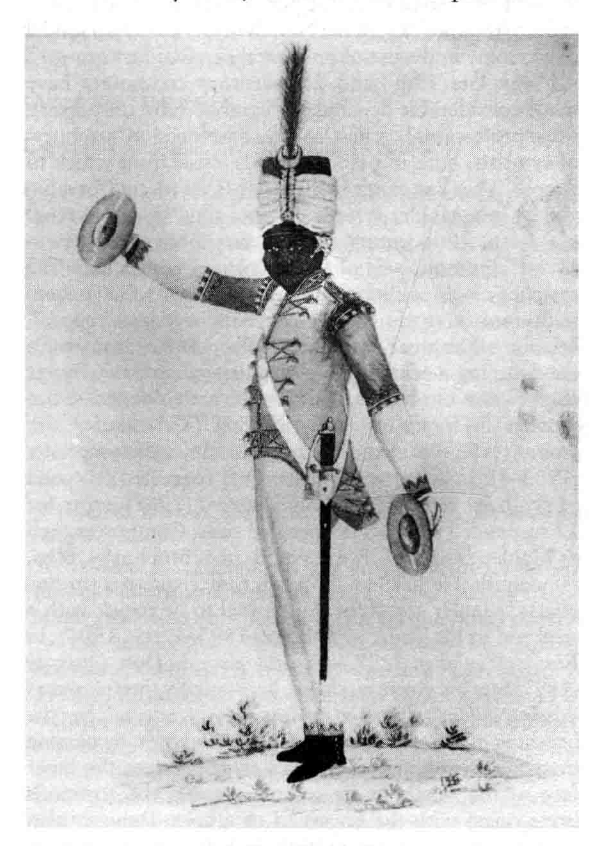
Cymbals (*zil*) were used in the *mehter*, bands of the Turkish janissaries (élite troops), from at least the 14th century (*see* JANISSARY MUSIC). Turkish bands were known in Europe from the early 17th century and by the end of the century were being employed by east European rulers, and instruments from these bands were being used in European music. Turkish cymbals were included by N.A. Strungk in the orchestra for his opera *Esther*, and by Freschi in *Berenice vendicata*(both 1680). The adoption of Turkish percussion (including cymbals) into European *Feldmusik* ensembles in the mid-18th century led eventually to the growth of the large military bands early in the following century (*see* BAND (i), §II and§III). Under the influence of this fashion for 'Turkisms',



5. Profiles of (a) Chinese bo, (b) Chinese nao, and (c) Turkish cymbals

composers also began to use these instruments for special effects in the orchestra. Gluck's use of cymbals in *Iphigénie en Tauride* (1779) excited Berlioz. Mozart (*Die Entführung aus dem Serail*, 1782), Haydn ('Military' Symphony, 1793/4) and Beethoven (*Die Ruinen von Athen*, 1812, and the Ninth Symphony, 1822–4), made cunning use of cymbals with other Janissary effects.

It is from the early part of the 19th century that a more positive and extended use of cymbals as orchestral instruments is found, largely because of the pioneering of Berlioz. In his *Grande messe des morts* (1837) Berlioz scored for ten cymbals, certain of which he specified to be



6. Janissary bandsman with cymbals: watercolour by an unknown artist, early 19th century (Royal Military School of Music, Kneller Hall, London)

struck and/or sustained with soft sticks. His ideal ensemble included four pairs of cymbals (he frequently scored for more than one pair), and he scorned the combination of bass drum and cymbals played by one musician.

Wagner's use of cymbals is exemplary. One of the finest moments for the cymbals is their first entry in the overture to *Die Meistersinger von Nürnberg*. There is also the truly noble effect of two loud strokes at the climax of the *Lohengrin* prelude. Here as in *Die Meistersinger* two cymbals are clashed in the normal manner. In *Der Ring des Nibelungen* Wagner used the mysterious ringing sound of a single cymbal, in some cases struck with a drumstick and in others with two drumsticks to produce a roll. In *Das Rheingold* a roll ('Becken mit Paukenschlägeln') describes the glitter of the precious metal, and a similar effect occurs in the second act of *Die Walküre*, when Wotan utters his mysterious blessing of Alberich. Wagner also used the two-plate roll. Here a pair of cymbals are rubbed together or the edges agitated against each other. Bartók scored for this effect in his Second Violin Concerto (1937–8) and his Second Rhapsody for Violin and Orchestra (1928, rev. 1935). It also occurs in Vaughan Williams's *A London Symphony* (1911–13, rev. 1920 and 1933). Players sometimes achieve the effect by holding the faces of two plates loosely together while a colleague executes a roll with timpani sticks.

Tchaikovsky used cymbals imitatively (short notes) in the duel scene of his fantasy-overture *Romeo and Juliet* (1869, rev. 1870 and 1880). The single stroke (*mf*) with the well-calculated vibrating period prescribed by Dvořák in his Symphony 'From the New World' (1893) is a model of economy in the use of orchestral percussion.

Many late 19th- and 20th-century composers have made considerable demands on cymbals (and the player). Most professional orchestras have developed an 'armoury' of cymbals, both in pairs and suspended, from which to choose. They can range in diameter from 61 cm (for a big climax in a Mahler symphony) to a tiny 'splash' cymbal of 15 cm. 20th-century manufacturers have made two-octave chromatic sets of tuned crotales with a standard range of *c″–c‴*, although it is an advantage to have them built into a single instrument with a damper pedal, because of the great resonance. Kolberg not only provides the damping mechanism but has also extended the range to five octaves. Messiaen wrote for a two-octave set of crotales in several works, including *Des canyons aux étoiles* (1971–4), as did Henze in his Seventh Symphony (1983–4). In *Antigonae* (1949) Orff requested ten pairs of cymbals. Peter Schat in *Signalement* (1961) wrote for 12 suspended cymbals of specified sizes. Composers such as Mahler, Strauss, Schoenberg, Bartók, Stravinsky, Bliss, Hindemith, Gerhard and Walton have requested various effects. Mahler asked for the cymbal to be struck with a steel rod in his Third Symphony (1893–6, rev. 1906). In *Ein Heldenleben* (1897–8), and also in *Don Quixote* (1897) Strauss wrote *zischend*, here usually interpreted as 'hissing'. This effect is customarily produced by the brushing of the two inner faces of the cymbals, by passing the edge of one of the cymbals swiftly across the inner face of the other, or by scraping across the striations (tone-rings) with the fingernail or a coin. Debussy also used this effect in *La mer* (1903–5). Schoenberg wrote for a sustained note to be played by drawing a cello bow over the edge of a cymbal in his Five Orchestral Pieces (1909). Bartók in his Sonata for Two Pianos and Percussion (1937) required the suspended cymbal to be struck forcibly on the dome with the heavy end of a side-drum stick, and in contrast, that the instrument be struck on the very edge with the fingernail or the blade of a pocket-knife (*pppp*). Stravinsky frequently specified cymbal with triangle beater, e.g. in the *Firebird Suite* (1910) and *Les noces* (1921–3). Bliss asked for two cymbals, placed respectively on the heads of a pair of timpani, to be struck with hard beaters in *Meditations on a Theme by John Blow* (1955). Hindemith in his Symphony in E♭ (1940) sought a sound similar to the 'sizzle' cymbal (see below) in his instruction for a cymbal to be struck with a soft stick while a thin rod is held to vibrate against the edge of the instrument.

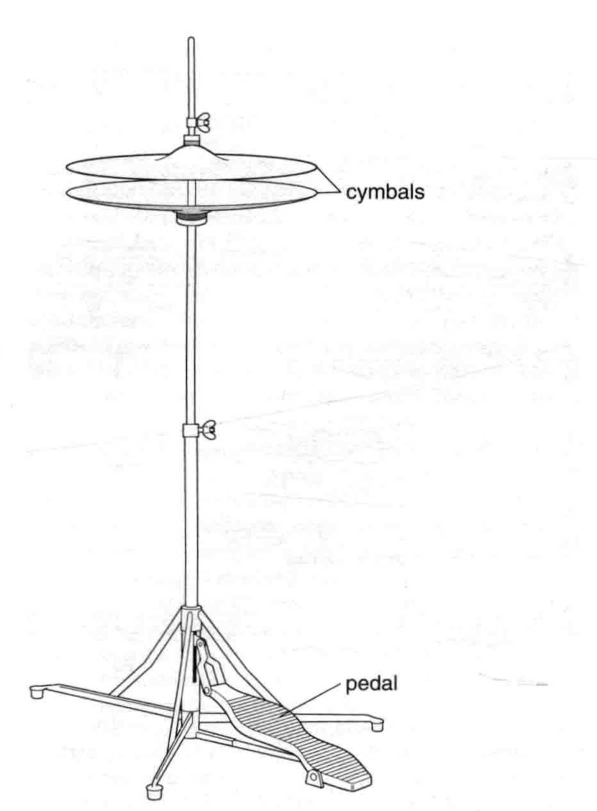
Further unusual effects come from Gerhard and Walton. In *Hymnody* (1963) Gerhard scored for the edge of a large suspended cymbal to be scraped with a threaded rod. In one of Walton's earliest works, *Façade* (1922–9, rev. 1942, 1951, 1977), occur two novel requests: that the suspended cymbal be struck (and sustained by means of a tremolo) with wire brushes (this technique had been developed in jazz and popular music), and the (possibly unique) effect produced by striking the edge of a cymbal with a triangle.

Ceng-ceng are pairs of thick brass cymbals with a large dome, about 20 cm in diameter, used in certain Balinese gamelans. Britten used these to great effect in his ballet *The Prince of Pagodas* (1956).

Single cymbals may be suspended and struck with a variety of beaters. Formerly, in the orchestra, one of a pair of hand cymbals would be held in one hand and struck with a beater held in the other. Today an individual cymbal is suspended on a stand so that both hands are free to operate beaters. On a suspended cymbal, tremolo is normally executed in the same way as a roll on the timpani: by a series of reiterated single strokes. To keep the cymbal horizontal during a tremolo, the beaters operate on the edge away from the performer. The playing spot, unless otherwise requested, is about 3 cm from the edge. Where a single stroke with a hard stick is indicated, the cymbal is normally struck on the edge. A more rarely used effect is a roll with snare drum sticks. Note values on the suspended cymbal are usually observed by the method of 'hand-damping'.

Several types of suspended cymbal were first developed for the DRUM KIT in jazz and popular music in the 1920s and 30s, and were also adopted by the orchestra. The 'sizzle' or rivet cymbal is a suspended cymbal with loose rivets inserted in holes drilled close to the edge at regular intervals around the circumference. As the cymbal vibrates the rivets rattle, producing a 'sizzling' sound. Other types associated with the drum set include the small 'splash' cymbal, the 'crash' (about 36 cm, used for accents rather than steady time-keeping), the large 'ride' (44–66 cm), and 'bounce' cymbals. The hi-hat or 'choke' cymbals are two suspended cymbals, about 35 cm in diameter, suspended face to face on a stand and brought together by means of a pedal mechanism (fig.7).

In orchestral scores the part for the cymbals is written either on a staff or on a single line. At times the cymbal part is combined with that of the bass drum, and is signified by the use of 'tails up' and 'tails down', a method



7. Hi-hat: pressing the pedal causes the top cymbal to be brought against the lower by a connecting rod. When the foot is lifted the cymbal returns to its original position by means of a spring

used since the time of Haydn. In many modern scores easily recognizable shapes are given; ex.1*a* shows cymbals

Ex.1

(a) (b)

clashed (*naturale*) and ex.1*b* a suspended cymbal struck with a soft stick.

For the normal two-plate stroke (*naturale*, *a* 2) the cymbals are held vertically and clashed together with a swift up-and-down or across movement. Maximum brilliance is obtained by the almost full circumference of each plate meeting simultaneously. Long notes are indicated by the direction *laissez vibrer* ('let ring') or the sign in ex.1*b*, in which case the plates ring freely. Short notes are also indicated by notation, or by the terms *sec*, *étouffé* etc. To still the vibrations the cymbals are damped by being pressed against the player's clothing. Since composers are generally extraordinarily lax in writing their cymbal parts, a great deal is left to the discretion of the player, who in many cases must judge by ear (and musical acumen) rather than eye the appropriate length of the note.

The observance of note values and dynamics is a major part of orchestral cymbal technique. For *pp* the two cymbals meet as in the full clash, the degree of movements being adjusted to ensure the required volume. In certain circumstances the cymbals are played edge to edge to produce a *pianissimo*effect. Occasionally, to produce the minimum sound or a particular effect, one cymbal is lightly brushed across the other, or the two plates merely pulled apart.

The combination of cymbals with bass drum (one performer) as a measure of economy is very largely obsolete. However, the effect produced by a player striking a cymbal fixed to the bass drum with a held cymbal simultaneously with a stroke on a bass drum is effective, particularly in the military band and when requested for a particular reason (as by Mahler in his First Symphony: *Turkische Becken* and *grosse Trommel*; and by Stravinsky in *Petrushka*, 1910–11 rev. 1946).

Among the many 20th-century improvements in cymbal equipment is the insulated rack to hold one or more pairs of cymbals upright during *tacet* periods.

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JAMES BLADES/JAMES HOLLAND (1, 2, 4), ALAN R. THRASHER (3)

Cymmrodorion Society. *See* EISTEDDFOD.

Cynet. *See* SENNET.

Cyprian z Sieradza. *See* BAZYLIK, CYPRIAN.

Cyprus. Country of the eastern Mediterranean of 9251 km². It gained independence from the United Kingdom in 1960. A Greek-inspired coup followed by an invasion of Turkish forces in 1974 led to the partitioning of the island, which is currently divided into the Republic of Cyprus, largely inhabited by the majority Greek-speaking Cypriots, and the self-proclaimed Turkish Republic of Northern Cyprus, recognized only by Turkey. Population estimates for the two parts of the island are 714,000 (1992) and 177,120 (1994) respectively. The following article deals mainly with the musics of the Greek-speaking majority.

1. Research. 2. Songs. 3. Dances. 4. Instruments. 5. Immigrant and refugee musics.

1. RESEARCH. Interest in studying Cypriot traditional musics started in the late 19th century, although most studies focussed only on the song texts and rarely referred to the music itself. Most were written by amateur researchers whose interests were mainly philological. In 1910 a musical text was published which contained 21 Cypriot songs and dances. The most important publication of the 1950s was the collection of Cypriot songs and dances by T. Kallinikos, who transcribed the music in both Western and Byzantine notation. After independence in 1960 several collections were released on the island by Cypriot musicians. Ethnomusicological work started in the 1980s, carried out by Cypriot students in universities in Greece, elsewhere in Europe and in the USA.

2. SONGS. Cypriot music is traditionally based on the scales known as *tropos* ('mode'), a term borrowed from the ancient Greek. Although there is little to link them with the *tropos* of antiquity there is clearly some correspondence with the eight Byzantine modes. A *tropos* has characteristic intervals and the use of a specific *tropos* indicates the use of a certain melodic line, basic notes and phrase endings. In addition, some Cypriot tunes are performed in Western major and minor scales which have been absorbed into the musical culture.
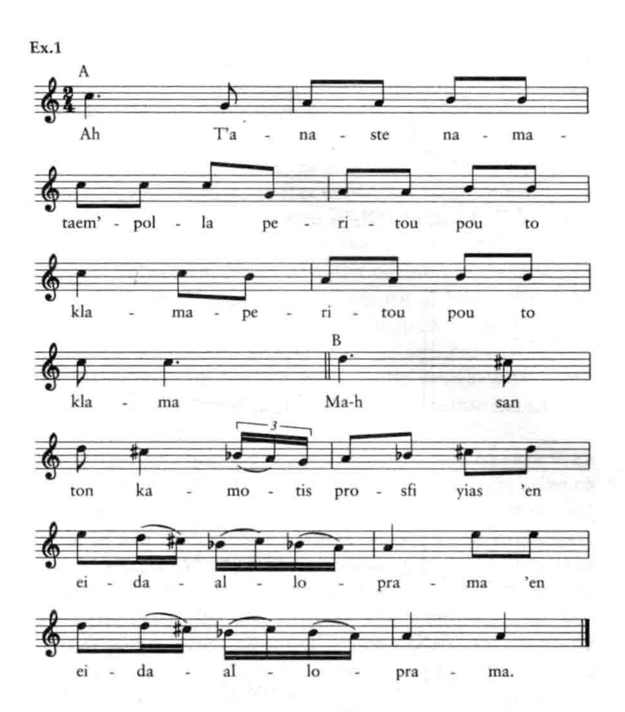
The most characteristic musical tradition in Cyprus is that of the *fonai* or *fones*. The *fonai* are traditional tunes which constitute melodic models to which different verses are adapted. The relationship between melody and text is important, as changes of poetic texts are very common. The use of the *fonai* may be a continuation of an old Greek musical practice. The practice of fitting an old or new poetic text to model tunes sometimes happens by fitting new text into *laika* melodies, Greek popular songs.

The most famous *fonai* are: the *Isia* ('straight'), the *Paralimnitiki* (named after the village Paralimni), the *Avkoritiki* (named after the village Avkorou) and *Anamisi* ('one-and-a-half', after the one-and-a-half lines of verse fitted to this melody). These are mainly for the two-line songs called *tsiattista*. Other well-known *fonai* are the *Akritikes*, on which the songs *Akritika* are mainly based, and the *Piitarikes*, on which the poems of *poiitarides* (professional poet-singers) are sung. Equally important are the *fonai* which are sung during the wedding ceremony and party, the *fonai* sung with a poetic text of religious content and the *fonai* sung during the traditional game of *sousa* (a traditional swing). These are usually sung in a joyful or erotic style. The music of Cyprus used to be transmitted by oral tradition: most of the older Cypriots know one or more of the *fonai* and can sing them with two-verse poems according to the occasion.

The musical form of the *fonai* is either strophic or *AB*. In the strophic form the music is repeated with a different poetic text each time. The *AB* form has a different text for each section. The vocal part of the *Isia* that follows is in *AB* form (ex.1). This *Isia* also has an instrumental introduction (not notated here) giving a three-part structure, rare in vocal music but found in many pieces of dance music. It was sung by Hatziirene Kiniyou, a 95-year-old refugee from Dioriosi, a village near Kirenia. The text deals with her status and feelings as a refugee. Other *fonai*, traditionally sung locally and derived from this one, consist of variations on either the *A* or *B* part only (thus are strophic in structure).

In addition to the songs created out of the *fonai*, a great number of songs have been imported and assimilated into Cypriot traditions from mainland Greece, e.g. *kleftika*, *nisiotika* and *mikrasiatika*. Many Cypriot songs use Greek rhythms such as 7/8 (3 + 2 + 2), 5/8 (3 + 2) and 9/8 (3 + 2 + 2 + 2 or 2 + 2 + 2 +3). However, rhythms such as 2/4, 3/4 and 4/4 are also to be found.

3. DANCES. The most typical of the dances of Cyprus are those of the *karsilamas*. There are two separate sequences of dances, one sequence for women and one for men. They are performed with the dancers standing face to face (the name of the dance comes from the word *karsi*, 'opposite'). Each of the two sequences is composed of five movements performed in succession. The five movements in both the women's and men's dance are called: *protos* ('first', in 9/8), *devteros* ('second', in 7/8),



tritos ('third', in 2/4) and *tetartos* ('fourth', in 9/8). The fifth movement, *pebtos*, is often called *ballos* and is performed in either 3/4 or 7/8. Sometimes there is a *devteros ballos* performed in 2/4 or 3/8. This 'walking dance' leads on to the *sirtos*, which is always danced after the five movements of the *karsilamas*.

Dances from all over Greece are performed in Cyprus, many of them being taught by schools, cultural societies and private workshops. The major dances from mainland Greece are the *tsamikos* and the *kalamatianos*; those originating in Smyrna are the *zeibekikos* and the *arabies*; those from the islands are the *sousta* and the *sirtos*.

4. INSTRUMENTS. The instruments traditionally used in Cyprus are the violin (*violi*), the *laouto*, the *pidkiavli* and the *taboutsa* (a frame drum). The violin may have replaced the Cypriot *lira* as a melody instrument in the mid-19th century. The commonest combination is for the violin to play the melody, the *laouto* to play an accompaniment and the *taboutsa* to keep the rhythm. It is probable that the *laouto* and the *taboutsa* were imported from the Greek islands. The *pidkiavli*, a reed wind instrument, was usually played by shepherds out in the fields where they would play *fonai* and other pieces, including improvisations. The *pidkiavli* is becoming increasingly rare.

The traditional ensemble is known as *violarides*, literally 'violin players', but also referring to the combination of instruments playing together. Instruments such as the accordion, the BOUZOUKI and the guitar are usually found in the ensemble.

Music teachers in Cyprus are mostly Western-educated with only a few having knowledge of either the Byzantine or traditional music systems. Music education in schools is mainly based on Western classical music and very few schoolteachers base their lessons on traditional Cypriot musics. In private institutions children are taught Western music, usually learning the piano or a Western symphonic instrument. The traditional way of playing the violin, *laouto* or *pidkiavli* is passed on from generation to generation within a few families. These are well known

on the island but the younger generation seems less and less interested in learning from them.

5. IMMIGRANT AND REFUGEE MUSICS. As a result of the coup and invasion of 1974, 200,000 Greek Cypriot refugees fled from the north of the island and settled around the cities of Nicosia, Limassol and Larnaca. (An estimated 41,000 Turkish-speaking Cypriots have also emigrated from the Turkish-occupied area since 1974.) They brought with them their own local traditions, which they maintain, but also created a new, urban cultural environment. This is reflected in the popularity of international 'hits' and contemporary Greek songs (*laika*), released in Cyprus at the same time as in Athens. As yet, there is no indigenous recording industry. However, local groups influenced by Western and Greek pop music often appear at local 'song contests'.

Cypriot immigrants, mainly in London, the USA and Australia, have adapted the music they brought with them to their new musical environment. To a large extent the music and songs have been retained with the use of new instruments (e.g. keyboards, electric guitars and drum kits) which are easily available. Using the *fonai* the immigrants change the old texts for new ones which better describe their feelings in the new environment. The feeling of homesickness and the desire to return to the homeland figure highly in these, particularly among many of the immigrants in London who arrived as refugees in 1974. They also write poems on the same subjects and recite them in the manner of the *poiitarides*.

See also CYPRUS: MEDIEVAL POLYPHONY; GREECE, §IV.

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PANICOS GIORGOUDES

Cyprus: medieval polyphony. No Cypriot music from the early Middle Ages has survived, and conjectures as to musical activity on the island depend on scattered hints in literary and historical sources and on inferences drawn from more certain knowledge about other aspects of Cypriot life and culture (see Hoppin, 'The Cypriot–French Repertory', 1957). Early in the 15th century, however, the island witnessed the creation of a large and representative corpus of late medieval music. All the pieces are transmitted anonymously, and none appears in any manuscript other than *I-Tn* J.II.9. Nevertheless, the repertory clearly stems from the royal court of Cyprus and brings the island to temporary prominence in the history of music.

Cyprus became an outpost of French culture in the later Middle Ages; it had been under Byzantine rule until the end of the 12th century, but Richard the Lionheart seized it in 1191 during the third crusade and sold it to the Knights Templar, who put it in the charge of French barons with Guy de Lusignan at their head. Within a few years, this branch of what was an illustrious French family became hereditary kings and began the period of Frankish rule that lasted until 1489. Establishment of the Lusignan dynasty brought with it a return of Cyprus to the 'bosom of the Roman church'. This return did not wholly suppress the Byzantine rite, but it required the importation of clerics from the West and made their liturgy and music the dominant form of religious life.

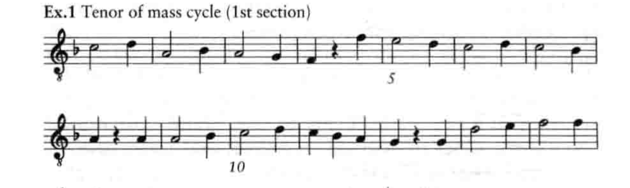
Evidence of French influence on Cyprus still survives in cathedrals, churches and monasteries, as well as a number of artefacts, dating from the 13th and 14th centuries. The music of the time was more ephemeral. Only from the latter half of the 14th century does slight evidence survive. A polyphonic Kyrie in the repertory of Avignon (*F-APT* 16*bis*, ed. in CMM, xxix, 20, and PMFC, xxiii *a*, 64–5) bears the word 'Chipre' (*see* CHIPRE). A list of composers in the text of a motet (*F-CH* 564, no.108) includes one or possibly two men from Cyprus. Minstrels accompanied Peter I, King of Cyprus, in his travels throughout Europe in the 1360s. Machaut told the story of those travels in his narrative poem *La prise d'Alexandrie*, which bears ample witness to Peter's love of music. Among the 'familiars' of Peter's court were clerks, chaplains and singers from the dioceses of Cambrai, Tournai, Arras and Liège. And in Venice, according to the Florentine historian Villani, Peter bestowed a laurel wreath on Landini for his organ playing. After Peter's assassination in 1369 his chancellor, Philippe de Mézières, returned to the West with a dramatized musical Office for the Presentation of the Virgin, which Philippe had seen in Cyprus and had himself translated from the Greek.

Suggestive as these bits of evidence may be, they scarcely foreshadow a sudden flowering of musical activity during the reign of King Janus (1398–1432). More than to Janus, that flowering must probably be credited to his second wife, Charlotte de Bourbon, who went to Cyprus in 1411. According to the Cypriot chronicler Makhairas, Charlotte arrived with a retinue of some 60 people, of whose names only 19 are known. Among them, however, is a group of men, including two priests, who probably formed the nucleus of Charlotte's private chapel. One of these was Gilet Velut: compositions attributed to him are found in the continental manuscripts *GB-Ob* Can.misc.213, *I-Bc* Q15 and *I-TRmp* 87, suggesting he was active on the European mainland after spending time in Cyprus in the years immediately after 1411. The other musician can be identified with Jean Hanelle, who, like Velut, had been a *petit vicaire* at Cambrai Cathedral in 1410–11. Both were apparently recruited from Cambrai as young men into the service of Charlotte of Bourbon. Unlike Velut, Hanelle

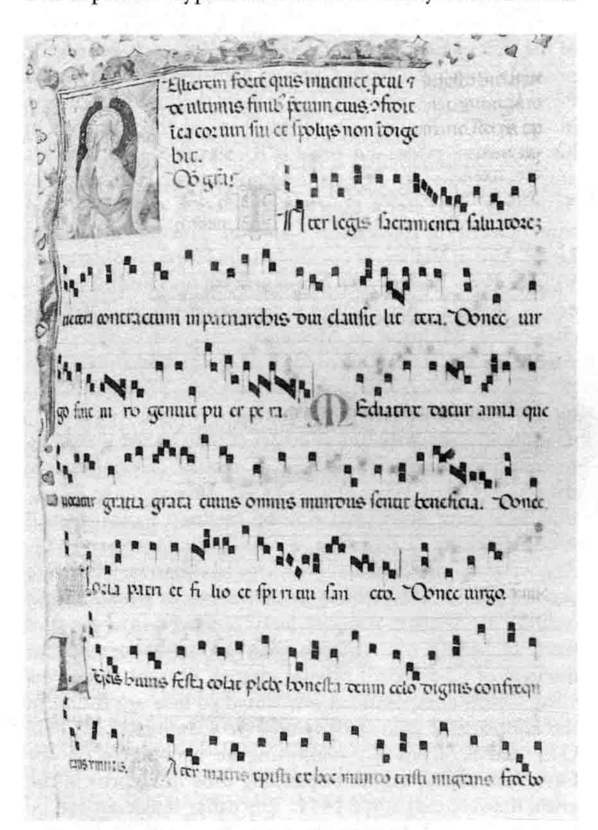
stayed in Cyprus for a considerable part of his career. He eventually became master of the royal chapel; this is shown by Savoyard court documents from 1434 and 1436. Yet another singer with demonstrable ties to Cyprus was Jehan Augustin du Passaige, who appears in the service of the King of Cyprus by 1433, but had returned to the chapel of the dukes of Burgundy by 1436. According to Tinctoris, Jehan's son, Philippus de Passagio, a singer at the Burgundian court between 1462 and 1477, was born while Jehan was in Cyprus.

The manuscript *I-Tn* J.II.9 provides a tangible witness to these musical activities. It is arranged in five large sections: a plainchant collection of two rhymed Offices and six mass cycles (see illustration); 17 polyphonic mass movements (three Glorias and seven Gloria–Credo pairs); 33 Latin and eight French motets; 102 ballades; 43 rondeaux and 21 virelais. A polyphonic mass cycle, complete except for the Agnus Dei, was later inserted between the sections containing the ballades and the rondeaux and virelais. The polyphonic sections of the manuscript were copied by several scribes working under the supervision of a single notator who also prepared the texts for the section devoted to rondeaux and virelais and provided additions and corrections to the remainder of the volume; moreover, there is evidence to suggest that the chant fascicle at the beginning of the manuscript was copied by the same team of scribes.

Ex.1 Tenor of mass cycle (1st section)



The dating, origins and early history of the manuscript remain unclear. Tradition (since Besseler) has it that it was copied in Cyprus and taken to Savoy in connection with the wedding of Anne of Lusignan, but there is little solid evidence to support this theory. The manuscript shows distinctive Italian features in its text scripts and illuminations; the style of the latter would seem to date from around 1430. A crest depicted on f.1*r* also appears to be of Italian origin, although its owner is unknown (the identification proposed by Besseler is spurious). The possibility must therefore be entertained that *I-Tn* J.II.9 was prepared for an Italian patron, most likely one with close ties to Cyprus, in about 1425–35, perhaps on the Continent. The manuscript seems to have found its way to Savoy at a relatively early stage. The added mass cycle, which appears to have been copied by a Savoyard, is evidence of this; in addition, by 1498 the manuscript was listed in a Savoyard inventory. It is possible that the manuscript was compiled under the supervision of Hanelle himself; this would be consistent both with Hanelle's documented movements on the Continent during the 1430s and with a significant Cypriot presence in Italy and Savoy from the late 1420s to the mid-15th century. It seems likely that the manuscript conceals within its anonymous repertory a considerable number of works by Hanelle and possibly Velut. This would explain the stylistic homogeneity of the repertory, which has been repeatedly remarked on.



Page from the plainchant section of J.II.9 showing the Office of St Anne (who is depicted in the initial), beginning with the chapter 'Mulierum fortem', followed by the great responsory 'Inter legis sacramenta' (I-Tn J.II.9, f.14r)

The most likely explanation for the unusual inclusion of plainchant in an otherwise polyphonic repertory is that it originated in Cyprus, probably in the first two decades of the 15th century. This is known to be true of the Office of St Hilarion with which the manuscript opens. At King Janus's request, the schismatic pope John XXIII approved the Office and sanctioned its performance in a bull dated 23 November 1413. With several relics of St Anne preserved in Cypriot churches, her Office in all likelihood was also a native product; it might be related to the birth (1419) or the nameday celebrations of Anne of Lusignan, daughter of King Janus and Charlotte of Bourbon. Cypriot origins may also be assumed for the plainchant mass cycles, as their melodies appear nowhere else. Three of them are complete, even including the Credo; three consist only of Kyrie, Sanctus and Agnus Dei. Each cycle is written in a single mode, and they thus become the earliest known examples of unified plainchant masses.

The polyphonic mass movements contribute a valuable addition to the repertory of Gloria–Credo pairs. In addition to being unified by mode, metre and style, the pairs provide characteristic examples of the three different styles of contemporary mass movement in western Europe: two in motet style with text in the two upper voices; two with text in all four voices; three in three-part song style with text only in the upper voice. The added mass cycle is unusual in having all its movements based on part or all of the same tenor melody while retaining archaisms in the style of the upper voices. Still unidentified, the tenor melody is in triple metre, with regular rhythms and a clear phrase structure that suggest secular origin (ex.1). Wherever or whenever this cycle was composed, it

must be one of the first tenor masses. It is conceivable that this mass is a product of the Savoyard court chapel; it may have been composed during the 1430s, when English compositional techniques, including the use of a tenor as a unifying device, first appeared on the Continent to a significant extent.

The most important aspects of the 41 motets are the use of four-part writing in all but three pieces, the appearance of isorhythm in all but one, and the concentration on sacred texts. Even a majority of the French texts praise the Virgin Mary, and only two seem to be entirely secular; their texts were partly erased, perhaps to be replaced with a sacred contrafacta. Eight Latin motets (nos.23–30) with texts that trope the 'Great Antiphons' for the *Magnificat* constitute a unique series of pieces composed as a unit; they would have been performed, one each day, in the week preceding Christmas. The texts of motet 12 establish a connection with earlier continental music by using the same poetic forms and rhymes as the texts of the motet *Impudenter/Virtutibus*, attributed to Philippe de Vitry. Similarly, the triplum text of motet 39 (*Mon mal en bien/Toustens*) is based on the triplum of the anonymous setting *Mon chant en plaint/Qui doloreus*, transmitted in the 14th-century manuscripts *I-IV* 115, *F-Pn* n.a.fr.23190 and *GB-DRc* C.I.20. Three motets (nos.6, 8 and 17) name King Janus and thus confirm that the repertory originated in the first decades of the 15th century in Cyprus. Motet 8 (*Gemma florens/Hec est dies*) appears to refer to the birth of Janus and Charlotte's heir, John II of Lusignan, in 1418.

The French songs are so similar in general style that they may be discussed together. Only 16 of the 166 pieces depart from normal three-part writing with text in the upper voice. One ballade has two upper parts with different texts; two-voice writing appears in four virelais and nine rondeaux, two of which have the text in both voices; one virelai has the text in all three voices; and the final rondeau is a four-voice canon.

In their rhythmic style the secular songs display a wider range than any other group of pieces. Some are scarcely more complex than the late works of Machaut. A few rival the complexities of late 14th-century Ars Subtilior style (*see* ARS NOVA and ARS SUBTILIOR). From these few, Wolf and Apel picked their illustrations of the Cypriot manuscript and caused it to be ranked undeservedly with such monuments of 'mannered' notation as the Chantilly and Modena manuscripts (*F-CH* 564 and *I-MOe* α.M.5,24). Only 'displacement syncopation' and the simpler proportions (3:2 and 4:3) occur with any frequency. Relative rhythmic simplicity characterizes the majority of songs in the manuscript, and the use of semiminims (semiquavers in transcription) and the presence of textless passages in the upper voice show that the Cyprus pieces differ in no way from exactly contemporary continental songs.

The repertory of *I-Tn* J.II.9 thus proves to be much more than a record of musical activity at a remote provincial court. By its quality, its stylistic range and its reflection of a variety of current practices it provides a comprehensive and unique survey of the state of music in the decades between 1411 and about 1440. Furthermore, its copying and early history offer invaluable clues to the cultural and political interaction among Cyprus, the Italian peninsula, Savoy and Europe in general during the early decades of the 15th century.

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RICHARD H. HOPPIN/KARL KUEGLE

Cyrquillon, Thomas. *See* CRECQUILLON, THOMAS.

Cysoing, Jacques de. *See* JACQUES DE CYSOING.

Cythar (Ger.). *See* CITTERN.

Czakan. *See* CSAKAN.

Czard, Georg [Czarth, George]. *See* ZARTH, GEORG.

Czartoryska [née Radziwiłł], **Marcelina**, Princess (*b* Podłużne Polesie, 18 May 1817; *d* Kraków, 5 June 1894). Polish pianist. She was educated in Vienna and began studying music with Czerny; she was later a pupil of Chopin in Paris, and in a comparatively short time became a fine interpreter of his music. She was one of the few friends present at his death. In 1848 the Austrian government dismissed her from Vienna as a Russian subject. She moved to Paris where she formed a small group comprising the most eminent of the Polish émigrés and members of French artistic and literary circles. She gave charity concerts in Paris, London and Vienna, often with the most celebrated artists, including Vieuxtemps, August Franchomme, Pauline Viardot and Liszt. In 1867 she returned to Poland and settled in Kraków, where she formed, as in Paris, a group bringing together figures from the world of art and literature. She gave many Chopin concerts in different towns in Poland. Czartoryska also initiated Stanisław Tarnowski's Chopin lectures, which she illustrated herself, as well as two historic concerts in

Kraków in 1877, at which were performed works by Polish composers from Gomółka to Żeleński. She was regarded by many critics as one of the most authentic of all contemporary pianists in Chopin's own manner of interpretation.

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ZOFIA CHECHLIŃSKA

Czech Nonet. Czech chamber ensemble. The nonet was originally formed from members of Reissig's student orchestra at the Prague Conservatory, for a performance in March 1923 of Taraba's *Three Meditations* for wind and string instruments. It was established on a permanent basis by the violinist Emil Leichner, took the name Czech Nonet, and gave its first concert in Prague 17 January 1924. That year its members moved to Lithuania to teach at the Klaipėda Conservatory for four years; they also gave concerts there. From 1928 the ensemble was again based in Prague. It toured throughout Europe, Africa, South and Central America (from 1945), the USA and Canada (from 1968), and it led to the founding of similar ensembles in Rome (the Gruppo Stromentale Italiano) and Leningrad. It played at the International Festivals of Contemporary Music in Paris in 1937, and London and Brussels in 1938. The personnel has changed many times but Leichner's longstanding membership helped to ensure continuity of style and tone-colour, and the high standards he set were maintained after he left the group in 1963. The first composer to write for the ensemble was Foerster (Nonet, op.147); others to have done so include Prokofiev, Hába, Martinů, Lutosławski, Bořkovec, Dobiáš, Kapr, Pauer, Novák, Kalabis and Karel Reiner. Its members in 2000 were Jiří Hurník, violin; Jan Nykrýn, viola; Simona Hečová, cello; Radovan Heč, double bass; Jiří Skuhra, flute; Jiří Krejčí, oboe; Aleš Hustoles, clarinet; Pavel Langpaul, bassoon; and Vladimíra Klánská, horn.

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ALENA NĚMCOVÁ

Czech Quartet. Czech string quartet. It was formed in 1891 by pupils of Hanuš Wihan at the Prague Conservatory, and its original members were Karel Hoffmann (*b* Prague, 12 Dec 1872; *d* Prague, 30 March 1936), Josef Suk (i) (*b* Křečovice, 4 Jan 1874; *d* Benešov, 29 May 1935), Oskar Nedbal (*b* Tábor, 26 March 1874; *d* Zagreb, 24 Dec 1930) and Otto Berger (*b* Slatina nad Úpou, nr Náchod, 22 Jan 1873; *d* Machov, 30 June 1897). Berger left in 1894 and his place was taken by Wihan (*b* Police, 5 June 1855; *d* Prague, 1 May 1920), who was himself replaced in 1914 by Ladislav Zelenka (*b* Modřany, nr Prague, 11 March 1881; *d* Prague, 2 July 1957). Nedbal was replaced by Jiří Herold (*b* Rakovník, 16 April 1875; *d* Prague, 13 Nov 1934) in 1906. The original four first appeared as the Czech Quartet in 1892, and in 1893 made a successful visit to Vienna; their success there brought wider tours, including visits to Russia in 1895 and Britain in 1896. After World War I they began to teach at the Prague Conservatory; their last foreign tour was made to the Netherlands in 1931. An attempt to replace Suk on his retirement in 1933 failed, and the group disbanded with a concert in honour of Suk's 60th birthday on 4 December 1933. The Czech Quartet became a model for all Czech chamber groups. Wihan, their tutor and for 20 years a member of the quartet, brought to the group his great experience of chamber playing, particularly emphasizing phrasing and precise rhythm. The success that the quartet achieved throughout Europe was mainly due to their remarkable unity, freshness of approach and expressive range. Their activity led to the formation in Prague of the Czech Society for Chamber Music and had a strong influence on the work of Czech composers; Reger dedicated to them his Quartet in F minor op.121. Their extensive repertory included all the standard literature, and modern works, particularly by Czech and Slovak composers. They made a number of recordings.

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ALENA NĚMCOVÁ

Czech Republic. Country in central Europe. It was established in 1992 after the break-up of Czechoslovakia into two separate republics. Czechoslovakia had been created in 1918 out of the former Habsburg territories of Bohemia, Moravia and Slovakia. This reflects the composition of the 9th-century kingdom of Great Moravia. Slovakia fell to the Magyars in 906 (and remained part of Hungary and later the Habsburg Empire until 1918); Bohemia, with a strong line of Přemyslid princes and kings, became dominant and in 1029 formally incorported Moravia as a margravate. The teachings of Jan Hus gave the kingdom a largely Protestant character, eroded neither by five assaults by imperial and crusader armies (1419–31) nor by the election of a Habsburg as king in 1526. After the Battle of the White Mountain (1620), in which the Czech nobility were defeated by the Habsburgs, Bohemia and Moravia became virtual provinces of the Habsburg Empire and were forced to adopt its language and religion. Reaction to this culminated in the 19th-century national revival, which in turn led to independence and union with Slovakia in 1918. As a result of the Munich Pact (1938) various border territories were annexed to Germany,

Hungary and Poland, and in 1939 the republic was dismembered with Bohemia and Moravia becoming a German protectorate and Slovakia an independent state. The country was liberated in 1945, largely by the Red Army, and in 1948 became a socialist state. Czechoslovakia became a federation of Czech and Slovak socialist republics in 1968. Following the fall of the communist regime in 1989, Czechoslovakia returned to democratic self-determination; in 1992 the two states separated into the Czech and Slovak republics.

I. Art music. II. Traditional music.

I. Art music

1. Bohemia and Moravia: (i) To 1723 (ii) The period of migration (iii) Growth of Czech nationalism. 2. Czechoslovakia 1918–45. 3. Since 1945.

1. Bohemia and Moravia.

(i) To 1723. Christianity is believed to have been brought to Bohemia by Bavarian evangelists early in the second quarter of the 9th century. In about 863 the Byzantine missionaries Cyril and Methodius came to the Great Moravian Empire to preach Christianity in the Slavonic tongue. Although their introduction of a Slavonic liturgy received papal approval, the Roman Catholic priests and their bishop opposed this vigorously and resolved to make the Latin ritual prevail; on the death of Methodius in 885 the Slavonic liturgy was banned by Pope Stephen V. Byzantine chant was sung during this time, but early in the 10th century Gregorian chant became predominant. In the 11th century, singing in Old Church Slavonic was forbidden in the churches, so that the earliest surviving Czech melodies, although religious, are not liturgical. One of the first of these, *Hospodine, pomiluj ny* ('Lord, have mercy') appears in Jan of Holešov's tract of about 1397. The *Svatý Václave* ('St Wenceslas') melody, which was later used by Dvořák, Suk and Novák, occurs in a gradual of about 1473. With the founding of a university by the French-educated Charles IV in 1348 and his election to the imperial throne in 1356, mensural theory, based on the work of Johannes de Muris began to be studied. The first signs of mensural notation in settings are seen in *Buóh všemohúcí* ('Almighty God'), in the so-called Jistebnice Cantional (*c*1420), along with the *Vyšebrodský sborník*, the earliest Bohemian collection of spiritual songs. Another feature of church music developing in Prague in the 13th and 14th centuries was liturgical drama associated with Easter.

Sources for secular repertory are far less prevalent, but clearly visits from Minnesinger and later Meistersinger were frequent from the 12th to the late 14th centuries when the influence of trouvères began to emerge more strongly. Ceremonial music involving trumpets and drums also flourished through the 14th and 15th centuries and remained an important aspect of town music into the modern age. The simplicity of popular melody was clearly reflected in early 15th-century Christmas hymns in an age when congregational singing was becoming central to worship. Although some of the songs of the Hussites were original, a considerable number were adapted from Gregorian plainchant and vernacular sacred sources. The most famous of these melodies, *Ktož jsú Boží bojovníci* ('Those who are God's warriors'), fervently sung by Žižka's army on the battlefield and meant to strike fear into the hearts of their enemies, became a powerful symbol of national identity for Czech composers in the 19th and 20th centuries. The Jistebnice Cantional contains 77 of these songs, including this celebrated melody. At the turn of the 16th century the puritanical Bohemian Brethren (Unitas Fratrum, who developed from the more extreme radical wing of the Hussites) began publishing numerous Protestant collections of hymns and psalms, as did the more moderate Hussite group, the Calixtines or Utraquists. Some of these hymnals lack tunes, including the earliest, the *Písničky* of 1501, containing 88 songs. One of the Bohemian Brethren's more important collections with tunes is the famous *Písně chval božských* ('Songs in praise of God', Szamotuly, 1561) prepared by Bishop Jan Blahoslav, the translator of the New Testament. Šimon Lomnický's *Písně nové na evangelia* (Prague, 1580) is the first of many Catholic hymnals prompted by the growing impetus of the Counter-Reformation. Šteyer and Božan were assiduous collectors of hymns, whereas Michna and later Holan Rovenský introduced newly composed items for several voices with figured bass accompaniment. The use of songs and hymns to vernacular texts as part of the mass, a practice recommended by Jan Hus, became widespread in the liturgy, especially the so-called 'Rorate' chants. The interpolation of vernacular elements in the form of independent songs and tropes remained a vigorous feature of Roman Catholic worship in the Czech lands into the 20th century. From 1620 onwards, during the Thirty Years War (1618–48), leading Protestants were forced to flee from persecution, and consequently Tranovský's *Cithara sanctorum* was published at Levoča, Slovakia (1636), and Bishop Komenský (Comenius) issued his important *Kancionál . . . kniha . . . písni duchovních* at Amsterdam (1659).

Bohemian composers were slow to adopt polyphonic styles, and even in the second half of the 15th century, as the Kutná Hora Gradual shows, they were still writing in the Ars Antiqua manner. Jan Franus's Cantional (1505), however, includes some examples of the newer type of motet and even some five-part works. After this polyphonic music developed rapidly and before the close of the century Spongopaeus wrote a composition for eight-part double choir. Trojan Turnovský, Jiří Rychnovský and the nobleman and humanist Harant z Polžic a Bezdružic (beheaded in 1621) were the leading composers of the Renaissance. A single five-part mass, two motets and some motet fragments are all that survive of Harant's work, but these provide ample evidence of his original talent.

During most of the 16th century (Habsburg domination began in 1526) the three emperors, Ferdinand I (1556–64), Maximilian II (1564–76) and Rudolf II (1576–1612), maintained splendid musical establishments. Rudolf, though essentially conservative where music was concerned, took over his father's chapel with its concentration of fine musicians from the Low Countries built up by Monte. He was particularly fortunate in having such composers as Jacob Regnart, Kerle, Alessandro Orologio and Stefano Rossetto to serve him at Prague castle, where he preferred to reside. Outside the court, Jacob Handl (Gallus) worked for the Bishop of Olomouc and moved to Prague in 1586 as choirmaster of St John na Břehu. Prague thus became one of the most important European musical centres. Following the example of the imperial court, the powerful Rožmberk family established a fine orchestra and library of music at Český Krumlov. In the

17th century the Kinskýs, Czernins and Fürstenbergs had singers and instrumentalists at their Prague palaces. There were important musical establishments at the Moravian castles of Tovačov, Vyškov, Holešov (where Holzbauer was the director of music) and Jaroměřice nad Rokytnou, the seat of Count J.A. Questenberg and the home of the Míča family. But the most important group of musicians was at Kroměříž in the chapel of the Prince-Bishop Karl Liechtenstein-Kastelcorn of Olomouc. The most important musician there was Pavel Vejvanovský; Biber was there from about 1668 until he left for Salzburg in 1670.

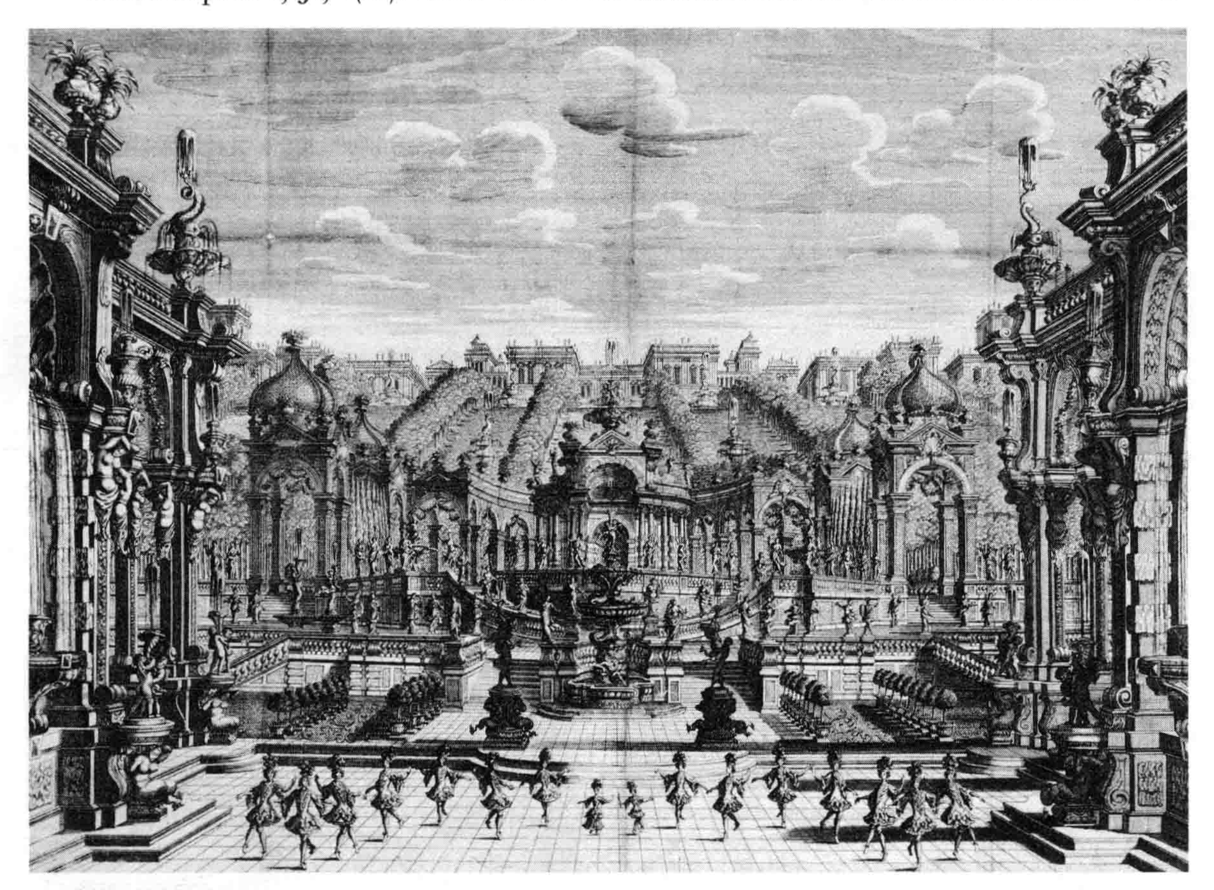
Jesuit colleges provided a thorough training for young church musicians, and monasteries and churches offered good opportunities for composers of sacred choral music, organ music, school and sepulchre dramas and Christmas pastorals. Michna, organist of one of these colleges, was in many ways the most original Czech composer of the early Baroque period. There are marked Italian influences, including aspects of the *concertato* style, in his music, but his use of indigenous elements has particular significance. His St Wenceslas Mass (*c*1668) is on a festive scale for six solo voices, six-part choir and an orchestra that includes trumpets. During the first half of the 18th century Zelenka was the most outstanding Czech composer. He studied with Fux and Lotti and became court composer at Dresden. Among his many compositions are three oratorios and an allegorical *Melodrama de Sancto Venceslao*, which he wrote in 1723 for the coronation of the Habsburg Emperor Charles VI as King of Bohemia (Fux wrote *Costanza e Fortezza* for this occasion; fig.1). Zelenka's contemporary Černohorský, who was the minorite choirmaster of St Jakub, Prague, was known as 'Il Padre boemo' in Italy and was highly regarded at home.

Though opera had been known in Prague since 1627, when a performance of an unknown pastoral comedy was given by a Mantuan company at the coronation of Ferdinand III on 27 November, it did not become a major part of the city's musical life until the opening in 1724 of Count F.A. Sporck's theatre; regular performances of Italian opera, including works by Vivaldi, were given both here, organized by Antonio Denzio, and, from 1724, at Sporck's country estate of Kuks. *La Libussa*, given in Wolfenbüttel in 1692, was almost certainly the first opera on a Czech subject; the composer is unknown. It was followed closely by Albinoni's *Primislao, primo re di Boemia* (Venice, 1697). Bartolomeo Bernardi's *La Libussa* was given in Prague in the 1703–4 season, the first opera on a native subject to be performed in the Czech lands. Another version of the same legend, *Praga nascente da Libussa e Primislao*, was performed at Count Sporck's theatre (Prague, 1734); the libretto was by Denzio and the composer may have been Antonio Bioni. Significant Czech composers of the 18th century showed no interest in native subject matter and composed opera to texts in Italian (Mysliveček, Gassmann and Johann Antonin Kozeluch), German (the Bendas) and French (Kohaut).

(ii) The period of migration. After Charles VI's coronation in 1723 there was little incentive for noblemen to spend much time at their Prague palaces or on their Bohemian and Moravian estates except for hunting. For a century the imperial court had been permanently established in Vienna, and Prague had consequently declined to the level of a provincial city. Many Czechs had found the crushing defeat in 1620 hard to bear; they were forced to use the language of their conquerors, and Protestants (e.g. the Bendas) found the lack of religious freedom intolerable; an increasing burden of taxation was another factor in driving Czechs from their native land. But perhaps the most serious aspect of the situation for musicians was the limited number of worthwhile posts that they could fill. The conditions that prevailed led to an unprecedented migration of Bohemian and Moravian Czechs to many parts of Europe (where most of them became known under the forms of their names – usually Germanized – that were used locally).

Johan Stamitz, his sons Carl and Anton, F.X. Richter and Fils contributed to the development of the pre-Classical symphony at Mannheim. Georg Benda experimented with the new art of melodrama at Gotha and his violinist elder brother Franz was Konzertmeister to Frederick the Great at Berlin. Opera drew Mysliveček southwards to Italy, where he followed up a triumph at Naples with successes in several other Italian cities as a composer of stage and instrumental music, and virtuosos such as the horn player Giovanni Punto and the pianist-composer Jan Ladislav Dussek travelled widely. František Adam Míča spent his time in Austria and Poland, and J.B. Vanhal first studied in Vienna, then travelled in Italy and finally returned to settle in the Austrian capital. Many other Czech and Moravian composers made Vienna their home: F.I.A. Tůma was composer to the Empress Elizabeth (Charles VI's widow) and director of her Kapelle; J.A. Štěpán was court piano teacher and had the princesses Marie Antoinette and Caroline as pupils; after making his mark as an *opera buffa* composer in Italy, Gassmann followed Gluck as director of the imperial theatre; Leopold Kozeluch, noted for his expressive piano music, became court composer after Mozart, and was in turn succeeded by Franz Krommer from Moravia; Paul Wranitzky (the composer of *Oberon, König der Elfen*) and his brother Anton were important members of the imperial opera orchestra. The harpist and composer Krumpholtz played in Prince Esterházy's orchestra, but he later went to Paris, where Josef Kohaut and Antoine Reicha, whose pupils included Liszt, Berlioz and Franck, also established themselves. Pichl was director of music and composer to the Archduke Ferdinand at Milan for 21 years, and Rosetti, a double bass player, was Count Oettingen-Wallerstein's music director. A few Czech musicians of stature remained at home during the second half of the 18th century, among them F.X. Brixi, who directed the music at St Vít, Prague, and F.X. Dušek, a piano teacher, composer and friend of Mozart.

After the Thirty Years War it was normal for composers to write Latin church music and operas in Italian, German or French. Czech words were rarely set; an exception may have been František Václav. Míča's Italian opera *L'origine di Jaromeriz in Moravia* (1730) of which there was a contemporary Czech translation. At about this time Zelenka used the Kralice Bible translation for his setting of Psalm 1, written at Dresden, and in the early 1760s Felix Benda (1708–68), a Prague organist, composed two Czech dramas. In the more Germanized metropolitan centres there was little opportunity for Czech opera to flourish, but the native language, often in dialect form, was often used in rural areas for Singspiel-type operas of a topical or didactic nature. Czech was also used in pastorellas, a widespread and popular genre in central Europe comprising settings of texts celebrating the birth

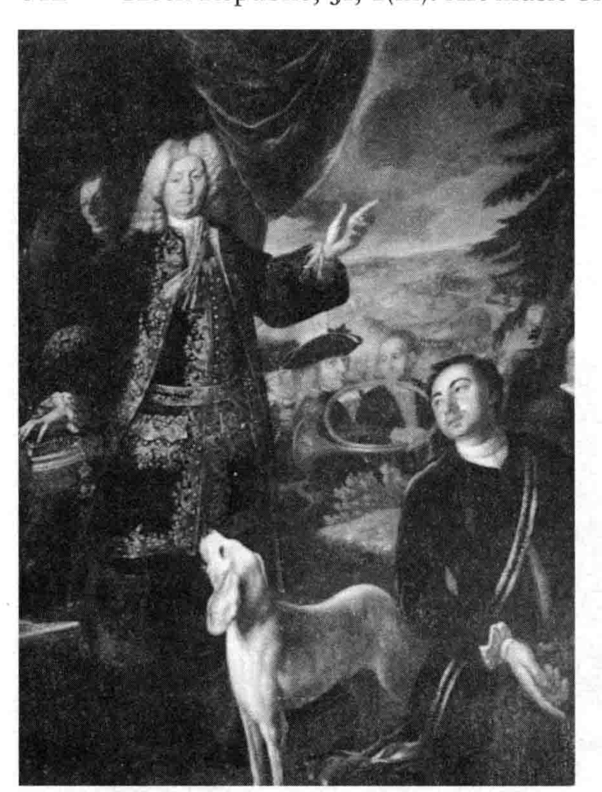


1. Royal gardens of Tarquinius on the Janiculum, Act III of Fux's opera 'Costanza e Fortezza', given in Prague Castle as part of the festivities in celebration of the coronation of Emperor Charles VI as King of Bohemia in 1723: engraving after designs by Giuseppe Galli-Bibiena

of Christ; vernacular pastorella texts were also used in the pastoral masses current in Bohemia and Moravia from the mid-18th to early 19th-centuries.

(iii) Growth of Czech nationalism. The strong literary and linguistic developments in Bohemia during the last decades of the 18th century represented a protest, by those who had read Rousseau and Herder, against the suppression of the Czech language. Dobrovský embarked on his vitally important philological and historical studies, and his literary work was continued by Jungmann. At Prague University a chair of Czech language and literature was founded in 1791. Thám published the first anthology of old and new poems in 1785 and in 1786 wrote a Czech play, *Břetislav a Jitka*, based on historical legend. The 'discovery' of the notorious 'Dvůr Králové' (Queen's Court) Manuscript over 30 years later was a more momentous literary event; supposedly dating from the 13th century, but now considered a forgery, it prompted numerous settings and a growing pride in the native literary tradition. Ryba succeeded in having a set of Czech songs published in 1800, and his example was followed several years later by J.E. Doležálek and Tomášek. Bilingual Czech-German performers of the so-called 'Patriotic Theatre' company staged the first Czech versions of German Singspiele in the early 1790s and gave a performance of *Die Zauberflöte* in Czech in 1794. Weigl's *Schweitzerfamilie*, given in a Czech translation in 1823, initiated a steady flow of translated works from abroad including operas by Mozart, Cherubini, Méhul and Rossini. Starting with *The Tinker* (1826), F.J. Škroup tried to establish himself as a composer of Czech operas composing two librettos based on historical mythology. But with competition from a strong Czech drama troupe and a superior German opera company, which Škroup also conducted, he felt obliged to turn to German texts.

Czech composers were pioneers of the salon piano pieces greatly favoured during the Romantic period. Tomášek published seven books of Eclogues from 1807, three books of Rhapsodies from 1810 and three Dithyrambs in 1818, while the Rhapsodies op.1 (1818) and more especially the Impromptus op.7 (1820) of his pupil Voříšek preceded and influenced those of Schubert. B.D. Weber was chosen to be the first director of the Prague Conservatory, which was opened in 1811, and when the Prague Organ School was started in 1830 for the express purpose of encouraging church music in Bohemia, Jan Vitásek became its head. Like Tomášek, Vitásek was a great admirer of Mozart, who had taken Prague by storm when he presented *Le nozze di Figaro*, *Don Giovanni* and *La clemenza di Tito* and whose influence among the Czechs remained strong for many decades after his death. The Cecilská Jednota (Caecilienverein) and the Žofínská Akademie (Sophien Akademie), both Prague concert-giving organizations, began in 1840. A growing interest in folksong became apparent when František Sušil issued his first collection of Moravian songs (1835) and Karel Erben followed it with a book of Czech songs (1842); both initiated a long succession of volumes resulting in a



2. Count Franz Anton Sporck at his country estate of Kuks

huge collection of national songs available to musicians by the 1860s.

The transformation of the political situation caused by the Austrian defeats in Lombardy in 1859 led to great optimism about the future course of Czech music. Plans laid as early as 1844 for a Czech 'stone' theatre came to fruition with the opening of the Provisional Theatre for the performance of Czech opera and drama in 1862. In order to establish a native repertory of historical and comic operas, Count Harrach instituted a competition in 1861 for scores and librettos; the winning entry, Smetana's *The Brandenburgers in Bohemia* (first performed in 1866), also proved one of the most popular works in the early years of the Provisional Theatre. The crucial role in the national revival played by the partsong was reflected in the founding of a series of Hlahol (male-voice choral societies) in Nymburk (1860) Prague (1861) and Plzeň (1862). Following the distinguished lead of the Moravian Křížkovský, all major Czech composers contributed to a growing repertory of choruses. The Umělecká Beseda, a society composed of the leading personalities in each of the arts, was founded in Prague in 1863. Smetana's decision to compose operas on historical and legendary subjects culminated in *Dalibor* (1868) and the epic festival opera *Libuše*, which was held in reserve until 11 June 1881, for the festive opening of the National Theatre. Within two months of the opening, the roof, auditorium and stage were destroyed by fire, but the theatre reopened in 1883. Smetana's cycle of six symphonic poems *Má vlast* represents the continuation and completion of his aim to glorify the Czech nation in his creative work. His insistence that national art should adopt contemporary compositional methods and not be based on folksong led to opposition from traditionalists and misunderstanding by the public. They enjoyed *The Brandenburgers in Bohemia*, *The Bartered Bride* (1866; fig.3) and to a lesser extent *The Kiss* (1876), but failed to appreciate *Dalibor*. During his eight years as principal conductor of the Provisional Theatre (1866–74) Smetana broadened the repertory, mainly by reducing its Italian content and including several new Czech works by such composers as Šebor, Rozkošný, Bendl, Vojáček and Blodek; even so, the proportion of operetta in the repertory, much of it by Offenbach, also increased. With his own compositions he raised the quality of Czech music to a level of distinction, and at the same time established a style that has come to be seen as quintessentially Czech.

Smetana was an ardent patriot who had little interest in having his works performed abroad, and whose aim was to provide a repertory of Czech music. When Dvořák (his junior by 17 years) became known, the struggle to give Czech art and culture its rightful place in the life of the nation had been largely achieved. He too was by nature a patriot, although not an extreme one. His music may also be seen as genuinely Czech, but he was perfectly willing to let the outside world share it with his own



3. Terezie Rückaufová as Mařenka at a revival of Smetana's 'The Bartered Bride', Provisional Theatre, Prague, 1867

people. His greatest successes were in fact in England and the USA. He was determined, however, to write a stage work that would win a permanent place in the hearts of the Czech people, and towards the end of his life he succeeded with *Rusalka* (1901), a fairy-tale opera of great lyrical beauty written partly on Wagnerian lines. His interest in Wagner and Verdi influenced his work at various times, but his admiration for Brahms also left a lasting impression. While he rarely quoted folksong, the rhythms of national dances often give his music a direct popular appeal; after 1875 the essentials of his personal style did not change fundamentally, even under the impact of the music he heard in the USA.

Melodrama was an important strand in later 19th-century Czech music and reached its apogee in Fibich's trilogy of full-length stage melodramas, *Hippodamia* (1890–91), which makes use of a complex leitmotif system. Karel Kovařovic, composer of the patriotic opera *The Dog Heads* (1898), and Otakar Ostrčil, who wrote the melodious one-act opera *The Bud* (1911), were both pupils of Fibich and distinguished conductors of the National Theatre, Prague. While there were major contributions to the traditional national operatic repertory in the 1890s, notably Fibich's *Šárka* (1897) and Dvořák's *The Devil and Kate* (1899), a growing interest in *verismo* subject matter led to such operas as Rozkošný's *Stoja* and J.B. Foerster's *Eva* (1899). None of these men was able to score a major international success such as Weinberger later had with *Švanda dudák* ('Schwanda the Bagpiper', 1927), though Dvořák's pupils Nedbal and Friml had active careers as composers of operetta in Vienna and the USA respectively.

Dvořák's Moravian friend Janáček waited 12 years for the Prague première of his *Jenůfa* (Brno, 1904), but this belated recognition encouraged him greatly and in the final years of his life he composed five more operas (*The Excursions of Mr Brouček*, Prague 1920, *Káťa Kabanová*, Brno, 1921, *The Cunning Little Vixen*, Brno, 1924, *The Makropulos Affair*, Brno 1926 and *From the House of the Dead*, Brno 1930), as well as the *Glagolitic Mass*, the Sinfonietta and his finest chamber music. Janáček was steeped in Moravian folk music; his extremely personal style, which relied greatly on the repetition of brief melodic and rhythmic fragments and resulted in a kind of musical mosaic, proved to be a potent vehicle for the expression of intimate and intensely passionate thoughts and emotions.

The music of Josef Suk (i), the second violinist in the Bohemian Quartet, acquired greater depth of feeling after the double blow of the death of his teacher Dvořák and of his wife, Dvořák's daughter Otilie. His masterpiece, the *Asrael* Symphony (1905–6), the symphonic poem *Ripening* (1912–17) and the Second String Quartet date from this period; he composed no operas. Vítězslav Novák, another of Dvořák's pupils, was an outstanding teacher whose pupils included Ladislav Vycpálek, Dobiáš, Jaroslav and Otakar Jeremiáš, Axman, Vomáčka, Jan Kunc, and Alois and Karel Hába, as well as the Slovak composers Cikker, Alexander Moyzes and Suchoň. Novák's operas have a strong national tone and include *Karlštejn* (1916) and *The Lantern* (1923). The themes that recur most frequently in his music, however, are nature, often associated with Slovakia, and love.

2. Czechoslovakia 1918–45. After the deaths of Janáček (1928), Suk (1935) and Ostrčil (1935), the remaining active 20th-century Czech composers of stature were Novák and Foerster. Their legacy formed the link for the mainstream of modern Czech music, which, while it was influenced by Impressionism and schooled in the works of Mahler and Strauss, and also took its inspiration from jazz, folksong and social poetry, basically did not exceed the bounds of the established Czech style. Among the composers in that style were Vycpálek, Karel, Otakar Zich, Otakar Jeremiáš, K.B. Jirák, Křička, Vomáčka and others. The organizational links between them were



4. Design by Edmund Chvalovský for Act 1 (the sitting-room of Paloucký's house) of Smetana's 'The Kiss', Provisional Theatre, Prague, 7 November 1876

primarily Prague institutions, the Spolek pro Moderní Hudbu (Society for Modern Music, 1920–39), the Umělecká Beseda (1863–1973, re-established in 1990) and its journal *Listy Hudební matice*, later renamed *Tempo*. Above all this group of composers enriched the Czech tradition of choral song and raised its musical quality; they also developed symphonic and chamber music.

The Czech inter-war avant garde split away from this movement; one important group was formed by Alois Hába and his pupils, including Karel Hába, Šrom and Reiner. They took their inspiration from the Expressionists and moved towards the techniques of the Second Viennese School. Their music is characterized by atonality, an athematic style and Hába's micro-intervallic system (quarter-tone, sixth-tone etc.). Hába's experimentation and the construction of quarter- and sixth-tone instruments (including the piano, the harmonium and the clarinet) was a Czech contribution to the development of composition and resulted in the establishment in 1923 of a special Hába composition class at the Prague Conservatory. In 1935 the society for contemporary music, Přítomnost ('The Present'), was founded by that sector of the Czech avant garde with the journal *Rytmus* as their official publication. The strong tendency of Hába's group to social criticism attracted to Přítomnost a further group of Czech composers, also active in the communist proletarian movement, Svaz DDOČ. Those composers (e.g. Vít Nejedlý and Schulhoff) were orientated towards Soviet music and the German Kampflied and subordinated their art to the demands of the working class and the struggle against fascism.

At the other end of the spectrum of the Czech avant garde were a number of composers, among them Martinů, who were receptive to contemporary trends, in particular neo-classicism. Both Martinů and Schulhoff, an excellent pianist, also showed a strong interest in jazz in the 1920s. Other members of this group, organized within Mánes Music Group, were Bořkovec, Iša Krejčí and Ježek. Hlobil and E.F. Burian, whose works synthesize most of the tendencies of the inter-war avant garde, were loosely connected with this group.

In Moravia it was Janáček who significantly advanced the development of music through the quality of his composition and the establishment of the Brno Organ School in 1882. His pupils, including Vladimír Ambros, Kvapil and Petrželka, formed the Klub Moravských Skladatelů (Club of Moravian Composers, 1922–49) in Brno. Some composers in his circle were influenced by the late Romantic style of Mahler and Reger, and by Impressionist music, while others, notably Kaprálová, were French-orientated. Only Haas and Harašta, who explored a method of modal composition and the rhythmic layering of structures, productively assimilated Janáček's compositional technique.

A group of German-speaking composers, which included Finke and Ullmann, also played a progressive role. This group was drawn primarily towards Expressionism and the Second Viennese School; they were organized in Prague as the Verein für Musikalischen Privataufführungen and published the journal *Der Auftakt*. In the 1930s they cooperated with Czech-speaking artists, in particular with Hába's circle and Přítomnost. Under the artistic directorship of Zemlinsky and Szell, the Neues Deutsches Theater in Prague became an important institution with a repertory that pioneered works by Janáček, Schoenberg, Shostakovich, Milhaud and Krenek, among others.

Several artistic institutions played an important role in Czech musical life at the end of the 1930s: in the National Theatre the classics of the Czech repertory were much enhanced by distinguished performances by Ostrčil, who also introduced operas by Debussy and Szymanowski; his high standards were maintained by his successor Talich, who augmented the repertory with works by, among others, Martinů. As conductor of the Czech PO Talich created a repertory representative of Czech music (mainly Smetana, Dvořák, Novák and Suk), while in Brno the Moravian Municipal Theatre gave premières of almost all Janáček's operas, as well as works by Martinů, Ostrčil, E.F. Burian and non-Czech composers such as Prokofiev. In Ostrava, Vogel and Schulhoff created the conditions for the growth of modern music and Stravinsky, Prokofiev and Hindemith gave premières of their own works there. Professional musicians were trained in Prague and Brno and in the university extension 'masters schools'. The network of societies for chamber music and the hundreds of choral societies affiliated to the organization Pěvecká Obec Československá (Czechoslovak Choral Council, 1868–1951) made concerts possible in virtually all the larger towns in Czechoslovakia. The Czechoslovak radio extended this network with its stations in Prague (1923), Brno (1925), Ostrava (1929) and later Plzeň (1946). This gave wide publicity to the most famous performing bodies and soloists in Czechoslovakia.

The departments of musicology at the Charles University in Prague and at the Masaryk University in Brno facilitated the study of musicology. Conservation of musical materials (mainly at the music department of the National Museum, Prague, and at the Moravian Museum, Brno) and instrument making achieved a high standard. There were several established private publishers (in Prague, the Urbánek family, 1871, F. Chádim, 1906, Melantrich, 1936 and the Umělecká Beseda, 1871; in Brno, the Pazdírek family, 1911). As in the 18th and 19th centuries, Czech musical life in the 20th century was characterized by continuity across the generations, notably in the case of the Suk and Jeremiáš families. In general, between the wars Czech music had a well-developed institutional basis that not only satisfied its own demands but was open to international contacts, the most prominent of which were those with central, western and south-eastern Europe.

The 1935 festival of the ISCM foreshadowed the onset of fascism. Originally to have been held in Berlin, it was moved (after political disputes within the German section of the ISCM) to Karlovy Vary (Karlsbad). German pro-Nazi members, in the majority in the Karlovy Vary council, withdrew their cooperation at the last minute; the festival was therefore organized from Prague and passed off successfully.

The Munich Pact (1938), the formation of the independent Slovak state (1939) and the Nazi occupation of Czechoslovakia (1939) complicated and progressively limited Czech musical life, which during World War II was conducted within the framework of Hitler's Reich (1939–45). The inter-war avant garde was dispersed and individual European national cultures were isolated. Czech music suffered grave losses: Martinů fled to the USA, and Kaprálová (1940) and Ježek (1942) died in exile in the West; Zdeněk Nejedlý emigrated to the USSR.

Many professional Czech musicians, including Vít Nejedlý, died in the free Czech army. Karel Reiner, E.F. Burian, Karel Ančerl, the musicologist Vladimír Helfert, the singer Karel Berman and many others suffered in Nazi prisons and concentration camps; Rudolf Karel and the musicologist Zdeněk Němec among others died in prison. Many artists of Jewish extraction who did not choose or were unable to emigrate in time died in concentration camps, among them the composers Schulhoff, Krása, Haas, Gideon Klein and Ullmann, the jazz performer and arranger Fritz (Bedřich) Weiss and others. The closing of the universities made the study of musicology difficult. The Czech opera theatres in Prague, Brno, Ostrava, Plzeň and Olomouc were closed. Many Czech artists reacted to the Nazi occupation with violent opposition, illegal activities (many works with anti-Nazi themes were written) or passive resistance. The music written during the occupation shows a marked simplification of musical language as well as a dependence on national folk materials. Some artists continued their struggle even through the Nazi campaign against *entartete Kunst*: Hába continued his composition class at the Prague Conservatory; quarter-tone and athematic compositions were still performed at concerts of Přítomnost; and the Prague festival on the 120th anniversary (1944) of Smetana's birth was a highly successful manifestation of Czech musical culture, in spite of the opposition of the occupying forces.

3. SINCE 1945. With the liberation of Czechoslovakia in 1945 new perspectives opened for Czech musical life. The suspended international contacts were re-established. In 1946 the annual music festival Prague Spring was begun in Prague, bringing renewed contacts between Czechoslovak musicians and those of both the West and the East. Similar traditions of regular festivals with international participants were established elsewhere in Czechoslovakia (Brno Music Festival, Ostrava Musical May, the Chopin Festival in Mariánské Lázně etc.).

With the establishment of a socialist state in 1948 a new phase began in the country's musical life. The process of nationalization began with the Czech PO (1945), and in the 1950s several new symphony orchestras were established. State philharmonic orchestras were founded in Brno (1956), Ostrava (1954, from 1971 the Janáček PO), in Olomouc (Moravian PO, 1951), in Zlín (Gottwaldov) (Workers' PO, 1958), in the west Bohemian spa towns (Karlovy Vary, 1951, Mariánské Lázně, 1954), and in north and east Bohemia. All the existing theatres passed into state hands, including the new Czech opera houses which had been taken over from the Germans in 1945 (Neues Deutsches Theater in Prague and the houses in Opava, Liberec, Ústí nad Labem and Teplice). All the Prague theatres became part of the National Theatre organization: the Estates Theatre (renamed the Tyl Theatre in 1945) was devoted to plays and Mozart's operas; the Grand Opera of the Fifth of May (Velká Opera 5. Května), which had taken over from the Neues Deutsches Theater, became the Smetana Theatre.

Instrument making, previously in private companies, was concentrated into a few well-known factories, for example Petrov pianos, Amati wind instruments and Krnov organs. The former Ultraphon and Esta gramophone companies were merged into Supraphon (1946). The nationalized Czechoslovak film industry with studios in Prague-Barrandov and Gottwaldov acquired the Film SO (1945), and the radio stations in Prague, Brno, Ostrava and Plzeň also had orchestras. The television network was established in Prague (1953), Ostrava (1955) and Brno (1961). The music schools, museums, libraries, archives and collections were taken out of private hands. The publishing houses and music printers were centralized into large state publishing institutions (Státní Nakladatelství Krásné Literatury, Hudby a Umění). Private concert agencies were replaced by Pragokonzert (from 1962, after succeeding the Musical and Artistic Exchange in Prague, 1948–57).

The total rebuilding of the organization of Czech musical life meant abandoning old organizations. The network of choral and musical societies was abolished (the Czechoslovak Choral Council, the Sokol and working-class choral bodies etc.). The Syndicate of Czechoslovak Composers (1946–9) was replaced by an ideological organization, the Czechoslovak Composers' Union (1949–70) with branches in Brno, Ostrava and later Plzeň, which had at its disposal the musical information media in Prague and Brno, the journal *Hudební rozhledy* (joined after 1969 by the Brno journal *Opus musicum*), the Czech Musical Fund (1953, to safeguard continuing musical creation) and later the publishing house Panton (for scores, books and gramophone recordings, from 1958). Along with the musical societies and their network the function of church music in the life of society was much reduced. A central music archive was established in the music department of the National Museum in Prague and the Moravian Museum in Brno from the libraries of the monasteries and church organizations and private archives. Museums devoted to the foremost composers were established (in Prague the Smetana and Dvořák Museums, in Brno the Janáček Archive of the Moravian Museum).

All music education came under state control. A new system of specialist schooling was created with primary schools (from 1960 the so-called Folk Schools of Art), secondary schools (from 1960 the music conservatories with centres in Brno, Ostrava and Plzeň), and universities (from 1946 the Academy of Musical Arts in Prague, and from 1947 the parallel Janáček Academy of Musical Arts in Brno). Music teaching was studied at university level at institutes with departments of music education (Prague, Brno, Ostrava, Olomouc, Plzeň, České Budějovice, Ústí nad Labem, Hradec Králové). The study of musicology was based at the arts faculties of the universities of Prague, Brno and Olomouc. The basic methodological approach in theory, musicology and education became the Marxist–Leninist philosophy, Pavlov's theory of the conditioned reflex and in particular Asaf'yev's theory of intonation, developing Kurth's concept: Nejedlý, Sychra and Jiránek were considered the foremost exponents. Czech musicology had its research basis in the Musicology Institute (1962–71), and, from 1972, in the Institute for the Theory and History of Art in the Czech Academy of Sciences; important periodicals are *Miscellanea musicologica* and *Hudební věda*.

While composers in the West were concerned with the Second Viennese School, in Czechoslovakia the development of music was determined by the aesthetic of socialist realism and distinguished by the principles of socialist content and popular form. The style was essentially late Romantic, emphasizing programmatic elements, the expression of new socialist ideals, the simplification of

musical language and the stylization of traditional folk materials. It consequently isolated itself from modernist tendencies and new developments in Western music. The function of music was seen as an ideological lever for the achievement of current political goals (the composition of mass songs, *častušky*, folk cantatas etc.). Most composers in Czechoslovakia went through this evolutionary stage (*c*1950–65): Dobiáš, Kapr, Jan Seidel and E.F. Burian. Those associated with the Composers Collective of JAMU, a young group at the Janáček Academy of Musical Arts in Brno (1951–4), composed in this spirit. At Prague Conservatory Hába's department of quarter-tone composition was disbanded once again in 1950. Jazz was excluded as a possible source of artistic inspiration, and formalistic tendencies were noted in the work of Czech composers living abroad (Martinů, Jirák, Husa).

By the beginning of the 1960s a number of distinct tendencies were noted. One group comprised composers who had never severed their connection with Czech tradition (e.g. Řídký and Horký). But the largest group consisted of those whose styles had been influenced by non-serial 20th-century composers (e.g. Eben, Kalabis, Pauer, Sommer, Hurník, Jirko, Kovaříček, Bárta, Dvořáček, Gregor, Matys). A third group consisted of composers who developed their style independently of the influence of socialist realism (O.F. Korte, Hanuš, Jaroch, Slavický, Doubrava); some of them leant towards experimental music and created conditions for its realization in Czechoslovakia (Burghauser, Rychlík, Vostřák, Kabeláč). Kabeláč also taught the youngest generation of Czech composers the techniques of electronic music and *musique concrète* (Klusák, Loudová, Jan Málek, Miroslav Hlaváč, Zdeněk Lukáš, Rudolf Růžička, Josef Slimáček etc.).

A movement towards re-establishing contacts for the development of Czech music with the international mainstream is evident from the first half of the 1960s, when Czech artists once again entered the international music forum. Their participation at international festivals of new music was significant, for example at Warsaw and the Darmstadt summer courses; in Prague an annual international jazz festival was established in 1964 as an adjunct to Prague Spring. Apart from the Novák Quartet the performers of such new music were young groups who also performed at ISCM festivals: in Brno, Musica Nova (1961) and Studio Autorů (1963); in Prague, Musica Viva Pragensis (1961), Chamber Harmony (1960), Sonatori di Praga (1964) and the QUaX Ensemble (1967). Of considerable importance was the founding and construction of the studios for electronic music and *musique concrète* at the Czechoslovak radio in Plzeň (1964), followed by the workshops at JAMU in Brno and at the film laboratories at Prague-Barrandov. Studios were begun at the conservatory in Ostrava (1966) and at the Czechoslovak radio in Prague (1968) but never finished.

Thanks to these foundations, Czech composers made a substantial contribution to the composition of experimental music. New creative groups were established: in Brno, Group A (1963; Josef Berg, Ištvan, Jan Novák, Piňos, Pololáník, Pavel Blatný, Kohoutek, Miloš Štědroň and Parsch) and in Prague, the Prague New Music Group (1965; Vostřák, Vladimír Šrámek, Komorous, Kopelent). Kučera worked in the artistic group Syntéza ('Synthesis'), Ladislav Simon in the Sonatori di Praga, Milan Báchorek was active as a composer of experimental music in Ostrava. In the mid-1960s several composers adopted serial technique. Czech composers of electronic music and *musique concrète* (e.g. Kučera, Lukáš) preferred French methods to the systematization of the German Cologne School; Komorous and Kotík used live electronic techniques in combination with aleatory music in the style of Cage, while Kabeláč and Rychlík used a synthesis of several techniques. Herzog, Lébl and Kohoutek are among the most significant writers on new theories; important periodicals include *Hudební rozhledy* and *Opus musicum*, with *Konfrontace* (1968–70) and the collection *Nové cesty hudby* ('New paths of music', 1964, 1970) being devoted to experimental music.

After the federation of Czechoslovakia into the Czech and Slovak Socialist Republics in 1968, the Czechoslovak Composers' Union was dissolved (1970); for Bohemia and Moravia, its functions were assumed by a new Union of Czech Composers and Concert Artists, with its headquarters in Prague and branches in Brno, Ostrava and Plzeň.

Although no major figures emerged in Czech opera, the 1970s and 80s saw a number of premières, including works by Kašlík and Jiří Pauer. In 1983 Prague's National Theatre reopened, after a six-year refurbishment, with a performance of Smetana's *Libuše*; next to it was constructed the New Stage (Nová Scéna), sometimes used for small-scale opera. After the pioneering efforts of the conductor Munclinger, the harpsichordist Růžičková and Venhoda, the founder of the Prague Madrigalists (1956), early music began to flourish, and annual courses of the Early Music Society of Czechoslovakia were held at Kroměříz and later Valtice. With the death of Nejedlý (1962), musicology gradually became less ideologically based and began to reflect a growing interest in a broader historical range of Czech music. Major projects undertaken in the 1970s and 80s included the publication of the complete correspondence of Dvořák, the complete works of Janáček and a series of catalogues of major Czech and Moravian historical music collections.

After the fall of communism at the end of 1989 and the establishment of an independent Czech Republic in 1992, the introduction of free-market economics had a marked effect on musical life. Many organizations, used to large government subsidies, have been forced to look for sponsorship and there has been a significant increase in the commercial exploitation of music, particularly in the proliferation of music festivals. The large state companies, notably Supraphon, have been broken up and parts have been sold to foreign concerns. Numerous small recording and publishing companies have emerged in an enterprising if volatile market. The National Theatre plays a significant, albeit somewhat diminished, role in the musical life of the nation, and with the change from the Smetana Theatre to the Prague State Opera in 1992 is now in competition with its former ancillary stage. Among composers, the only one to have developed a genuinely international profile with consistent performances abroad is Petr Eben. The fall of the communist regime also meant that a number of distinguished composers and performers returned to contribute to Czech musical life, including the composer Karel Husa, the pianist Rudolf Firkušný and the conductors Zdeněk Macal and Rafael Kubelík.

See also BRNO; ČESKÉ BUDĚJOVICE; KROMĚŘÍZ; LIBEREC; OLOMOUC; OPAVA; OSTRAVA; PLZEŇ; PRAGUE; TEPLICE; ÚSTÍ NAD LABEM.

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II. Traditional music

Traditional music of the Czech Republic falls broadly into two types: the instrumental music of the western areas and the vocal music of the eastern. In Bohemia and the adjoining part of Moravia, bordering on Germany and Austria, melodies have strong western European features; in Moravia and Silesia, bordering on Slovakia and Poland, melodies, harmonies and rhythms suggest

west Carpathian influences. These stylistic differences have arisen as a result of cultural and economic exchange during the 17th and 18th centuries. With the onset of the Counter-Reformation after the Thirty Years War, Bohemian traditional music was influenced by the Baroque and Classical musics of western Europe while the eastern regions of Moravia and Silesia, particularly the mountain regions, had almost no contact with the West.

1. Bohemia: (i) Early history and sources (ii) Vocal music (iii) Instrumental music. 2. Moravia and Silesia: (i) History and sources (ii) Vocal music (iii) Instrumental music (iv) Recent trends.

1. BOHEMIA.

(i) Early history and sources. Throughout its history, traditional music of Bohemia has interacted with and been influenced by other musical forms. When Christianity took hold in the 9th century, exisiting musics were influenced by religious music, as the 11th-century religious folksong, *Hospodine pomiluj ny*, illustrates.
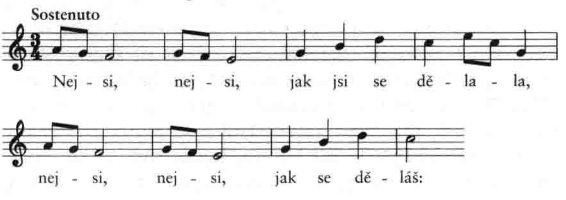
The earliest evidence of traditional melodies dates from the 14th century. The Czech reformation of the 15th century and, above all, the Hussite movement in Bohemia, resulted in a hitherto unparalleled cultivation of religious song. It also contributed to the rapprochement between village and town leading to the development of 16th-century song-types such as lyrical, political and students' humorous songs. The same melody was often used for more than one song text. From that time a three-part repetitive song form emerged with melodic features and structural characteristics that remained part of the traditional music repertory until the 20th century.

During the Counter-Reformation, traditional musicians played in churches and in Baroque ensembles for the aristocracy. An example of the way in which different musics interweaved is the institution of the *kantor*, a village school teacher responsible for the organization of musical activities. This individual played church music, looked after the choir, and played classical music for the aristocracy as well as traditional music at village dances.

The majority of traditional songs and dances collected in the 19th century consist of rural material, selected from a much wider repertory. Most of them had survived from the 18th century with melodic types frequently rooted in instrumental dance music. Only a few types are of earlier origin. Among these are the *koledy* (*see* KOLĘDA), ritual carols performed at Christmas, New Year and Easter. They are accompanied by rites to secure longevity and fertility, ceremonies which suggest a pre-Christian origin. Melodic features related to those of *koledy* may also be found in harvest and wedding songs. Collections of these songs are housed in the archives of the Institute of Ethnography and Folklore of the Academy of Sciences in Prague and Brno.

(ii) Vocal music. Bohemian traditional song has been influenced by instrumental music and characteristic features are chordal motifs together with the elongation of a single syllable over several beats (ex.1). It uses a declamatory vocal style and has links with dance, trumpet signals, military marches, Gregorian chant and other types of church singing. It has also been influenced by melodies and song texts of neighbouring ethnic groups as well as by secular composed music.

Ex.1 Bohemian dance-song (Erben, 1862–4)



(a) Song. Song melodies from Bohemia and west Moravia are dominated by the major triad. Modulation in the strict sense of the word is exceptional. Most songs are monophonic, though in some cases a second voice is added in 3rds or 6ths. The overall structure, mainly based on the repetition of identical phrases (either at the same pitch or in sequence) consists of 16 bars divided into four four-bar phrases; these can be further subdivided into two-bar sections. The opening of the second section of a melody, contrasting with the first, is usually a repetition of the third and fourth bars (occasionally also the seventh and eighth). In south Bohemia, close to the Moravian border, there also occur songs of 10, 12 and 14 bars.

The first half of the 19th century saw the development of the 'social song'. These were composed songs that expressed bourgeois tastes. Their texts were epic, patriotic and lyrical; melodies were based on traditional ones and they soon became part of the general song repertory in rural as well as in urban areas. The broadside ballad was an urban product with its printed text usually suggesting performance to the tune of a well-known song. Workers' songs emphasized social and political themes and drew on the traditions of both rural and urban musics. These songs gave rise to the 'songs of the people' which were intended to form the basis of the song repertory for the 'new society' of postwar Eastern Europe. Instead it was the *lidovka* that served this funtion. This sentimental, popular song form was accompanied by orchestras, eventually consisting mostly of brass instruments, and drew on the lyrics and melodies of traditional songs including broadside ballads. A well-known example of *lidovka* is Jaromír Vejvoda's 'Beer Barrel Polka'.

Camp-fire songs, *trampská písen*, became popular during the 1920s and 30s.
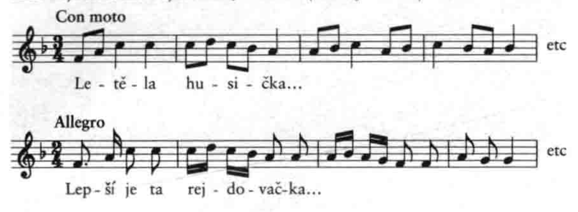
(b) Dance-songs. In the earliest manuscript collection of folksongs from Bohemia (1819–20), more than 80% are dance-songs or songs sung to dance.

Circle dances are accompanied by songs in triple time during which the 'held back' dance step emphasizes the first and third beats set against the syncopated rhythms of the melody. The influence of bagpipes is seen in the way that melodies slide down to the lowest attainable bagpipe tone and in the absence of the lower minor third, which is beyond the range of Czech bagpipes. During the 20th century, the circle dance became influenced by the music of brass bands, examples of which survive in south-west Bohemia. These dances are also related to the *umadum*, a German dance from west Bohemia, or the Serbian *reja*.

(c) Dances. By the end of the 18th century there were an increasing number of couple-dances. With the growing popularity of the polka, melodies in duple time became more common and this trend continued into the 20th century. The prototype of duple-time dance is the *obkročak* ('circular step'), in which dancers turn on the ball of each foot, this figure being interrupted by a short hop. Other dances derive from the *obkročak*, either by transforming the hop into an upwards leap (*vrták*, 'drill step') or by performing two leaps, *skočná* ('hopping step') or *třasák* ('trembling step').

Dances in triple time developed more independently as, for example, the *sousedská* (a quasi-ländler) and *do kolečka* (round-dance). Great popularity was achieved by the *rejdovák* and the *rejdovačka* ('romping' dances), generally performed in succession, the *rejdovak* in 3/4 at a moderate tempo and the *rejdovačka* in 2/4 time at a very lively pace (ex.2). This combination became so

Ex.2 *Rejdovák* and *Rejdovačka*, Bohemia (Erben, 1862–4)



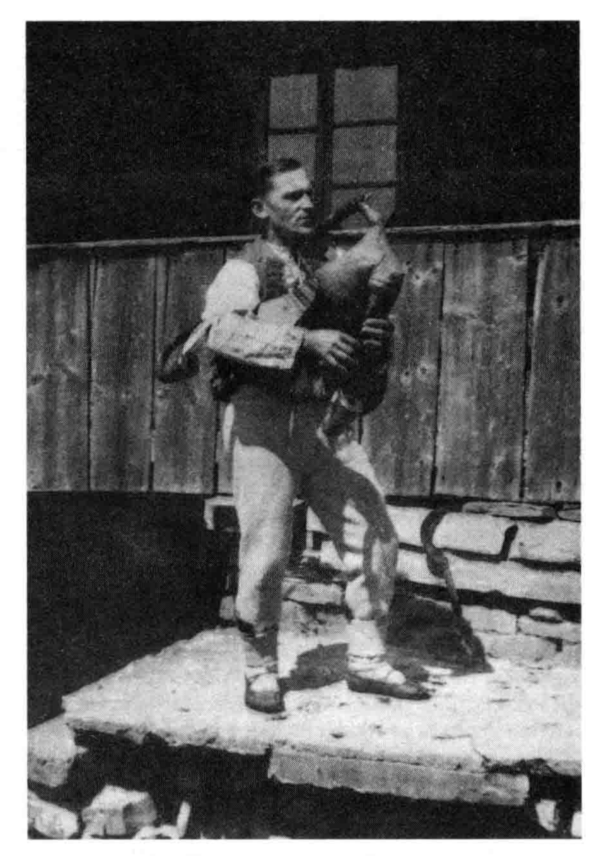
popular that it became the chief rival of the waltz and the galop.

Dances which mix metres by alternating duple-time and triple-time, the *mateník* ('muddling' dances), use steps from the *obkročak* or ländler. There are connections between Bavarian dances (especially *hochfalz*, *zweifachen*, *dreher-walzer*) and those performed by Germans in Bohemia. Both share the *furiant*, the text of which concerns an ostentatious small farmer, and which consists of sections of two-syllable metric feet in which the dancers' steps consistently follow the 3/4 metre of the melody. The ländler, a round dance for individual couples, with its slow 3/4 metre, strains consisting of eight bars and tendency towards arpeggio figures, shows the influence of traditional Alpine song. The Alpine *dudler* and *jodler* were transformed into the *jukačka* in the south-east Bohemian borderland. After 1830 the polka made its way into Europe from Bohemia, while Bohemia imported the waltz. Since then these two dances have formed the basis of the rural and urban dance and song repertory.

(iii) Instrumental music. Early Czech instruments include the wooden shepherds' pipe, the cow- or ox-horn used by night watchmen to signal the time, and the *mušle* or conch-shell trumpet, sounded in rituals to prevent rain. There were also transverse and end-blown flutes, less common in Bohemia than in Moravia, as well as panpipes and the elliptical ocarina.

The character of a melody is to a certain extent determined by the instruments on which it is played. The most widespread instrument is the *dudy* (bagpipe; fig.5), known in Bohemia since the 13th century. It was used to accompany singing, either solo or with other instruments. The tuning of the chanter originally expressed indigenous tuning patterns. When the Western tempered scale was adopted in the 17th and 18th centuries the pattern changed and the tonic stabilised around E. The smaller bagpipe with a tonic of *g′* or *a′* and the larger instrument with a double chanter were the most common. At the turn of the 20th century bagpipes with bellows came to Bohemia from Germany and France.

The *skřipsky*, a home-made fiddle which had three or, in its larger version, four strings, survived, together with the *skřipkařsky bas*, in Jihlava district, but disappeared during World War II. The short-necked violin is found in south and west Bohemia, and is adjusted for playing with clarinet and bagpipe by the '*capo tasto*' technique. The double bass began to be used relatively recently, probably during the 19th century. This expensive instrument was made by amateur instrument makers and usually had three strings. Professionally-made double basses were not used until the end of the 19th century. The basset was used until the 1930s. This small, three-string instrument reminiscent of the bass viol was fitted with a leather strap that enabled the player to stand or walk. Less common in traditional music was the sharp, strident string instrument *trumajt*. The *niněra*, a popular medieval instrument, was capable of producing more than one note simultaneously and sounded similar to the bagpipe. It disappeared after the Middle Ages experiencing only a temporary revival in the 18th century when it was played by travelling musicians and beggars. Reference is made in 1738 to the use of the dulcimer for wedding music and its popularity is also apparent from folksong texts. German-speaking inhabitants of Bohemian cities also favoured this box zither. During the first decades of the 19th century, it fell into disuse. It was revived after 1945.



5. *Dudy or gajdy (bagpipe)*

The most common instrumental combination was the bagpipe and violin, later complemented by clarinet as a 'small barn band'. This combination is still used in the Chod district of west Bohemia. Later, the double bass was added and some instruments were doubled up. A combination of strings, dulcimer, flugelhorn and transverse flute has been documented in Polabí at the beginning of the 20th century. In the second half of the 20th century, different combinations of traditional instruments were used by both amateur and professional ensembles. Brass bands, introduced in the first half of the 19th century, are still popular today. In addition to large professional and

semi-professional ensembles, there are smaller bands consisting of two flugelhorns, clarinet, tenor horn, baritone, accompanying trumpet in F, tuba and percussion. Their repertory is based on the *lidovka*, and on arrangements of folksongs, polkas and waltzes.

2. Moravia and Silesia. Moravia and Silesia are divided musically by the river Morava: musics performed west of the river share features with those in Bohemia; those living east of the river are closer to the musics of neighbouring Slovakia. Music of western Moravia has been influenced by the major and minor scale system of western European classical music. Melodies are largely in triple time and have regular rhythms. Eastern Moravian music tends to be independent of the western tonal system. Among the scale-types encountered are those that contain a tritone or minor 7th above the tonic. The relationship between text and melody is close and many melodic rhythmic structures derive from textual rhythms. Characteristic forms include 'long-songs' performed in a rubato style. The most common dances are 'spinning' dances or rotating-dances.

(i) History and sources. The earliest references to traditional musics come from 12th-century Church prohibitions against singing and joking on graves. Similar bans were issued in Moravia until 1674. Specific songs were recorded in the 15th and 16th centuries as incipits in hymn books or as secular melodies with religious texts. Longer fragments and entire songs are recorded elsewhere. The city of Brno magistrates' records from the 16th century, for example, document the text of a love song, while the Košetický Collection of the late 17th century includes a Valach brigand song. The arrival of Valach shepherds in the eastern region during the 16th and 17th centuries influenced local musics, as did Baroque and Classical styles through folk musicians who played at the homes of the aristocracy, mainly in western Moravia.

The earliest conscious attempt to survey the traditional musics of the Austrian monarchy regions was carried out in 1819 and recorded not only rural traditions but also composed items and musics that were fashionable in urban areas. Later collections, dating from the 19th century onwards, focussed on song repertories from rural areas. These were carried out both by individual collectors, for example František Sušil, and institutions, such as Das Volkslied in Österreich headed in Moravia by Leoš Janáček. Much of the material collected is held by the Institute of Ethnology of the Czech Academy of Sciences in Brno. This collection comprises over 70,000 song transcriptions, cylinder recordings from 1909–12, later audio recordings and performances on video. Many theoretical studies were published in the periodical *Národopisné aktuality* (later renamed the *Národopisná revue*).

(ii) Vocal music. Performers divide vocal music into songs that accompany dance and those that do not. Songs are predominantly monophonic, but duets performed in parallel 3rds and 6ths are common in southern and eastern Moravia. Features of older songs include: a small ambitus and the repetition of melodic and rhythmic motifs.

Moravian and Silesian songs are characteristically arranged in stanzas and have regular rhyming patterns. The greatest part of the repertory consists of love songs; this theme also crosses over into other genres such as military songs, wedding songs and ballads. Songs that were traditionally performed outside include: children's pastoralist songs or yodels (*halekačky* or *hojakačky*); pastoralists' songs from the Beskydy mountains (*salašnické*); harvest songs sung by both men and women (*kosecké*, *žatevní*); and women's hay-making songs from eastern Moravia (*trávnice*).

Epics, which have lyrical elements, include legends and ballads depicting family and social life. Brigand songs found in eastern Moravia suggest links with the musics of the Carpathians. Many of the numerous military and conscription songs date back to the start of obligatory military service in the 18th century. Some of the military songs refer to famous battles and Turkish conquests. The more descriptive reporting of events was left to broadsheet ballads and street songs gave information on current social and political events. Ritual songs included *koledy*, post-harvest songs, feast and wedding songs and, from eastern Moravia, rare instances of funeral laments.

The spinning-dances of eastern and north-eastern Moravia are accompanied by a number of different songs. In Moravian Slovakia, these dances include *vrtěná* ('drilling dance'), *danaj*, *skočná* ('skipping dance'), *sedlcká* or *sedlácká* ('farmer's dance'), *starosvětská* ('old world dance'), and *hrozenská* ('dance of Hrozenkov'); in Valachia *gúlaná* or *točená* ('round-dance') and *valaský* (Valach dance); and in Silesia *ověnžok* ('garland dance') or *taněc* ('dance'). Polonaise-like walking-dances form an important part of the repertory. They have a characteristic three-beat rhythm and are known as *zavádka* ('ushering'), *cófavá* ('stepping-back dance') or *starodávný* ('old time dance'). Solo 'leaping' dances (*verbuňk*, *odzemek* or *skok*) are performed by men.

Dance-songs have fixed forms and metres. In eastern and southern Moravia, many dance-songs are performed in a 'drawn-out' manner with rhythmic variations. In general, the 'drawn-out' songs are determined by the physical movements of the dancers, for example 'walking songs' (*chod'ácké*) are performed at a walking pace and 'harvest songs' (*kosecké*) match the rhythms of working. However, they are also influenced by contexts, such as performing in the open air, and by the role of the lead singer.

(iii) Instrumental music. Early iconography depicts a pipe and small drum, and, from the 13th century onwards, the bagpipe (*gajdy*; fig.6), which was widely used for both solo performances and in ensembles. Pipes and signal



6. Bagpipe band from Hrčava, Silesia



7. *String band from Velká nad Veličkou, East Moravia*

horns were played unaccompanied by pastoralists. Other traditional instruments include the fiddle, the double bass and the dulcimer.

The *gajdoš* or fiddle and bagpipe duo, in which the fiddler played the melody and the bagpiper provided richly decorated ornamentation, was found until the 1950s around the Silesian town of Těšín, an area influenced by Slovak and Polish mountain bagpipe music. The bagpipe died out in western and central Moravia in the mid-19th century and in eastern Moravia survived until the end of the century. It was mostly replaced by dulcimer and different variations of string bands of the first fiddle, a small double bass (initially with three strings) and a second fiddle, which enabled the progress of a more lively harmonic thinking. These instruments produced rhythmic tension by accenting the second and fourth quavers of each bar while the first fiddle decorated the vocal melody. When string bands consisted of first and second fiddles, double bass and, from the 18th century, clarinet, the first fiddle played a richly ornamented melody, the clarinet played a second melodic line and the second fiddle and bass provided a harmonic accompaniment. When accompanying spinning-dances in 2/4 time, the second fiddle and bass used the *duvaj* or 'double stroke' technique, that is, smooth bow strokes emphasizing light, even beats. Accompanying parts consisted of melodic lines frequently based on parallel 3rds, 4ths and 5ths.

The dulcimer was either placed on a table or hung from the player's neck. In Moravia it became so popular that it came to be included with string instruments and clarinet in ensembles. In some regions of southern Moravia, the instrument was still used in traditional contexts until the 1930s when the large Hungarian dulcimer or cymbalom was introduced into Moravia by Slovaks and became popular in organized folklore ensembles.

In the second half of the 19th century traditional bands began to play the 'Streich', in which string instruments were completed by wind or brass instruments. In some regions, such as Moravian Slovakia and Silesia, wind bands, usually consisting of two clarinets, bugle, bass bugle, two trumpets and helicon, replaced dulcimer bands. Wind bands flourished in the mid-19th century when musicians returned from military service where they had played in military bands. In the Haná region wind bands were considered to represent national traditional music from the mid-19th century. These bands had a double effect: their technical limitations led to simplifications in both the melodies and harmonies of traditional melodies, but their widespread popularity in some regions enabled the continuing survival of traditional forms.

A tradition of *skřipkařská* or 'fiddlers' bands' was documented only in Velký Beranov near Jihlava until the 1950s and was formerly also performed in German-speaking areas. The players used home-made instruments, which resembled medieval fiddles in shape. The Beranov band comprised two small fiddles, a big fiddle and a bass fiddle.

The fiddle tradition has been perpetuated by professional and amateur string bands. Other bands, comprising from three to six musicians, performed at celebrations such as weddings. They used a variety of instruments, for instance the fiddle, accordion, double bass and percussion instruments, including the *ozembouch* ('hit the ground'), which consists of a staff surmounted by a bow hung with various kinds of rattles.

(iv) Recent trends. As in the past, the current repertory is not homogeneous but comprises both traditional and 'folkloric' items. Song styles have been influenced by many different genres including music-hall songs, popular hits, operetta and film music. These genres influenced the musics of western and central Moravia more rapidly than eastern Moravia, where more of the traditional repertory has been retained, supplemented by composed items in traditional style.

The present repertory consists of traditional Moravian and Slovak songs, songs arranged and performed by folklore ensembles and brass bands, songs composed in 'folk' style (such as those by Fanoš Mikulecký), urban music and *trampské písně* (camp-fire songs). Vocal ensembles are formed by different local, professional and interest groups, with popular folksongs or *lidovky* comprising a major part of the repertory. Since the 1970s the professional arrangements of the Brno-based ensemble Moravanka, which focus on the songs of Moravian Slovakia and western Slovakia, have been popular with local people of all ages and even beyond the region's borders.

Trampské písně, with guitar accompaniment (the most popular instrument also for accompanying popular songs and folksongs), are mostly composed songs with lyrics inspired by the American West, and music – in minor keys and sentimental in feel – influenced by postwar Czech popular musics such as jazz, cabaret, operetta and brass bands. Originating in the 1920s, they have been transmitted orally and are the antecedents of contemporary urban folk and country musics.

Young people prefer music transmitted by the mass media, including modern dance music and urban folk music. Since 1989, because of a lack of standardized music syllabuses in schools, music teaching has been influenced by local music traditions. Repertories vary also according to age group and changing fashions. For instance, the folksongs popularized by Moravanka in the 1970s had been replaced by the 1990s by urban folksongs such as those composed by the Nedvěd brothers.

At the end of the 20th century traditional music, songs and dances were performed only in a few small regions of southern and eastern Moravia. Contexts of performance for folkloric ensembles include folklore festivals, such as Strážnice (founded in 1949), Rožhoštěm (1969), Velká and Veličkou (1959), and Dolní Lomná (1969).

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J. Poláček: *Lidové písně z Hané* [Folksongs from the Haná region], i (Brno, 1966); ii (Kroměříž, 1975)
J. Pajer: *Marie Procházková (1886–1986): zpěvačka ze Strážnice* [Marie Procházková: the singer from Strážnice] (Prague, 1986)
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K. Vetterl: *Guberniální sbírka písní a instrumentální hudby z Moravy a Slezska z roku 1819* [Government collection of songs and instrumental music from Moravia and Silesia from 1819] (Strážnice, 1994)

C: RECORDINGS

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Dalekonosné husle: muzika Jožky Kubíka a zpěváci z Horňácka [Jožka Kubík's band and singers from the Horňácko region], Český rozhlas, Brno (1998)

JOHN CLAPHAM/JAN SMACZNY (I, 1), OLDŘICH PUKL/JAN SMACZNY (I, 2–3), L. TYLLNER (with KAREL VETTERL) (II, 1), MARTA TONCROVÁ (with OSKÁR ELSCHEK) (II, 2)

Czeczott [Czeczot; Danilewicz-Czeczot], **Witold** (*b* Boracin, nr Nowogródek, 20 Dec 1846; *d* Pińsk, 24 Jan 1929). Polish composer and pianist. He studied with Żeliński at the Music Institute in Warsaw, and with Liszt in Weimar, concluding his studies at the Brussels Conservatory. In 1869 he also completed a law course at St Petersburg University, and studied further in Heidelberg; there he gained his doctorate in 1871.

In 1878 Czeczott entered a seminary in Warsaw, becoming a priest after three years. In 1883 he was made professor at the theological seminary in St Petersburg. From then he worked mainly as a priest, as well as publishing many articles and theological and literary

works. His activity as a musician was incidental, belonging to the early period of his life. In his youth, Czeczott often gave concerts as a pianist, and also composed chamber works, piano music and songs, some of which are in print. His compositions include a string quartet, variations, polonaises for piano, a Suite op.3 for piano and songs for voice and piano.

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ZOFIA CHECHLIŃSKA

Czegert, Josef. *See* SEGER, JOSEF.

Czekanowska(-Kuklińska), Anna (*b* Lwów, 25 June 1929). Polish ethnomusicologist. She studied musicology with Adolf Chybiński and statistical methods with Jan Czekanowski at the University of Poznań (1947–52). She also studied theory of music and methodology under Józef Chomiński at Warsaw University. In 1958 she took the doctorate at Warsaw University with a dissertation on the songs of the Biłgoraj region, and in 1968 she completed the *Habilitation* at the same university with a dissertation on Slavonic folksong. Since 1969 she has been reader and head of the ethnomusicological department at Warsaw University, where she was appointed director of the Institute of Musicology in 1975, professor in 1976 and full professor in 1986, and since 1972 she has been head of the working group on the ethnogenesis of the Slavonic people at the Polish Academy of Sciences. She has been a visiting lecturer in ethnomusicology at the universities of Seattle (1963), Pittsburgh (1980), Mainz (1983–4), and Durham (1995). Her main research interests are Slavonic music, its origin and development, and a comparative approach to the methodology of contemporary ethnomusicology. She has also undertaken studies of the music of central Asia.

WRITINGS

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ZYGMUNT M. SZWEYKOWSKI

Czernohorsky, Bohuslav Matěj. *See* ČERNOHORSKÝ, BOHUSLAV MATĚJ.

Czernowin, Chaya (*b* Haifa, 7 Dec 1957). Israeli composer, active in the USA. She studied at the Rubin Academy of Music, Tel-Aviv University (BA 1982) with Abel Ehrlich, Sadai and others, in Berlin with Schnebel (1983), at Bard College (MFA 1987), where her teachers included Eli

Yarden, and at the University of California at San Diego (PhD 1993) with Roger Reynolds, Ferneyhough and others. She has taught at the Darmstadt summer courses (1990–98), where she received the Kranichstein prize (1992), and at the University of California, San Diego (from 1997). Her other honours include an Asahi Shimbun Fellowship for a year residency in Tokyo (1993–4), a year residency at the Akademie Schloss Solitude in Stuttgart (1996), a Heinrich Strobel Stiftung Fellowship (1997–9) and a commission for Ensemble Intercomtemporain employing IRCAM technology (1998).

Most of Czernowin's vocal works set Hebrew texts and many of her instrumental works bear Hebrew titles. Stylistically, she stands at 'an impossible crossroads' between Ferneyhough and Scelsi, influenced by gagaku music and free improvisation. In her compositions she strives to reach an inner, unattainable world through what she has described as 'truthful, unidealized, unrefined musical experiences, not descriptions'. Her early style, epitomized in *Dam sheon hachol* (The hourglass bleeds still, 1992) and *Amber* (1993) celebrates continuity through change. Elongated, dense clusters alter their tonal configuration through slow metamorphic processes, while occasional brief, sharp sounds emphasize omnipresent delicate tints. Later works, such as *Die Kreuzung* (1995), the String Quartet (1995) and *Afatsim* (1996), question earlier continuities through intentionally disfigured, non-linear forms and textures.

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(*selective list*)

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RONIT SETER

Czerny, Carl (*b* Vienna, 21 Feb 1791; *d* Vienna, 15 July 1857). Austrian piano teacher, composer, pianist, theorist and historian. As the pre-eminent pupil of Beethoven and the teacher of many important pupils, including Liszt, Czerny was a central figure in the transmission of Beethoven's legacy. Many of his technical exercises remain an essential part of nearly every pianist's training, but most of his compositions – in nearly every genre, sacred and secular, with opus numbers totalling 861, and an even greater number of works published without opus – are largely forgotten. A large number of theoretical works are of great importance for the insight they offer into contemporary musical genres and performance practice.

The primary source of information about Czerny is his autobiographical sketch entitled *Erinnerungen aus meinem Leben* (1842). In it, he describes his paternal grandfather as a good amateur violinist, employed as a city official in Nimburg (Nymburk), near Prague. Czerny's father, Wenzel, a pianist, organist, oboist and singer, was born there in 1750, and received his education and a good musical training in a Benedictine monastery near Prague. After marriage, Wenzel settled in Vienna in 1786, where he earned a meagre existence as a music teacher and piano repairman. Czerny, an only child, was born in Vienna in the year of Mozart's death. He and his parents resided together until his mother's death in 1827, and his father's in 1832. He never married, and lived alone for the remainder of his life.

Czerny describes his childhood as 'under my parents' constant supervision... carefully isolated from other children'. He began to study the piano with his father at an early age, and by ten was 'able to play cleanly and fluently nearly everything of Mozart [and] Clementi'. His first efforts at composition began around the age of seven. In 1799, he began to study Beethoven's compositions, coached by Wenzel Krumpholz, a violinist in the Court Opera orchestra, who introduced him to Beethoven when he was ten. Czerny played for him the opening movement of Mozart's C major Piano Concerto, K503, the 'Pathétique' Sonata, and the accompaniment to *Adelaide*, which his father sang. Beethoven indicated that he wanted to teach Czerny several times a week, and told his father to procure C.P.E. Bach's *Versuch*. Czerny describes the lessons as consisting of scales and technique at first, then progressing through the *Versuch*, with the stress on legato technique throughout. The lessons stopped around 1802, because Beethoven needed to concentrate for longer periods of time on composition, and because Czerny's father was unable to sacrifice his own lessons in order to take his son to Beethoven. Czerny nevertheless remained on close terms with the composer, who asked him to proofread all his newly published works, and entrusted him with the piano reduction of the score of *Fidelio* in 1805.

In 1800, Czerny made his public début in the Vienna Augarten hall, performing Mozart's C minor Concerto K491. He was renowned for his interpretation of Beethoven's work, performing the First Concerto in C major in 1806, and the 'Emperor' in 1812. Beginning in 1816 he gave weekly programmes at his home devoted exclusively to Beethoven's piano music, many of which were attended by the composer. Apparently he could perform all of Beethoven's piano music from memory. Although his playing was praised by many critics ('uncommonly fiery', according to Schilling), he did not pursue a career as a performer. He made arrangements for a concert tour in 1805, for which Beethoven wrote a glowing testimonial, but although he describes himself at this time as quite proficient as a pianist, sight-reader and improviser, he concedes that 'my playing lacked the type of brilliant, calculated charlantry that is usually part of a travelling virtuoso's essential equipment'. For these reasons, in addition to political instability and the modest income of his family, he chose to cancel the tour. He also apparently decided at this point never to undertake the life of a travelling virtuoso, a path that would have made him more widely known as a performer. Instead, he decided to concentrate on teaching and composition.

He spent a good deal of time with Clementi when the latter was in Vienna in 1810, becoming familiar with his method of teaching, which Czerny greatly admired and incorporated into his own pedagogy (His op.822 is entitled the *Nouveau Gradus ad Parnassum*). In his early teens Czerny began to teach some of his father's students. By the age of 15, he was commanding a good price for his lessons, and had many pupils. In 1815, Beethoven asked him to teach his nephew, Carl. As his reputation continued to grow, he was able to command a lucrative fee, and for

the next 21 years he claims to have given 12 lessons a day, 8 a.m. to 8 p.m., until he gave up teaching entirely in 1836. In 1821, the nine-year-old Liszt began a two-year period of study with Czerny. The teacher noted that 'never before had I had so eager, talented, or industrious a student', but lamented that Liszt had begun his performing career too early, without proper training in composition. Czerny also taught Döhler, Kullak, Alfred Jaëll, Thalberg, Heller, Ninette von Bellevile-Oury and Blahetka.

Around 1802, Czerny began to copy out many J.S. Bach fugues, Scarlatti sonatas and other works by 'ancient' composers. He describes learning orchestration by copying the parts from the first two Beethoven symphonies, and several Haydn and Mozart symphonies as well. He published his first composition in 1806 at the age of 15: a set of 20 Variations concertantes for piano and violin op.1 on a theme by Krumpholz. Until he gave up teaching, composition occupied 'every free moment I had', usually the evenings. The popularity of his first ten opus numbers issued in 1818–19, and of his arrangements of works by other composers, made publishers eager to print anything he would submit, and he earned a substantial amount from his compositions.

The quantity and diversity of Czerny's compositional output is staggering . He divided his works into four categories: 1) studies and exercises; 2) easy pieces for students; 3) brilliant pieces for concerts; and 4) serious music. As Kuerti (1995, p.7) notes, it is interesting and revealing that he did not regard the 'brilliant pieces for concerts' as 'serious music'. The compositions for piano illustrate the explosion in the number of works published for the instrument at a critical time in its development. In addition to approximately 100 technical studies, Czerny published piano sonatas, sonatinas and hundreds of shorter works, many of which were arranged for piano, four to eight hands. He also published a plethora of works



Carl Czerny: lithograph by S. Parmenter

based on national anthems, folksongs, and other well-known songs. Works for other instruments and genres include much symphonic and chamber music, as well as sacred choral music. Mandyczewski's tabulation of the works remaining in manuscript in the Vienna Gesellschaft der Musikfreunde includes over 300 sacred works. Czerny published approximately 300 arrangements without opus numbers. These works are based on themes from approximately 100 different operas and ballets, plus symphonies, overtures and oratorios by such composers as Auber, Beethoven, Bellini, Cherubini, Donizetti, Halévy, Handel, Haydn, Hérold, Mendelssohn, Mercadante, Meyerbeer, Mozart, Rossini, Spohr, Verdi, Wagner and Weber.

The predominant view of Czerny at the end of the 20th century – of the pedagogue churning out a seemingly endless stream of uninspired works – is that propagated by Robert Schumann in his reviews of many Czerny compositions in the *Neue Zeitschrift für Musik* ('it would be hard to discover a greater bankruptcy in imagination than Czerny has proved', review of *The Four Seasons*, 4 brillant fantasias op.434). However, Schumann's rather cavalier dismissal of Czerny was not uniformly shared. During his sojourn in Vienna (1829), Chopin was a frequent visitor at Czerny's home, and a good deal of correspondence between the two survives. One of Liszt's letters from Paris to his teacher in Vienna (26 August 1830) describes his performances of Czerny's Piano Sonata no.1 in A♭ major op.7, and the work's enthusiastic reception. He urged Czerny to join him in Paris. Liszt's high regard is again seen in his inclusion of Czerny as one of the contributors to his *Hexaméron*, the Grand Variations on the March from Bellini's *I puritani*, arranged by Liszt, and including variations by Chopin, Czerny, Herz, Liszt, Pixis and Thalberg, composed in 1837. Perhaps even more striking and challenging is Kriehuber's famous portrait (1846), which depicts, assembled around Liszt at the piano (in addition to a self portrait of the painter), Berlioz, Czerny and the violinist Heinrich Ernst, who was regarded as one of the greatest virtuosos of the 19th century. All are lost in the Romantic reverie evoked by Liszt's performance. Perhaps this symbolizes Beethoven's spirit as transmitted by Czerny to Liszt, Berlioz and Ernst.

Czerny's complete schools and treatises combine sound pedagogy with remarkable revelations about contemporary performing practices, and present a detailed picture of the musical culture of the day. He assigned prominent opus numbers to his four most ambitious instructional works. In the *Fantasie-Schule*, opp.200 and 300, he uses stylized models and what he terms a 'systematic' approach to improvising preludes, modulations, cadenzas, fermatas, fantasies, potpourris, variations, strict and fugal styles and capriccios. His *Schule des Fugenspiels*, op.400, comprising 12 pairs of preludes and fugues, is intended as a study in multi-voiced playing for pianists. His most substantial work, the *Pianoforte-Schule*, op.500, covers an extraordinary range of topics, including improvisation, transposition, score reading, concert decorum and piano maintenance. The fourth volume (added in 1846) includes advice on the performance of new works by Chopin, Liszt and other notable composers of the day, as well as on Bach and Handel, and Czerny also draws on his reminiscences of Beethoven's playing and teaching. In his last major treatise, the *Schule der praktischen Tonsetzkunst*, op.600, he returns to the models of form and descriptions of style first expounded in his op.200, but

here uses them for the instruction of composers (for further discussion of op.600 *see* ANALYSIS, §II, 3).

Czerny's works reveal, in addition to the familiar pedagogue and virtuoso, an artist of taste, passion, sensitivity, drama, lyricism and solitude. Douglas Townsend sees in the four-hand sonata in C minor op.10 (*Sonata sentimentale*) a fine example of the composers who straddled the classical tradition and early romanticism. Kuerti (1995, p.491) has described the Third Sonata in F minor op.57 as 'outstandingly original'; because it is in the same key and carries the same opus as Beethoven's 'Appassionata', Kuerti suggests that Czerny may have been challenging his former master to a duel in the work. Townsend describes the Concerto in C major for piano four hands and orchestra, op.153 as 'an interesting example of the late classical piano concerto combined with the emerging bravura piano technique of the mid-nineteenth century'. Certain of the exercises stand as fine compositions in their own right, such as some of the character pieces found in the *Left Hand Etudes*, op.718, and the *Art of Finger Dexterity*, op.740.

Czerny's will (published in *Dwight's Journal of Music*, 15 August 1857) details the sizable fortune he had amassed from his published works and wealthy pupils. He left his considerable library to the Gesellschaft der Musikfreunde.

WORKS

(*selective list*)

MSS in A-Wgm

for a listing by opus number see PazdírekH

PIANO SOLO

Edition: *[32] sonates pour le piano* (Bonn, 1856–60)

Sonatas: no.1, A♭, op.7; no.2, a, op.13; no.3, f, op.57; no.4, G, op.65; no.5, E, op.76; no.6, d, op.124; no.7, e, op.143; no.8, E♭, op.144; no.9, b, op.145; no.10, B♭, op.268; no.11, D♭, op.730; 1 unpubd; 2 other unpubd sonatas, mentioned in Mandyczewski; 'Sonate à la Scarlatti', 1 movt, op.788

28 sonatinas: 2 as op.49; 3 as op.104, vn, vc ad lib; 3 in op.158; 6 as op.163; op.167; 3 as op.349a; 6 as op.410; 4 as op.439

Numerous variations, potpourris, dances and character pieces

OTHER INSTRUMENTAL

Orch: 6 syms., c, op.780; D, op.781; C, d, E♭, B, unpubd; 1 other unpubd sym., mentioned in Mandyczewski; 6 ovs., unpubd; 6 pf concs., F, op.28, C, pf 4 hands, op.153, a, op.214, 3 unpubd, mentioned in Mandyczewski; 2 pf concertinos, C, op.78, C, op.210; 3 cadenzas to Beethoven's C major Pf Conc., op.315

Chbr: 8 pf trios, E♭, vn, vc/hn, pf, op.105, A, op.166, E, op.173, C, A, op.211, a, op.289, 2 unpubd; 1 str trio, unpubd, mentioned in Mandyczewski; 7 pf qts, c, op.148, F, G, op.224, C, E♭, F, op.262, 1 unpubd; Qt, C, for 4 pf or for pf, pf 4 hands, orch/str qt, op.230; Qt, 4 pf, op.816; 5 str qts, mentioned in Mandyczewski

For vn, pf: 3 sonatas, b, op.686, 2 unpubd; 5 sonatinas, 2 as op.51, 3 as op.390

For pf 4 hands: 6 sonatas, op.10, C, op.119, G, op.120, F, op.121, f, op.178, B♭, op.331; 8 sonatinas, 2 as op.50, 3 as op.156, 3 as op.158

Miscellaneous: hundreds of pieces and arrangements, for pf 2–8 hands, 2 pf, pf and chbr ens, incl. variation sets, potpourris, rondos, caprices, divertimentos, impromptus, fantasias, souvenirs, toccatas, romances, polonaises, waltzes, marches

SACRED CHORAL

Grads and offs: Grad pastorale, op.154; Off pastorale, op.156; 6 Grad, op.318; Grad, op.666; Salve Regina, off, op.726; Off, op.737; Off, op.757; Off, op.760; Off, op.812; Salvos fac nos Domine, grad, without op. no.; 106 unpubd grad and offs

Other sacred: Ave maris stella, hymn, op.743; De profundis, ps, op.784; Pange lingua, hymn, 6 settings, op.799; 11 masses, 2 TeD, cants., unpubd; other unpubd sacred works, mentioned in Mandyczewski

EXERCISES AND STUDIES

for pf 2 hands unless otherwise stated

100 Exercises in Progressive Order, op.139; Grand Exercise on the Shake, op.151; Grand Exercise in All the Keys, Major and Minor, op.152, 48 études en forme de préludes et cadences, op.161; 40 études célèbres de la vélocité, 2 pf, op.229b; 50 Duet Studies, op.239; Grand exercice de la gamme chromatique, op.244; Grand exercice des gammes en tièrces et des passages doubles, op.245; 101 Progressive Exercises, op.261; 10 exercises, for beginners, op.277; School of Velocity, op.299

School of Legato and Staccato, op.335; 24 esercizi, op.336; 40 Daily Studies, op.337; The School of Embellishments, Turns and Shakes, op.355; First Lessons for Beginners, op.359; School of Virtuosity, op.365; Grand Exercise in Thirds, in All the 24 Keys, op.380; Etudes préparatoires et progressives, op.338; 10 Grand Studies for the Improvement of the Left Hand, op.399; 50 études spéciales, op.409; 60 Exercises for Beginners, op.420; Etudes progressives et préparatoires, op.433

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STEPHAN LINDEMAN (with GEORGE BARTH)

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Czerný, Joseph. Austrian music publisher; the firm of CAPPI bore his name from 11 April 1828 to 7 May 1831.

Czerwiński, Wilhelm (*b* Lwów, 1837; *d* Lwów, 13 Feb 1893). Polish composer, teacher and pianist. He received his musical education in Vienna, where he studied composition with Fischhof, Sechter, Hellmesberger the elder and Nottebohm. He studied the piano with Mikuli in Lwów, with Liszt in Weimar and with Jaëll in Paris. From 1857 he appeared as a pianist in Germany, Switzerland and the south of Poland, without much success. He then settled in Lwów and devoted himself to composing and teaching, eventually establishing a school of music; he also became conductor of a choral society. Czerwiński's compositions include a symphony, a piano concerto, a cello sonata, songs without words, nocturnes, mazurkas and polonaises for piano, an opera, an operetta, a cantata and numerous songs. During his life, only his piano music achieved much popularity, mainly in Vienna, where some of it was published. His song *Marsz sokołów* ('March of the Falcons') was also widely known in Poland. The remaining works, technically defective and rarely performed even in his lifetime, are now completely forgotten.

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ZOFIA CHECHLIŃSKA

Cziak, Benedikt. *See* SCHACK, BENEDIKT.

Czibulka, Alphons (*b* Szepesváralllya [now Spišská Nová Ves, Slovakia], 14 May 1842; *d* Vienna, 27 Oct 1894). Hungarian composer. At the age of 15 he was performing as a pianist in Russia; then he became a music teacher, and later a conductor in Wiener Neustadt (1864–5), Innsbruck, Trieste, and at the Carltheater in Vienna. He then entered military service, becoming bandmaster of several Austro-Hungarian infantry regiments. During the 1880s and early 90s he conducted 'Monster Concerts' in the Prater in Vienna, and he composed much successful dance and salon music, and several operettas, of which the first, *Pfingsten in Florenz* (1884), was the most successful. Around 1889–90 he arranged dances on themes from *The Yeomen of the Guard* and *The Gondoliers* (for Bosworth & Co.), at the time when these works were being performed in Germany.

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(*selective list*)

OPERETTAS

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DANCES, MARCHES, SALON MUSIC

Over 300 works incl. Ballszenen, op.258, waltz; Waldesflüstern, op.275; Stephanie-Gavotte, op.312; Sérénade italienne, op.330; Gavotte de la Princesse, op.334; Waltz/Polka française (The Yeomen of the Guard), opp.354–5, *c*1889; Liebestraum nach dem Balle, op.356, intermezzo, *c*1890; Myosotis, op.358, waltz, 1890; Waltz/Auf der Piazetta/Casilda Gavotte (The Gondoliers), opp.359–61, 1890; Wintermärchen, op.366, waltz; Österreichische Militär-Revue, op.377, march; An dich!, op.390, waltz-serenade

ANDREW LAMB

Cziffra, György [Georges] (*b* Budapest, 5 Nov 1921; *d* Paris, 17 Jan 1994). French pianist of Hungarian birth. Born in dire poverty, he earned money as a child for his family by improvising on popular melodies at a local circus. In 1930 he took up serious study with Dohnányi at the Liszt Academy in Budapest, and between 1933 and 1941 he gave numerous successful concerts in Scandinavia, the Netherlands and Hungary. Conscription into the army led to his capture as a prisoner-of-war; and in 1950 he was again imprisoned, this time for his political beliefs. In 1956 he escaped with his wife and son to Vienna,

where his début recital the same year caused a furore. Further concerts in Paris and London confirmed his extraordinary virtuoso status, and in such works as Balakirev's *Islamey* and Liszt's Transcendental Studies and Spanish Rhapsody he found an ideal outlet for his scorching bravura. Of his many recordings, those of Liszt are exceptional, while a recital of his own paraphrases – brilliantly vulgar confections – is spun off with dazzling panache. Cziffra's response to the critical backlash he suffered from the more sober-minded members of his audiences was unforgiving; and in his memoirs, *Des canons et des fleurs* (Paris, 1977), a hallucinatory journey through privation, acclaim, hostility and personal tragedy, he saw his critics as capable of little beyond a 'piranha-like erudition'. In 1966 he founded the Festival de la Chaise-Dieu, in the Auvergne, and in 1969 inaugurated the piano competition in Versailles that bears his name.

BRYCE MORRISON

Czyż, Henryk (Modest) (*b* Grudziądz, 16 June 1923). Polish conductor and composer. He took up his first conducting post (1948, with the Bydgoszcz PO) while still studying philosophy at Toruń University. He subsequently went to the Poznań Conservatory to study conducting with Bierdiajew and composition with Szeligowski. He was conductor and artistic director of the Łódź PO (from 1957), the Warsaw Opera (from 1960), where he conducted the Polish stage première of *The Rite of Spring*, and the Kraków PO (from 1964); from 1969 to 1972 he was Generalmusikdirektor in Düsseldorf. Engagements throughout Europe included appearances with the Berlin PO and Leningrad PO. In 1966 he conducted the world première of Penderecki's *St Luke Passion*. He became a professor at the Warsaw Academy of Music in 1980.

His compositional output is relatively small, though it includes three stage works of great panache and melancholic comedy. His use of popular dance idioms, jazz and blues often gives his music a surreal flavour, a quality also reflected in his essays and memoirs, among them *Jak z nut* ('Effortlessly'; Warsaw, 1993) and *Nie wczesne żarty* ('Delayed Jokes'; Warsaw, 1995).

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Other: Ww Qt, fl, ob, cl, bn, 1949; Etiuda, orch, 1950; Wariacje na temat polski [Sym. Variations on a Polish Theme], orch, 1950; Divertimento, orch, 1951, rev. 1977; Pieśń o planie [Song about the Plan] (mass song, K. Nowacki), 1951; Jazz Etude, qt, 1982; film scores incl. Celuloza [Cellulose] (J. Kawalerowicz), Ewa chcę spać [Ewa Wants to Sleep] (T. Chmielewski), Rancho Texas (W. Berestowski)

ADRIAN THOMAS

D

D. *See* PITCH NOMENCLATURE.

Dabadie, Henri-Bernard (*b* Pau, 19 Jan 1797; *d* Paris, May 1853). French baritone. He studied at the Paris Conservatoire and made his début in 1819 at the Opéra as Cinna in Spontini's *La vestale*. During the 16 years he sang at the Opéra, he created several roles in operas by Rossini: Pharaoh in *Moïse et Pharaon* (1827), Raimbaud in *Le comte Ory* (1828) and William Tell (1829). He sang Pietro in the first performance of Auber's *La muette de Portici* (1828). Having created Belcore in Auber's *Le philtre* (1831) in Paris, he sang the same role at the première of Donizetti's *L'elisir d'amore* (1832) in Milan. Back at the Opéra he sang Count Dehorn in the first performance of Auber's *Gustave III* (1833) and created Ruggiero in Halévy's *La Juive* in 1835, the year of his retirement. His wife, the soprano Louise Dabadie, frequently sang with him.

ELIZABETH FORBES

Dabtarā [debtera]. A musician in the Ethiopian Orthodox Church. *See* ETHIOPIA, §I.

Daça, Esteban. *See* DAZA, ESTEBAN.

Da capo (It.: 'from the head'). An instruction, commonly abbreviated D.C., placed at the end of the second (or other later) section of a piece or movement, indicating that there is to be a recapitulation of the whole or part of the first section. The word 'fine' (end) or a pause sign marks the point at which the recapitulation ends. If the recapitulation is to start later than the beginning the starting-point is marked with a special sign and the end of the second section is marked 'dal segno' (D.S., 'from the sign'). The principle of recapitulation, which may be summarized by the formula *ABA*, was observed by composers before the sign 'da capo' was used as a way of avoiding the labour of writing out the first section again. The term is nowadays used equally as an adjective (a 'da capo section') or a noun (the 'da capo of the first section').

Examples on a small scale from Monteverdi are the madrigal *Si ch'io vorrei morire* (1603), the shepherd's recitative at the opening of Act 1 of *Orfeo* and the aria 'Lieto cammino' sung by Telemachus in Act 2 of *Il ritorno d'Ulisse*. The da capo aria became the standard form in the cantata and the *opera seria* of the late Baroque period (*see* ARIA, §4(i)); it was generally understood that the repeated section would be ornamented. The form was also used in Baroque instrumental music, for example in the first movement of Bach's Violin Concerto in E. Sometimes sets of variations (e.g. Bach's Goldberg Variations) had a da capo of the theme at the end. In the Classical symphony 'da capo' was regularly indicated after the trio of a minuet or scherzo. Sometimes composers required the omission of internal repetitions in a recapitulation of the first (or main) section and indicated this by writing 'D.C. senza repetizione'. If a coda was to follow the recapitulation this was indicated by 'D.C. e poi la coda'. The scherzo of Beethoven's Third Symphony is one of the first examples of a recapitulation (with modifications) written out in full.

JACK WESTRUP/R

D'Accone, Frank A(nthony) (*b* Somerville, MA, 13 June 1931). American musicologist. He received BMus and MMus degrees from Boston University, where his teachers included Karl Geiringer. At Harvard University he studied with Nino Pirrotta, A. Tillman Merritt, Randall Thompson and Walter Piston, taking the MA in 1955 and the PhD in 1960, with a dissertation on music at Florence Cathedral and its Baptistry in the 15th century. From 1960 to 1968 he taught at SUNY, and from 1968 to 1994 he was professor of music at UCLA. He has been general editor of the American Institute of Musicology's series Corpus mensurabilis musicae since 1983, and co-editor of *Musica disciplina* since 1988.

D'Accone is primarily interested in Florentine and Sienese music of the 14th to the 17th centuries. His 12-volume edition of this music constitutes a major source for students of the period. His articles in scholarly journals have covered a wide variety of topics, ranging from individual composers, such as Gagliano, Isaac and Pisano, to the musical activity in specific institutions, such as the baptistry of S Giovanni in Florence. These writings combine to give a broad view of the musical scene in Renaissance northern Italy.

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PAULA MORGAN

Dach, Simon (*b* Memel, East Prussia [now Klaipėda, Lithuania], 29 July 1605; *d* Königsberg [now Kaliningrad], 15 April 1659). German poet. Born into a poor but educated family, he attended school at Königsberg, Wittenberg and Magdeburg. In 1626 he matriculated at the University of Königsberg, the outpost of German culture in East Prussia where he spent the rest of his life. He was at first a teacher at the cathedral school and from 1639 a professor of poetics at the university. He supplemented his meagre income by writing a steady stream of occasional poems – usually intended to be sung – for weddings, baptisms and funerals. He was a close friend of Heinrich Albert, who set many of his poems to music. Albert also composed the music (now lost) for two dramatic allegories by him, *Cleomedes* (1635) and *Sorbuisa, oder Prussiarchus* (1645). Albert and Dach were at the centre of an intimate circle of friends known after their meeting place in a suburban garden as the Kürbs-Hütte ('Pumpkin Hut'). Unaffected by the Thirty Years War, this group, which included Dach's patron Robert Roberthin, Valentin Thilo, Christoph Kaldenbach and other, lesser poets, devoted themselves to poetry and music, particularly the Baroque lied. Just as, from the musical point of view, Albert is considered the father of the German lied, so Dach is his poetic counterpart. Dach's most famous love-song, *Anke van Tharaw*, in the High German version by Herder, has remained popular to this day in the somewhat sentimental setting by P.F. Silcher as *Ännchen von Tharau*.

The standard edition of Dach's poetry is the four-volume one by W. Ziesemer (*Simon Dach: Gedichte*, Halle, 1936–8); an anthology of musical settings of the period is provided in *Preussische Festlieder: zeitgenössische Kompositionen zu Dichtungen Simon Dachs*, ed. J. Müller-Blattau (EDM, 2nd ser., *Ostpreussen und Danzig*, i, 1939).

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TRAUTE MAASS MARSHALL/LOTHAR HOFFMANN-ERBRECHT

Dachstein, Wolfgang [Egenolf] (*b* Offenburg an der Kinzig, *c*1487; *d* Strasbourg, 7 March 1553). German composer and organist. He belonged to a family of theologians and musicians that had originally come from Dachstein, near Strasbourg. In the summer of 1503 he began his studies in theology at Erfurt University where Martin Luther, a contemporary, was also studying. By 1520 he had taken the vows of the Dominican order and was organist of Strasbourg Cathedral. On 11 March 1521 he became organist at St Thomas's, also teaching at the school associated with St Thomas's. He remained in Strasbourg for the rest of his life. By 18 June 1523 he had converted to Lutheranism. He retained his post at St Thomas's even after his conversion. In 1541 he once again became organist at the cathedral. In 1542 he and Matthias Greiter became teachers at the Gymnasium Argentinense. On 27 October 1549, during the suspension of Protestantism in Strasbourg (1549–1560), Dachstein reverted to Catholicism, enabling him to keep his position at the cathedral. A pamphlet he wrote criticizing the magistrate resulted in his dismissal from St Thomas's in 1551.

Together with Matthias Greiter, Dachstein created some of the most famous melodies of the Reformation. He composed melodies for the psalms *Der Töricht spricht: Es ist kein Gott* (Ps.xiv), *O Herr, wer wird sein Wohnung han* (Ps.xv) and *Aus tiefer Not schrei ich zu dir* (Ps.cxxx), and a hymn melody, 'Ich glaub darum red ich', in the *Strassburger Kirchenampt* of 1525; and *An Wasserflüssen Babylon* (Ps.cxxxvii) in *Psalmen, Gebett und Kirchenübung* (Strasbourg, 1525). The latter served as a model for the psalm melody in the 1541 Genevan Psalter (Calvin heard Dachstein's melodies in Strasbourg in 1538).

Dachstein's melodies resemble the 'Hofweise' style, but much simplified, with sparing use of melismas and

cadences, as they were intended for the general population. They are also similar to the melodic odes of Petrus Tritonius, Heinrich Glarean and Ludwig Senfl. Two lines predominate in his polyphonic settings of Psalms xiv, cxxv and cxxxvii (*Grossen Kirchen-Gesangbuch*, 1572), making them especially suitable for popular use. One polyphonic song by him is also extant: *Ach Elslein, ach Elslein wilt mit mir in die Ernte*, in *CH-Bu* F.X.1–4. Some of his compositions may be described as quodlibets, combining as they do a newly composed melody with a familiar one.

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HANS-CHRISTIAN MÜLLER/ANGELA MIGLIORINI

Da Costa, Noel (George) (*b* Lagos, 24 Dec 1929). Black American composer, violinist and conductor. His missionary parents, originally from Jamaica, left Nigeria when he was three years old and settled in the West Indies. When he was 11 the family moved to New York, where he began violin lessons with Barnabas Istok. He studied at Queens College, CUNY (BA 1952) and Columbia University (MA 1956), where his teachers included Luening and Beeson. A Fulbright Fellowship enabled him to pursue further study in Florence with Dallapiccola (composition) and in Siena at the Accademia Musicale Chigiana (conducting). He has taught at the Hampton (Virginia) Institute, Queens and Hunter colleges, CUNY and Rutgers University. Also active as a performer, he has played the violin in chamber and orchestral ensembles and has conducted the Triad Chorale (from 1974).

Early influences on Da Costa's compositional style include the music of the Caribbean, black American spirituals and the poetry of Countee Cullen. He has also explored freely atonal and 12-note frameworks in *Five Verses/With Vamps* (1968), *Occurrence for Six* (1965) and *Four Preludes* (1973) for trombone and piano. Later works, such as *A Ceremony of Spirituals* (1976), *Primal Rites* (1983) and *Blue Memories* (1987), return to folk and vernacular styles.

WORKS
(*selective list*)
for fuller list see Floyd (1999)

DRAMATIC

The Cocktail Sip (op, 1, T. Brewster), 1958; Dreamer Behind the Garden Gate (P. Da Costa), 1991; Wakeupworld (C. Cullen), 1991; 3 theatre pieces for children (1971–4); 3 film scores (1975–86); incid music

VOCAL

Choral: Little Lamb (Da Costa, after W. Blake: *The Lamb*), SATB, 1952; Let Down the Bars O Death (E. Dickinson), SSATB, 1957; We Are Climbing Jacob's Ladder (spiritual), arr. SAATBB, 1962; The Last Judgement (J.W. Johnson), spkr, SSA, pf, perc, 1964; 2 Shaker Songs (Lord's Prayer), SATB, 1964; 2 Prayers of Kierkegaard (S. Kierkegaard), SA, children's chorus, org, 1966; The Confession Stone (cant., O. Dodson), S, SSA, ww, hn, tpt, va, vc, db, pf, 1969; Five/Seven, SSA, org, 1969; Counterpoint (Dodson), S, A, T, B, SSATB, org/2 pf, 1970; Tambourines (L. Hughes), children's chorus, pf, Fender bass, 1970; I Have a Dream (M.L. King), SATB, orch/org, 1971; O God of Light and Love (G. Bass), 1971; A Ceremony of Spirituals, S, chorus, s/t sax, orch, 1976; Sermon on the Warpland (G. Brooks), nar, T, Bar, chorus, org, 1979; Generations (P. Da Costa), nar, dancers, chorus, perc, 1985; Second Sermon on the Warpland (Brooks), nar, solo vv, chorus, pf, 1989

Solo: 2 Songs (L. Hughes), S, pf, 1955; 5 Epitaphs (C. Cullen), S, str qt, 1956; In the Landscape of Spring (Zen Rinzai poems), Mez, fl, ob, cl, b cl, hn, tpt, va, vc, db, perc, 1962, rev. 1963; 4 Glimpses of Night (F. Marshall), Bar, fl, cl, b cl, t sax, tpt, pf, perc, 1964; 4 Haiku Settings (Kobayashi Issa, Taigi, Ryota, Chine Jo), S, pf, 1964; Vocalise, S, 1972; Beyond the Years (P.L. Dunbar), S, org, 1973; My People (Hughes), Mez, pf, 1974; November Song (concert scene, Brooks), S, vn, sax, pf, 1974; Prayer of Steel (C. Sandburg), Bar, pf, 1975; Dream Thoughts (Hughes), T, pf, 1982; In the Quiet of … , vocalise, S, va, vib, 1985; Blues Lyrics (R. Patterson), B-Bar, pf, 1989–90

INSTRUMENTAL

Ens: Generata, org, str orch, 1958; Epigrams, fl, cl, b cl, bn, va, vib, pf, 1965; Occurrence for Six, fl, cl, tpt, t sax, b cl, db, 1965; 5 Verses/With Vamps, vc, pf, 1968; Blue Mix, solo db/fender bass, vc, db, perc, 1970; Quietly … Vamp It and Tag It, orch, 1971; Time … On and On, S, vn, t sax, tape, 1971; Jes' Grew, vn, elec pf, 1973; 4 Preludes, trbn, pf, 1973; Magnolia Blue, vn, pf, 1975; Ukom Memory Songs, org, perc, 1981; Primal Rites, drum, orch, 1983; Blue Memories, orch, 1987

Solo: Maryton, org, 1955; Silver Blue, fl, 1966; 3 Short Pieces, a fl, 1968; Chili'-Lo, org, 1971; Triptich, org, 1973; Spiritual Set, org, 1974

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LUCIUS R. WYATT

Da Costa, Paulinho (*b* Rio de Janeiro, 31 May 1948). Brazilian percussionist. He began playing *pandiero* with neighbourhood samba bands at the age of seven, and later toured Europe and South America playing percussion for dancers. In 1973 he moved to the United States to tour and record with Sergio Mendes and Brazil '66, with whom he worked until 1977. He then recorded with several jazz artists including Dizzy Gillespie, Milt Jackson, Freddie Hubbard and Joe Pass, and also recorded two solo albums for Pablo, *Agora* (1976) and *Happy People* (1979). By the late 1970s he was a 'first call' player in the Los Angeles recording studios, and over the past two decades has appeared on hundreds of albums by a wide variety of artists, including Rod Stewart (*Footloose and Fancy Free*, 1977), Natalie Cole (*Dangerous*, 1985), Barbra Streisand (*The Broadway Album*, 1985), the Yellowjackets (*Shades*, 1986), Miles Davis (*Tutu*, 1986), Anita Baker (*Rapture*, 1986), Bob Seger (*Like a Rock*, 1986), Michael Jackson (*Bad*, 1987), Kenny G. (*Silhouette*, 1988), Manhattan Transfer (*Brasil*, 1988), Rickie Lee Jones (*Flying Cowboys*, 1990), Bob Dylan (*Under the Red Sky*, 1990), Paula Abdul (*Spellbound*, 1991), Bonnie Raitt (*Luck of the Draw*, 1991), Al Jarreau (*Tenderness*, 1994), B.B. King (*Deuces Wild*, 1997) and Madonna (*True Blue*, 1998). His solo album *Breakdown* was released on A&M in 1991. He received Most Valuable Player awards from the National Academy of Recording Arts and Sciences in 1980, 1981 and 1982. Although he typically brings over 200 different percussion instruments to recording sessions, his parts are often sparse and he is

known for his apposite choice of timbres and timings within a variety of musical genres.

RICK MATTINGLY

Dactalus de Padua. *See* BARTOLINO DA PADOVA.

Daddi, Francesco (*b* Naples, 1864; *d* Chicago, 1945). Italian tenor, later bass. He trained as a singer and pianist at the Naples Conservatory and made his stage début at Milan in 1891. The following year at the Dal Verme he sang Beppe in the première of *Pagliacci*, and this was also his role in his single season at Covent Garden in 1900. He sang in the Rome première of Mascagni's *Le maschere* in 1901. Having become one of Italy's leading comprimario tenors, he emigrated to the USA in 1907, singing with the Manhattan Company usually in small parts but also as Corentin in *Dinorah* with Tetrazzini. From 1911 to 1920 he appeared regularly in Chicago, where he enjoyed considerable success in comic bass roles such as Dr Bartolo in *Il barbiere di Siviglia*. His recordings, made as a tenor, include Beppe's Serenade in *Pagliacci* and many Neapolitan songs graced by an agreeable lyric voice and an idiomatic sense of style.

J.B. STEANE

Dadelsen, Georg von (*b* Dresden, 7 Nov 1918). German musicologist. He studied musicology at Kiel University (1946, with Blume), the Humboldt University (1947, with Vetter), and the Freie Universität, Berlin (1948–51, with Gerstenberg); and as subsidiary subjects he studied philology and philosophy with Leisegang. In 1951 he took the doctorate with a dissertation on archaic style and techniques in 19th-century music. He was an assistant lecturer in the musicology institute of Tübingen University (1952–8) and conductor of the university orchestra (1953–9). In 1958 he completed the *Habilitation* in musicology at Tübingen University with a dissertation on the chronology of Bach's works. He was subsequently professor of musicology at the universities of Hamburg (1960–71), and Tübingen (1971–83). He became general editor of Das Erbe Deutscher Musik in 1959, and served as director of the Bach Institute at Göttingen, 1962–92, and general editor of the selected musical works of E.T.A. Hoffmann from 1971. His chief interests have been Bach, on whom he produced definitive works, on the use of sources in research, editorial methods and criticism of style and authenticity. The *Festschrift Georg von Dadelsen zum 60. Geburtstag*, ed. T. Kohlhase and V. Scherliess (Neuhausen-Stuttgart, 1978) was published to honour his contributions to music scholarship.

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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Daff [daf, dap, def, defi, diaff, duff]. Round single-headed frame drum connected with Muslim cultures. In varying forms it is found in West Asia, the Caucasus, the Iranian plateau, Central Asia and south-eastern Europe. The drum is used in a wide variety of settings: folk music, art music, entertainment and dance music and Sufi religious rituals.

This type of frame drum is historically related to the pre-Islamic Arabian *duff* and Hebrew *tof*. Their various onomatopoeic names derive from the sound of the beaten drum. Terms related to *duff* spread to parts of Africa, South Asia and Latin America. Variant examples appear in Armenia (*dap*); in Azerbaijan (*diaff*, *deff*); among the Uighurs of Central Asia (*dap*); in Kurdish areas, Turkey, Albania, Serbia, Bosnia-Hercegovina and Macedonia (*def*); in Greece, particularly the north (*defi*); and in East Africa (*duff*), where it is used by the Swahili and Swahili/Nguja people of Dar es Salaam and Tabora, Tanzania. The instrument probably travelled to South Asia in the 12th century (*daph*), and to Iberia and Latin America (*adufe*).

The *daff* is closely linked with frame drums known by other terms. In Iran, Turkey and Kurdish areas the terms *daff/def* and *daire/dayre* are both used without clear distinctions, although *daire* is generally associated with women and folk music (*see* DĀIRA). In Macedonia and Thrace the *defi* is commonly called *daires* or *daire*. In Azerbaijan and Armenia, the terms *dahira* and *ghaval* are also used. In Turkey and Syria the term MAZHAR distinguishes religious use of a large drum similar to the *daff*. The RIQQ, used in art music, is a virtuoso instrument related to the *daff*.

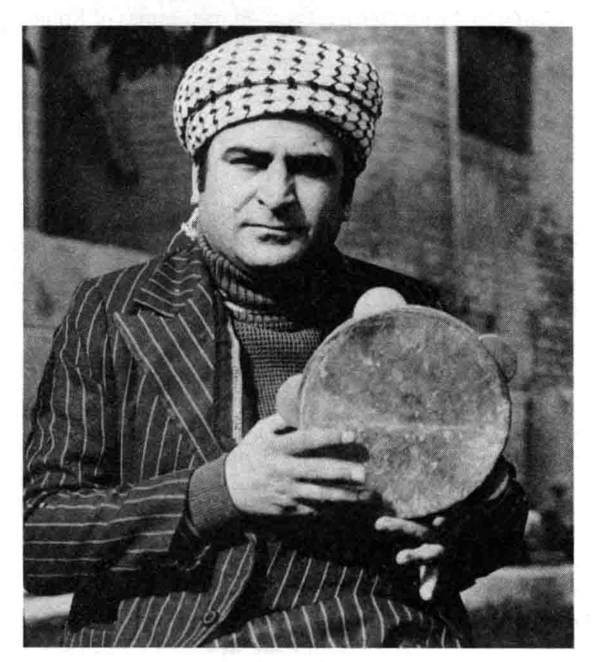
Typically, the *daff*'s frame is wooden. The large *daff* played by Qādirī Sufis in Kurdistan is particularly heavy (of nut, plane or chestnut wood). Sometimes the frame is richly ornamented with inlay, as in Azerbaijan and Armenia. The membrane glued to the frame is usually of goatskin; in the Caucasus catfish skin or plastic is used and the Uighur *dap* uses ass hide. Metallic jingles are often attached inside the frame, e.g. pellet bells, rings, chains of rings, coins, or pairs of small cymbals or discs

inserted into slits in the frame. Some drums have a hole, notch or groove for the thumb to act as a support.

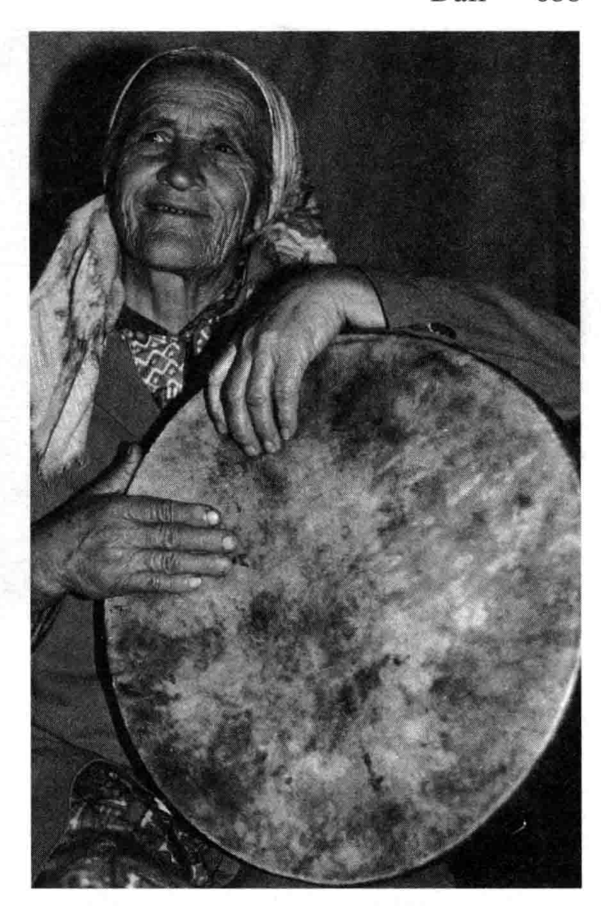
Sizes vary between 20 and 60 cm in diameter and 5–7 cm in depth. In Iraq the *daff* is usually 40–50 cm; a variant used in entertainment music, *daff zinjārī* ('Gypsy *daff*'), is generally smaller (about 25 cm; fig.1). In Iraq and Iran, *daffs* used in Kurdish Sufi ceremonies may be up to 60 cm in diameter and metallic rings or chains are intrinsic to the performative effect. In Syria the *daff* is relatively small (25–30 cm); some are copies of the small frame drum called *riqq*. The *dap* of China's Xinjiang Uighur Autonomous Region is about 25 cm, but in Badakhshān (a region overlapping Afghanistan and Tajikistan) the *daf* is usually large (fig.2). The *def* of south-eastern Europe and Turkey is about 25 cm in diameter and 5 cm deep; four or five pairs of slightly convex or flat brass discs are inserted into the frame. A Turkish term, *zilli def*, is applied to the *def* with metal rings. (For an illustration of *defs* used in connection with *köçek* dancers during the early 18th-century Ottoman period *see* OTTOMAN MUSIC, fig.2.)

Playing techniques vary. Usually the player holds the drum in one hand and beats the skin with the fingers, thumb and palm of the other hand. Occasionally the drum is held with both hands and played with the free fingers. Metallic percussive effects are obtained by tilting or shaking the drum, or hitting the frame. The player may kneel, sit, stand or move about while playing the drum. In art traditions onomatopoeic words are sometimes used to describe the sounds: *dum/düm* for the heavy, low sound and *tak/taka/tek* for the light, high sound.

The historical Arabian *duff* is among the instruments most frequently cited in the sayings of the Prophet Muhammad (*ḥadīth*). During the Prophet's lifetime (7th century) it was used in connection with entertainments, celebrations, religious festivities, battles and poetry. For instance, it accompanied poetry sung to welcome travellers home, and a *ḥadith* attests that a slave said to the Prophet Muhammad: 'I have vowed if Allah makes you



1. *Daff (frame drum): small variant used for entertainment music, daff zinjārī, ('Gypsey daff'), Iraq, 1970s*



2. *Mahjan Nazardarova playing the larger daf, Badakhshān, Tajikistan, 1992*

safe and sound to beat the *duff* above your head' (as a form of blessing). Female slave musicians known as QAYNA used it both in ensemble music and to scan poetic metres, so the drum was considered as pedagogic and mnemonic in that capacity.

After the Prophet Muhammad's death, the *duff* was frequently cited in the controversy about the legitimacy of musical instruments. It evaded the official condemnation applied to other musical instruments, since some scriptural traditions upheld the Prophet's approval of its use. However, according to one *ḥadith* the Prophet warned that the end of the world would come when a devastating wind destroys the ungodly who drink wine, play *duffs* and frequent taverns with *qayna* entertainers. The drum's links with dancing and illicit sex are an aspect of its history.

The historical Arabian *duff* was probably square, rectangular or octagonal. This angular shape, mentioned in several 10th-century writings (notably the anonymous Egyptian treatise *Kashf al-ghumūm*) survives in Morocco, Algeria (Ghardaia) and in Saudi Arabia under the name *'ulba* ('the box'). However, frame drums from the rich excavations of Phoenicia, Palestine, Syria and Mesopotamia attest to a small circular instrument (25–30 cm). A text by MAJD AL-DĪN AḤMAD AL-GHAZĀLĪ (*d* 1126) suggests that the early *duff* (*duff al 'arab*) carried no accessory jingles. Small cymbals, pellet-bells and rings appeared around the 9th and 10th centuries. Some Islamic scholars regard the five pairs of small cymbals as mystical,

relating to the five members of the Prophet's family (Muhammad, Ali, Fatima, Hasan and Husayn).

This type of frame drum has been consistently used in traditional art music in most parts of the Muslim Middle East and beyond. The *daff* (or modern *riqq*) is used in the *takht* ensemble of Arab art music. Until the 19th century it was used in Persian classical music, when it was replaced by the *tombak* (goblet drum), but since the early 1980s the *daff* has gradually been revived.

The drum had been widely used in folk and entertainment music. In Turkey, Syria, Iraq, Iran and elsewhere it has historical and contemporary associations with Sufi rituals (*see* ISLAMIC RELIGIOUS MUSIC, §II). In the Arab world the *daff* is notable as an instrument played by all classes of people: male and female, professional and amateur, adult and child, secular and religious. The drum has historical connections with Gypsies: in Turkey Gypsy men play it, especially to accompany performances by dancing bears, and Greek Gypsies use it with the street organ (*laterna*). In south-western Turkey, semi-professional Gypsy women (*delbekçi kadınlar*) play the *delbek* (a variant term) at rural weddings. In Turkey during the 1920s it was used by the female dancers and singers of the *café-aman* (a kind of 'oriental' *café-chantant*), but is now mostly played by women in private settings. In the small Muslim towns of south-eastern Europe it has been regarded as a domestic instrument.

See also DRUM, §I, 2(vi).

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R. CONWAY MORRIS, CVJETKO RIHTMAN, CHRISTIAN POCHÉ/VERONICA DOUBLEDAY

Dagincourt [d'Agincourt], **François** (*b* Rouen, 1684; *d* Rouen, 30 April 1758). French organist and composer. After his apprenticeship at Rouen he continued his training in Paris, probably with Lebègue. From 1701 to 1706 he was organist of Ste Madeleine-en-la-Cité, Paris; he then succeeded Jacques Boyvin at Rouen Cathedral, a post he was to occupy, together with that of organist of St Herbland and of the abbey of St Ouen, until his death. In 1714 he was also appointed one of the four organists of the royal chapel and in 1726 organist of St Jean, Rouen.

His *Premier livre de clavecin*, which contains 43 pieces, is the most remarkable of his works. It is similar to works by François Couperin, whom Dagincourt admired, particularly regarding its organization into *ordres* (D minor, F major, D major and E major), its formal structures, the use of ornamentation and the presence of character-pieces, including personal or even dual portraits (e.g. *Les deux cousines*, *La villerey ou les deux soeurs*), genre scenes (*Le colin maillard*) and nature tableaux (*Le val joyeux*, *Le moulin à vent*, *Les violettes fleuries*). Notable pieces include *La Couperin*, an allemande in homage to Couperin, *La sincopée*, an attractive exploration of rhythm, and *La moderne*, which Dagincourt judged to be 'of a very different taste from the others'; it includes indications for changes of manual, and was written to meet the demand for novelty from amateurs.

His organ pieces, which consist of short versets for ecclesiastical use, are classified according to the first six church modes (excluding mode 3). Their style, more advanced than that of similar works by Couperin, suggests a late date of composition; they exhibit *galant* characteristics and make frequent use of the diminished 7th chord. The first three suites (on modes 1, 2 and 4) each consist of three short versets with an introductory Plein jeu of no more than 20 bars and a short final dialogue. The remaining pieces, however, are rather more developed and make satisfying use of techniques already employed experimentally by Boyvin, as in the *Concerts pour les flûtes* with their florid lines and graceful triplets. He makes sensitive use of the *basse de cromorne* and the *récit de nasard* (usually in 6/8 or 3/8), and in the suite on mode 5 Dagincourt is particularly ambitious, in his setting of the second Plein jeu in the manner of a highly ornamental recitative and in his treatment of the ensuing Fugue and Cornet.

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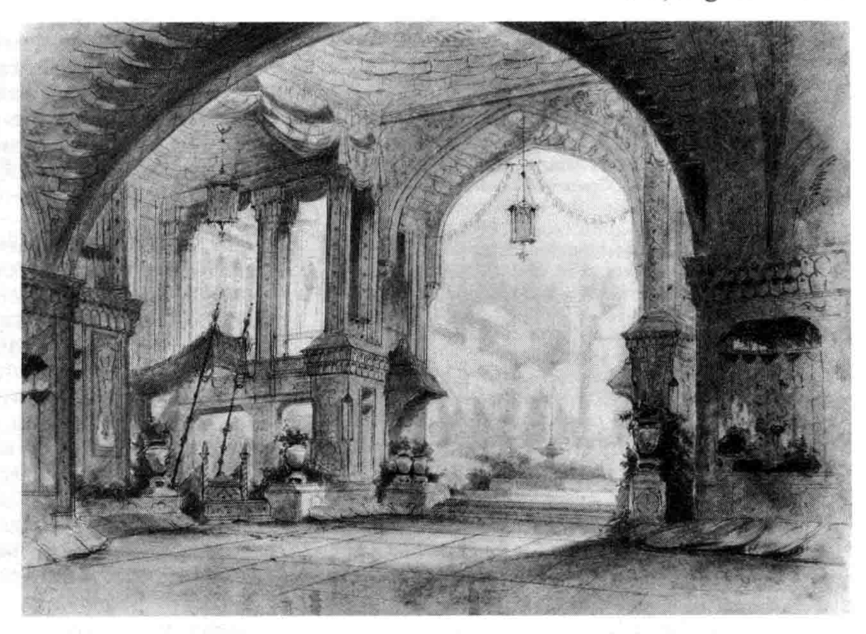
FRANÇOIS SABATIER

Daguerre, Louis-Jacques-Mande (*b* Corneilles, Seine-et-Oise, 18 Nov 1787; *d* Bry-sur-Marne, 10 July 1851). French stage designer and inventor. After attending school in Orléans, he was apprenticed to the Paris Opéra's scene painter Degotti (1803–7); in 1810 he married an Englishwoman, Louise Arrowsmith. From 1807 to 1815 he collaborated with Pierre Prévost on panoramas of Rome, Naples, London, Jerusalem and Athens. As a scene painter at the boulevard Théâtre de l'Ambigu-Comique (1816–22), he made many experiments with light to create spectacular landscapes with coloured filters (in *Le songe, ou La chapelle de Glenthorn*, 1818, there was a summit view of a crumbling Gothic chapel in changing moonlight). He was also a scene painter at the Paris Opéra (1819–22), where his and Ciceri's lavish setting for Nicolas Isouard and Angelo Benincori's *Aladin, ou La lampe merveilleuse* was the first to use gas lighting (1822; see illustration).

Daguerre invented the diorama (1822), a 'drama of light', which usually consisted of backdrop paintings on transparent cloths lit by movable coloured filters. Dioramas became a feature of 19th-century pantomime decor, especially in London at Drury Lane and Covent Garden. He also developed the photographic process that bears his name, daguerreotype. *L.J.M. Daguerre: the History of the Diorama and the Daguerreotype*, a biography by Helmut and A. Gernsheim, was published in New York in 1969.

DAVID J. HOUGH

Dagues, Pierre (*b* ?Montricoux; *d* before 9 Jan 1571). French singer and music teacher active in Switzerland. Although he was proposed by Calvin as the successor to Guillaume de La Moeulle as choirmaster at Geneva



Stage design attributed to Louis-Jacques-Mande Daguerre for the original production of Isouard and Benincori's 'Aladin, ou La lampe merveilleuse' (Act 3 scene i, showing the throne room and, through the arches, a courtyard with fountains), Paris Opéra, 1822 (Bibliothèque et Musée de l'Opéra, Paris)

Cathedral, the town council appointed Pierre Vallette in October 1556. Dagues was, however, responsible for teaching singing to the boys at St Gervais and La Madeleine between December 1556 and 1568. In June 1561 Théodore de Bèze paid 'Me. Pierre' ten florins for setting his psalms to music, but this could equally have been Vallette, or, more likely, Pierre Davantes. Dagues left Geneva after his wife died during the plague in November 1570, but was himself reported as deceased on 9 January 1571. (See also P. Pidoux: *Le psautier huguenot du XVIe siècle*, i, Basle, 1962, pp.80–173.)

FRANK DOBBINS

Dahl, Ingolf (*b* Hamburg, 9 June 1912; *d* Frutigen, nr Berne, 6 Aug 1970). American composer, conductor and pianist of Swedish-German parentage. He began his formal musical education at the Cologne Hochschule für Musik, then fled the Nazi regime to continue his studies in Switzerland at the Zürich Conservatory and the University of Zürich. Later he studied composition with Boulanger in California. Dahl's professional career began with coaching and conducting at the Zürich Stadttheater. In 1938 he left Europe for the USA and settled in Los Angeles. From then on the range of his musical activities and involvements was immense, including work for radio and film studios, composing, conducting, giving piano recitals and lecturing. He joined the faculty of the University of Southern California in 1945 and taught there until his death. Among his better-known former students is the conductor Michael Tilson Thomas.

In addition to teaching composition, conducting and music history, Dahl directed the university's symphony orchestra (1945–58, 1968–9), performing much contemporary music. He introduced to the West Coast important new works by Americans (including Copland, Diamond, Foss, Ives, Piston and Ruggles) and by Europeans (Berg's Chamber Concerto, Schoenberg's *Pierrot lunaire*, Hindemith's *Marienleben* and Stravinsky's *The Wedding* and *Perséphone*), and promoted performances of early music. He also planned and conducted the famous Concerts on the Roof and the Monday Evening Concerts in Los Angeles. His close collaboration with Stravinsky resulted in numerous lectures and performances, some arrangements of his music, and his translation, with Arnold Knodel, of Stravinsky's *Poetics of Music* (Cambridge, MA, 1947).

Dahl organized the Tanglewood Study Group at the Berkshire Music Center in 1952 and directed it for five years. He gave concerts in Europe (1961–2) sponsored by the US State Department, and directed and conducted at the Ojai Festival (1964–6). Among his awards are two Guggenheim Fellowships (1954 and 1958), a grant from the National Institute of Arts and Letters (1954), and the 1964 Alice M. Ditson Award. A series of annual Ingolf Dahl lectures on the history and theory of music was initiated at the University of Southern California in 1981.

Although Dahl wrote music from an early age, his output was fairly small; his varied career provided little time for composing, and he wrote slowly and meticulously. Though his work reflected the changes in his musical environment, the individuality of his style remained strong. His early works exhibit the dissonant and densely polyphonic texture typical of German Expressionism in the 1920s. The impact of the USA and, later, his collaboration with Stravinsky resulted in increasing clarification of texture, a trend towards diatonicism and a pronounced interest in timbre and instrumental virtuosity. Dahl used serial techniques in his music beginning with the Piano Quartet (1957), and evolved large, imaginatively conceived structures held together by motivic and tonal interrelationships and complex but compelling harmonic forces. This development led to his remarkable Sinfonietta for concert band (1961) with its unabashed leanings towards Stravinsky, then reached another peak in his formidable, almost neo-romantic *Aria sinfonica* of 1965. Thereafter Dahl's works exhibit increasing concentration: leaner instrumentation, compact forms and a stern focus on essentials.

WORKS
(selective list)

Orch: Conc., a sax, wind, 1949, rev. 1953; Sym. concertante, 2 cl, orch, 1952; The Tower of St Barbara, sym. legend, 1954; Sinfonietta, concert band, 1961; Aria sinfonica, 1965; Quodlibet on American Folktunes (The Fancy Blue Devil's Breakdown), 1965

[arr. of pf work]; Variations on a Theme by C.P.E. Bach, str, 1967; 4 Intervals, str, 1967, arr. pf 4 hands, 1967; Elegy Conc., vn, chbr orch, 1970, completed D. Michalsky, 1971

Chbr and solo inst: Allegro and Arioso, ww qt, 1942; Music for Brass Insts (Brass Qnt), 1944; Variations on a Swedish Folktune, fl, 1945, rev. 1962, arr. fl, a fl, 1970; Conc. a tre, cl, vn, vc, 1946; Duo, vc, pf, 1946, rev. 1948; Notturno, vc, pf, 1946; Divertimento, va, pf, 1948; Couperin Variations, rec/fl, hpd/pf, 1957; Pf Qt, 1957; Serenade, 4 fl, 1960; Pf Trio, 1962; Duettino concertante, fl, perc, 1966; IMC Fanfare, 3 tpt, 3 trbn, 1968; Fanfare on A and C, 3 tpt, hn, baritone, trbn, 1969 [for Aaron Copland]; Sonata da camera, cl, pf, 1970; 5 Duets, 2 cl, 1970; Little Canonic Suite, vn, va, 1970; Variations on a French Folksong, fl, pf, 1973

Pf: Rondo, 4 hands, 1938; Prelude and Fugue, 1939; Pastorale montano, 1943; Hymn and Toccata, 1947; Quodlibet on American Folktunes (The Fancy Blue Devil's Breakdown), 2 pf 8 hands, 1953; Sonata seria, 1953; Sonatina alla marcia, 1956; Fanfares, 1958; Sonata pastorale, 1959; Reflections, 1967

Vocal: 3 Songs (A. Ehrismann), S, pf, 1933; A Cycle of Sonnets (Petrarch), Bar, pf, 1968; A Noiseless, Patient Spider (W. Whitman), female chorus, pf, 1970

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S.M. Hebert: *Piano Music of Ingolf Dahl* (diss., Boston U., 1995)

KURT STONE/GARY L. MAAS

Dahlhaus, Carl (*b* Hanover, 10 June 1928; *d* Berlin, 13 March 1989). German musicologist. As a historian, analyst, editor and organizer he was perhaps the leading figure in his field in the latter half of the 20th century. His teachings and voluminous writings explored new methods and fields of study that changed the nature of musicological discourse.

1. Life. 2. Influence. 3. Historical method.

1. Life. Dahlhaus studied musicology from 1947 to 1952 under Gurlitt in Freiburg and Gerber in Göttingen, where he took the doctorate in 1953 with an analytical dissertation on the masses of Josquin. Rather than embarking on an academic career, he then entered the worlds of theatre and journalism, becoming literary adviser to the Deutsches Theater in Göttingen (1950–58) and an editor at the *Stuttgarter Zeitung* (1960–62). At this time he earned a reputation as a polemical critic and as an active proponent of the Darmstadt school, with which he was early associated. In 1962 he took up an academic appointment at Kiel University, where he completed the *Habilitation* in 1966 with a pioneering study on the origins of tonality. He then served briefly on the staff of Saarbrücken University before being appointed, in 1967, to succeed Stuckenschmidt at the small musicology department at the Technische Universität, Berlin. Over the next 20 years he built up the department to a position of international stature, attracting a large following of students from all over the world.

Although chronically ill for much of his later career, Dahlhaus maintained an extraordinarily busy schedule as a teacher, editor and administrator. He was a member of the Board of Supervisors of the German Music Council, president of the Gesellschaft für Musikforschung (1977–9), co-creator of Germany's 'open university' (*Funkkolleg*), editor-in-chief of the Richard Wagner collected edition (1970), and the guiding spirit behind the new edition of the *Riemann Musik Lexikon* (1972–5), the multi-volume *Neues Handbuch der Musikwissenschaft* (1980–95) and *Pipers Enzyklopädie des Musiktheaters* (1986–97). Most remarkable, however, was his unbroken series of seminal publications on a very broad range of topics that placed him among the most prolific and provocative writers in his field. By the mid-1980s he was generally recognized both at home and abroad as a leading figure in Germany's intellectual life. In 1984 he was inducted into the order *Pour le mérite* (an honour previously accorded to Furtwängler and Richard Strauss) and one year later he was awarded the Grosses Verdienstkreuz der Bundesrepublik Deutschland. At the time of his death from kidney failure he was writing a concise history of Western music which would have been his first book to be published directly in English.

2. Influence. By the end of his career Dahlhaus was the most influential figure in international musicology; hardly a paper could be presented without invoking his name or ideas, and his voluminous writings were being translated into most major languages. Yet he had always been a figure of controversy: his unusual career path and his wide-ranging interests provoked suspicion among his German colleagues, who accused him of neglecting the standard musicological disciplines of bibliography, philology and archival research and felt that his attraction particularly to music theatre and the avant garde drew him away from the great Austro-German tradition (ironically, musicologists outside Germany accused him of Germanocentrism). In the end the force of his writings and the sheer number of his pupils outweighed these cavils, however, and his influence was soon felt in several directions at once: (1) the re-establishment of aesthetics as a central musicological discipline, (2) the elaboration of an intellectual framework for the history and analysis of 20th-century avant-garde music, (3) a broadening of the accepted fields of study to include systematic musicology, institutional history, salon music and other formerly ancillary subjects, and (4) a resurgence of historical interest in the musical culture of the 19th century.

After his death Dahlhaus's influence immediately entered a decline. Always a broad-based historian who drew conclusions from the research findings of other scholars, he was faulted for factual shortcomings, for the alleged obscurity of his language and for his allegiance to the German Classic-Romantic tradition. Influential papers criticized his misuse of the Weberian concept of the 'ideal type' (a minor tool in his historical methodology) and his submission to Germany's left-wing student movement of the late 1960s (he regarded it with avuncular detachment and awaited the fruits of its scholarly labours). More serious complaints concerned his misunderstanding of such basic concepts as the alienation effect and a tendency to equate the notion of 'work' too readily with the written score. Other critics pointed to limitations in his interests: Dahlhaus had little to say about ethnomusicology, contemporary vernacular music or some of the wilder

excrescences of the avant garde (such as Giacinto Scelsi) with which he felt out of sympathy. Yet few would deny the extent of his achievement as a whole: he may be said to have set the terms of discussion in the study of 19th- and 20th-century music, and his writings on all subjects abound in insights and intuitions that have lost none of their ability to provoke and inspire.

3. HISTORICAL METHOD. Dahlhaus was profoundly influenced as a young man by two schools of historical thought: the French structuralist historians associated with Fernand Braudel, and the critical theory of the Frankfurt circle. From the former he drew his view of history as a long-term succession of complex interacting layers whose elements are captured by the historian in a momentary suspension of flux – a view that accounts for his general lack of interest in narrative history and biography. From the Frankfurt school (especially Walter Benjamin) he borrowed the images of the 'constellation' and the 'force field' as organizing principles for written history: any historical topic presents a complex pattern of constituent parts, some more dominant, others less so, but each standing in a dynamic state of attraction and repulsion to all the others. Dahlhaus's historical essays are therefore fundamentally non-linear in structure, and they do not offer 'material' except as it relates to his historical argument. Both factors make his writings difficult at first reading, as do his notoriously long and elaborately constructed sentences (essentially constellations in miniature). Another legacy from the Frankfurt school was his attitude towards analysis, which he employed not primarily to reveal hidden musical connections in a work but to probe the 'sedimented history' (Adorno) within it. A brilliant analyst, Dahlhaus believed in presenting not the steps of his analyses, nor even the findings, but the historical conclusions to be drawn from those findings – these too to be worked into a larger historical argument.

Perhaps Dahlhaus's most important contribution to music historiography was his firm commitment to a self-reflective methodological pluralism. His essays frequently change their methodological attack, often explaining and justifying his reasons for doing so and pointing out the limitations in each new method adopted. It is this self-reflective quality, often conveying the impression that his essays are in conversation with themselves and constantly challenge their own assumptions, that has led his writings to be called 'dialectical'. In the end, Dahlhaus's broad-ranging interests gave him a very large arsenal of methods to choose from and a flexibility of approach unusual for scholars in his field. But for all their diversity, his writings converge again and again on the fixed midpoint of his musical thought: the great masterpieces of Western music in their present cultural context, and the profound mystery of the artistic experience.

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J. BRADFORD ROBINSON

Dahlström, Fabian (*b* Turku, 19 June 1930). Finnish musicologist. After studying at the Sibelius Academy, where he gained a clarinet diploma (1951) and a music teacher's and conductor's diploma (1955), he read

musicology at Turku University, receiving the doctorate there in 1976 with a dissertation on the instrumental works of Crusell. He held the posts of director of music in Hanko (1955–67) and music teacher at the teacher training college in Tammisaari (1967–74). In 1974 he was appointed head of the musicology department of Turku University, where he later became professor (1978–93). His research interests include the history of Finnish music and the works of Crusell and Sibelius; he is the editor-in-chief for the forthcoming collected edition of Sibelius's works. He also frequently performs on the recorder and clarinet as a soloist and chamber musician for Finnish radio and television.

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VESLEMÖY HEINTZ

Dahm, Johann Jacob (*b* Kempenich, Eifel; *d* Mainz, 10 July 1727). German organ builder. He spent the first part of his life in Würzburg, where he married in 1682, and was probably apprenticed to Nikolaus Will; he is also said to have worked in Bamberg. In response to a summons from the prince archbishop of Mainz, Lothar Franz von Schönborn, to Dahm and other Franconian artists, he settled in Mainz, where on 12 May 1698 he was made a freeman of the city. Seven years later he was engaged as organ builder for the cathedral chapter there. His style was influenced by the organ-building Schleich family from Frankfurt, and he built an organ for the Karmeliterkirche in Frankfurt as well as several instruments in Mainz, including those at the Sebastianskapelle (*c*1700), Liebfrauenstiftskirche (*c*1707), Dahlheimer Kloster (*c*1709; removed to Bretzenheim in 1803), St Nikolaus (in Mainz-Mombach; 1715), St Emmeran (1719) and Reichklarenkloster (1720). His organ in Mainz Cathedral (1701), with its beautiful Baroque case and its pipes surrounding the housing on three sides, is sublimely majestic. Dahm is an important figure in the Mainz organ-building tradition, which also produced the distinguished Joseph Gabler.

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WALTER HÜTTEL

Dahmen [Damen]. Dutch family of musicians of German extraction. Many members of the family achieved distinction, mainly as flute, horn or string players. Wilhelm (*b* Duisburg, 1731; *d* Harlingen, 11 Nov 1780), a versatile musician who was primarily a teacher, had a large family of sons, of whom five were specially important. Herman (bap. Sneek, 26 Sept 1755; *d* Rotterdam, 29 Aug 1830) and Wilhelm (*b* Harlingen, 1769; *d* ?Spain) were both noted horn players who visited London: the latter died as a British soldier in the Peninsular War; Herman also composed music for two violins (opp.3, 4, 5, 8) and for orchestra (opp.8, 13). Peter (*b* Deventer, *c*1757; *d* Sneek, 1835) composed chamber music which was published mainly in England. Johan Arnold (i) (bap. The Hague, 9 March 1766; *d* London, 1794) was a cellist and composed a number of works for strings. Arnold (bap. Harlingen, 19 May 1768; *d* Amsterdam, 17 Dec 1829) was a teacher (his pupils included L.P.F. Drouet) and a celebrated flautist.

In the next generation, Herman's sons include Wilhelm Hendrik (*b* Amsterdam, 27 March 1797; *d* Nijmegen, 15 Dec 1847), a distinguished violinist and esteemed teacher; Jacob (*b* Amsterdam, 4 May 1798; *d* Amsterdam, 12 Jan 1875), a violinist (court employee at The Hague in 1829) and composer of chamber music (opp.16, 17 and 19 are known); Johan Cornelis (bap. Rotterdam, 18 Jan 1801; *d* Rotterdam, 16 Feb 1842), who also played string instruments and was an admired teacher; Herman Jacob (*b* Rotterdam, 9 Nov 1805; *d* Utrecht, 4 July 1881), who led the Utrecht orchestra, 1825–75; and his twin brother Johan Arnold (ii) (*b* Rotterdam, 9 Nov 1805; *d* The Hague, 6 May 1853), who was a teacher and horn player in the court orchestra at The Hague, 1829–41. Of Arnold's sons, Johan Arnold (iii) (*b* Amsterdam, 3 Aug 1805; *d* Amsterdam, 28 Oct 1834) and Pieter Wilhelm (*b* Amsterdam, 5 Aug 1808; *d* Amsterdam, 20 June 1886) were solo flautists, the former (who also composed chamber music for flute and strings) at the French Opera,

Amsterdam, and in The Hague, the latter at the Park Concerts, Amsterdam; and Hubert (*b* Amsterdam, 5 Dec 1812; *d* Amsterdam, 21 Dec 1837), who played the cello in the French Opera orchestra; his compositions, the opera *Azalais*, four overtures and solo instrumental works, achieved some popularity. Pieter Wilhelm's son Johan Francis Arnold Theodor (*b* Amsterdam, 2 Aug 1837; *d* Sloten, 1912) was probably the most distinguished flautist of the family and a fine pianist. He made his début at the age of 15 and later played in the Park Orchestra, transferring to the Concertgebouw on its foundation.

Two other members of the family achieved distinction: Jacob Arnold Wilhelm and Jan both led the Concertgebouw, and the latter the Berlin PO, Dresden Opera and Göteborg orchestras as well. (*MGG1*)

PHILIP BATE

Dahomey. *See* BENIN.

Daija, Tish [Matish] (*b* Shkodra, 30 Jan 1926). Albanian composer and teacher. His early musical encounters were with Shkodran folk and urban song, and with the region's organized musical activities, then dominated by Gjoka and Dom Miqele Koliqi. He studied the violin from the age of six, and started composing at 18, becoming known with such songs as *Kënga e krushqve* ('The Song of the Wedding Procession', 1944–5), *Çikë, o mori çikë* ('Little Puss, O Little Puss', 1944–5) and *Me lule të bukura* ('With Beautiful Flowers', 1945). He taught music in Vlora (1945–50) before becoming one of the first Albanians to study at the Moscow Conservatory (1950–56), where his teachers included Bogatïrov, Regal-Levitzky, Fere and N.I. Pejko. On his return to Tirana he worked as inspector of music at the Ministry of Education and Culture (1956–62) before being appointed artistic director of State Ensemble of Folksongs and Dances (1962–80), with which he toured Europe, Asia and Africa. He became a state-salaried 'free professional composer' in 1980, but continued to teach composition at the Tirana Conservatory. He was elected member of the Albanian Academy of Sciences in 1999.

Daija's music demonstrates a capacity to assimilate and exploit the most varied musical styles. His early works include operettas and an impressive string quartet (1954–5). His ballet *Halil dhe Hajria* (1963), on a late 18th-century folk epic, may be the first Albanian work in the genre; the score draws on folk and urban songs – Turkish as well as Albanian – and its colourful orchestral writing occasionally features imitations of folk instruments. His next ballet *Bijt e peshkatarit* ('The Fisherman's Sons', 1972) is if anything finer, but was dismissed on account of its musical novelties, including dissonant, percussive at times, cluster-like chords. Also neglected were his operas, on account of the political sensitivity of their subject matter. *Vjosa* (1972) nonetheless testifies to his dramatic instincts, and contains an exquisite Puccinian aria for soprano. Outstanding among his orchestral scores is the brilliantly orchestrated Symphonic Dance no.1 (1971), a progressive work full of dissonant chromaticism. He has also composed hundreds of art and popular songs. In the 1990s Daija moved with astonishing ease to a dramatically intense and melodically eloquent linear atonality, illustrated in *Ngulmim fatal* ('Fatal Persistence', 1997).

WORKS
(*selective list*)

DRAMATIC

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Other dramatic: Festa e sportit [Sports Festival] (musical tableau, 1, Daija), Vlora, 1949; Halil dhe Hajria (ballet, 3, P. Kanaçi), Tirana, 1963; Bijt e peshkatarit [The Fisherman's Sons] (ballet, 2, Kanaçi, after S. Pitarka), Tirana, 1972; Martesa e Halilit [The Marriage of Halil] (ballet, 3, N. Luca, choreog. Kanaçi), 1990–92, inc.; many short choreographic works, 6 film scores, incid music for 3 plays

VOCAL

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Other vocal: 15 vjetori i themelimit të Partisë [The 15th Anniversary of the Foundation of the Party], mixed chorus, orch, 1956; Përse mendohen këto male [Why are these Mountains Thinking] (I. Kadare), mixed chorus, orch, 1955–6; Brigjeve të Shkumbinit [Banks of the River Shkumbin] (K. Petriti), nar, S, mixed chorus, orch, 1981; Porosia e nënës [Mother's Message] (E. Hoxha), Mez, orch, 1984; Juflet Tirana [This is Tirana Speaking] (Ll. Siliqi), T mixed chorus, orch, 1985; Bashkë [Together] (vocal-sym. poem, Xh. Spahiu), mixed chorus, orch, 1989; Vokal-orkestër (textless), vn, female chorus, 2000

INSTRUMENTAL

Orch: Uvertura e fitores [Ov. of Victory], 1950s; Një ditë pikniku [A Picnic Day], suite, 1955; Fantasia, tpt, small orch, 1958; Fantasia, cl, small orch, 1958–60; Ditët të gezuara [Happy Days], vn, orch, 1968; Sym. Dance no.1, 1971; Fantasia, vn, orch, 1973; Children's Suite, pf, orch, ?1973; Suite, pf, orch, 1974; Në jug [To the South] (Sym. Dance no.2), 1978; Concertino, vn, orch, 1979; Bjeshkëve të larta [Mountain Pastureland], rhapsody, fl, orch, 1981; Pf Conc., c, 1981; Vallë [Dance], fl, orch, 1982; Fantasia, C, 4 fl, orch, 1984; Vn Conc., a, 1985–9; Fantasia, xyl, cel, orch, 1986; Suite, F, 1987; Divertisment, str, 1988; Sym. Dance no.3, 1989; arrs. of folk dances

Chbr and solo inst: Theme and Variations, vn, pf, ?1952/?1954; Str Qt, D, 1954–5; Theme and Variations, hn, pf, ?1980, transcr. ob, pf, ?1982; Vallë, pf, 1987; Suite, 4 vn, va, vc, db, pf, 1993–4 [based on ballet Bijt e peshkatarit]; Mëndim në levizje [Reflection in Motion], vc, pf, 1996; Vallë, vn, str, 1996; 5 pjesë për pianoforte, 1996; Ngulmim fatal [Fatal Persistence], db/vc, pf, 1997; Trille në shpërthim [Follies in Explosion], fl, pf, va, vc, db, 1998; 4 Pieces, 1998–9: no.1, fl, nos.2–3, 3 fl, no.4, 4 fl

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S. Kalemi: *Arritjet e artit tonë muzikor: vepra dhe krijues të muzikës shqiptare* [Achievements of our musical art: creations and creators of Albanian music] (Tirana, 1982), 54–69

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T. Daija: Në skenat e tre kontinenteve [On the stages of three continents] (Tirana, 1999), 130 [memoires]

G. Leotsakos: *Alvaniki moussiki* [Albanian art-music] (forthcoming)

GEORGE LEOTSAKOS

Dāira [dairea, daire, daireh, dahira, dajre, dara, dayre, doira]. Round single-headed frame drum (*see* DRUM, §I, §2(vi) found in Iran, Afghanistan, Turkey, the Central Asian republics, the Caucasus, south-eastern Europe and parts of India. The term, derived from Arabic (*da'ira*: 'circle'), has many variant spellings and transliterations. In many areas there is some overlap with the term DAFF.

The *dāira* consists of a hoop of wood, 5 to 8 cm deep, with a diameter of 20 to 50 cm, over which is stretched and glued a thin membrane of skin (commonly goatskin). Metal jingles are usually attached: pellet bells, rings or coins fitted inside the frame, or small pairs of cymbals inserted into it. The drum is tuned by heating the skin to make it taut, or wetting it to lower the tone.

Many playing styles exist, varying according to regions and social groups. The drum is usually held in one hand, leaving the other free to strike different parts of the skin with the fingers and thumb, and (sometimes) also the palm and heel of the hand. Additional sharp finger-flicks are produced by the hand holding the frame. The player's elbow, shoulder or knee may be used against the drum, which may also be thrown upwards or sideways in a regular beat, for jingling effects. A delicate tremolo is obtained by shaking the instrument; rubbing the skin creates another sound effect.

In some styles the drum is supported in both hands, the fingers beating the outer edge of the skin. Sometimes a string is attached to the drum for support. The drum may also be placed on or between the legs, leaving both hands free to beat with equal force.

The drum is variously played solo or in groups of two or more, sometimes with polyrhythmic effects (in the Ferghana Valley of Uzbekistan popular groups contain up to 14 drums). It is used to accompany singing, dancing, instrumental ensembles and ritual wedding processions. In Iran (*dāire*), Afghanistan (*dāire/dāira*), Turkey (*dayre* or *def*) and Azerbaijan (*daire* or *daf/def*) it is associated with folk music, often the province of amateur women performing in a domestic setting. In Afghanistan and Uzbekistan professional female musicians specializing in entertainment music at weddings used the drum and were formerly known as *dāira-dast* ('drum-in-hand').

The *dayra/doira* is particularly important in Central Asia, a compulsory instrument in classical and folk musics. A considerable repertory of named solo drum pieces exists, and in Uzbekistan and Tajikistan drumming is taught in art music academies. Musicians memorize drum patterns with syllables denoting low or high pitches, e.g. '*bum-ba-ka*' (low-high-high), playing in a very forceful style. In Central Asia it is also used in male virtuosic displays involving juggling. In northern Tajikistan *baxshy* shamans (female and male) use it in therapeutic rituals, where it may be alternatively termed *childerma*.



Zuleikha, a female professional musician, playing the dāira (frame drum) in a wedding procession, Herat, Afghanistan, 1975

In Caucasian areas (*dahira, daira*) it comes in various sizes, sometimes made with fish-skin; the frame may be inlaid with mother-of-pearl. There it is used for solo performance accompanying song or dance. Common in south-west Bulgaria, it accompanies solo or group singing and instrumental playing (especially the *tambura*) but rarely dance. In Serbia, south-west Montenegro and Macedonia it is generally used by Gypsy women to accompany dance, and in *calgije* ensembles. In Romania (*dairea, dara*) it was formerly used by Gypsy showmen to

accompany bear-dances; now it has a place in masked New Year processions, representing the bear's costume. It is used in urban instrumental ensembles in Albania (*daire*) and, in eastern Albania, in conjunction with the *gajde* (bagpipe).

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VERGILIJ ATANASSOV/VERONICA DOUBLEDAY

Dairo, I.K. [Isaiah Kehinde] (*b* Offa, 1930; *d* Efon-Alaiye, 7 Feb 1996). Nigerian musician and religious leader. 'Father' of modern JÙJÚ, Dairo practised numerous professions while playing in *jùjú* bands in the 1940s before forming his own early *jùjú* bands in the mid-50s, the Morning Star Orchestra, which later reformed as the Blue Spots. Perhaps the first internationally recognized African recording musician, Dairo's successful *jùjú* performances and recordings helped to displace highlife as the principal popular genre in Nigeria in the early 1970s. His *jùjú* music drew on traditional Yoruba drumming and praise-singing, while introducing Cuban rhythms, the button accordion and elements of Christian hymnody. Dairo released hundreds of recordings, influencing the younger generation of *jùjú* artists, including 'King' Sunny Adé, Chief Commander Ebenezer Obey and Sir Shina Peters. Dairo was awarded the MBE in 1963 by Queen Elizabeth for his musical contributions to the Commonwealth, the only African musician ever to be so honoured. The founder of the Aladura Christian movement in Lagos, Dairo also served as the president of the Performing Rights Society, Nigerian Chapter, and founded the Musical Copyright Society of Nigeria.

RECORDINGS

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Jùjú Master I.K. Dairo MBE, Original Music OMCD 009 (1993)
Ashiko, Green Linnet GLCD 4018 (1994)
Definitive Dairo, Xenophile CDXENO 4045 (1996)

GREGORY F. BARZ

Dakshinamoorthy, Yalpanam (*b* Jaffna, 20 August 1933; *d* Jaffna, 15 May 1975). Sri Lankan *tavil* player. His family originally came from Thanjavur District in Tamil Nadu, India, but his father, Viswalingam Pillai, had emigrated to Sri Lanka. He was one of the few musicians to become an expert in all aspects of playing the *tavil*: in accompanying the *nāgasvaram* and *tavil* players resident in Sri Lanka he participated in *nāgasvaram* performances in India and Sri Lanka. His concert engagements also took him to Malaysia and Singapore. He accompanied and enhanced the performances of most of India's distinguished *nāgasvaram* players. He is remembered for many feats, including playing solo in a particularly difficult rhythmic cycle for nearly three hours. He was unusual in not always carrying his own drum to engagements and was happy to perform on a borrowed instrument. (B.M. Sundaram: *Maṅkalam icai mannārkal* (Madras, 1992))

N. PATTABHI RAMAN

D'Alamanya, Johan. *See* ALAMANI, JO.

Dalayrac [D'Alayrac], **Nicolas-Marie** (*b* Muret, Haute Garonne, 8 June 1753; *d* Paris, 26 Nov 1809). French composer. His father was a king's counsellor and a wealthy aristocrat either by birth or through personal ennoblement. Nicolas' musical talents were cultivated at Toulouse College, where he went from the age of eight, and, on his return to Muret six years later, in singing lessons and playing the violin in a local orchestra. He was obliged by his father to study law, in which he qualified by the age of 21. In 1774 he went to Versailles, where a commission had been obtained for him as a sub-lieutenant in the personal guard of the Count of Artois, later Charles X. In Paris, Dalayrac encountered influential musicians and musical amateurs such as the Baron de Bésenval and the Chevalier de Saint-Georges; he later received composition lessons from Honoré Langlé. Grétry reported in his *Mémoires* that Dalayrac was admitted to his study, but was not a formal pupil.

Dalayrac's earliest compositions were violin duos and string trios and quartets, some of which are lost. Published under an Italian pseudonym, the quartets were very popular; Pixérécourt related how the composer's identity was found out. Surviving sets of quartets start with op.4; the earliest known publication date for any Dalayrac work is 1777 when the *Gazette de France* of 28 November announced 'Six [unidentified] quatuors concertants'. Pixérécourt wrote that Dalayrac was a member of the masonic Lodge 'Neuf-Soeurs' and that in 1778 he composed music both for Voltaire's masonic reception and for that of Franklin at Mme Helvétius's. None of his masonic music has been preserved (Porset, 1990).

In 1781 Bésenval asked Dalayrac to set two stage works to music for private performance: *Le petit souper* and *Le chevalier à la mode*. These were well received, and the following year, under the protection of Marie-Antoinette, *L'éclipse totale* became Dalayrac's first public opera. He rapidly consolidated his position, and by 1786 could be viewed as Grétry's successor. Before the Revolution his chief successes were *Nina* (1786), *Azémia* (1786) and *Les deux petits Savoyards* (1789). Most of his output was published in full score; Beethoven possessed copies of *Les deux petits Savoyards* and *La soirée orageuse*.

From about 1790, Dalayrac was obliged to spell his name in a non-aristocratic fashion (rather than D'Alayrac). In 1792 he married the actress Gilberte Sallarde, who later, during the Directory and Consulate, presided over a lively salon. In the difficult days of 1793–5 Dalayrac's musical popularity seems to have guided him safely through. He wrote one or two Republican songs, but his most usual contribution was indirect: others adapted his popular operatic tunes to Republican words. The ubiquitous 'Veillons au salut de l'empire', for example was originally from his *Renaud d'Ast* (1787). In 1795 he was a co-signatory with the foremost Parisian composers to a prospectus advertising the sale of Republican music. Yet his success set him somewhat apart from the 'Conservatoire school' (Méhul, Cherubini, Gossec etc.) and he could afford not to join the Conservatoire staff.

In 1798 Dalayrac was awarded membership of the Swedish Royal Academy, and in 1804 he was made one of the first members of the Légion d'honneur. He put particular effort into *Le poète et le musicien*, which was intended for Napoleon's coronation anniversary (4 December 1809), but caught a fever and died before the destined day. Pixérécourt stressed the composer's modest, friendly nature and his restrained style of living. That Dalayrac never received a government annuity was

ascribed by Pixérécourt to his retiring disposition. A marble bust of the composer by Pierre Cartellier, funded by subscription, was placed in the foyer of the Opéra-Comique in 1811.

Dalayrac's work, almost totally within the *opéra comique* tradition, formed a logical continuation of Grétry's. He wrote mainly for the same company that held Grétry's allegiance, the Comédie-Italienne. Like Grétry, he tackled a wide range of dramatic subjects, while never tiring of the appeal of comedy. *Azémia*, for example (partly inspired by Shakespeare's *The Tempest*), portrayed young love, exotic scenery and final rescue from a remote island. *Nina* showed the woman 'crazed for love' (see illustration). *Sargines*, set in the Middle Ages, centred on King Philip-Augustus (1165–1223) and the battle that decisively broke Anglo-Angevin power in France. (It stands as a pro-monarchist statement on the eve of the Revolution.) *Raoul, sire de Créqui* shows the rescue of a medieval 'good seigneur' from atrocious conditions of imprisonment, and emphasizes the affection of his people. *Camille* and *Léon* share strong elements of Gothic fantasy: the former, the story of an imprisoned wife, was also taken up by Ferdinando Paer in a successful setting (1799). On the other hand, works like *Maison à vendre* provided light musical settings that acted as a vehicle for comic intrigue. To some extent, Dalayrac always adapted his musical style according to the subject.



Louise-Rosalie Dugazon in the title role of Dalayrac's 'Nina, ou La folle par amour', Comédie-Italienne, Paris, 15 May 1786: engraving by André Dutertre after Jean-François Janinet from Le Vacher de Charnois' 'Costumes et annales des grands théâtres de Paris' (1786)

Sargines is consistently striking for its warlike and patriotic idiom.

Although Dalayrac was a skilled composer of ensembles, his more memorable music was designed for solo voice. He provided a new generation of French singers with up-to-date lyricism modelled on foundations laid down by Paisiello and Sacchini, and he cultivated, more particularly, a naively tuneful style, as accomplished as it was popular. This is typified by the lilting 6/8 melody 'Quand le bien-aimé reviendra' from *Nina*; adapted for liturgical use, it became, at Berlioz's first communion in 1815, one of his early musical experiences. At least four songs were parodied on the same melody and published. In 1810 *Azémia* and *Gulistan* were revived in Paris, and a music journalist could still rhetorically ask 'who does not know by heart' music from the former, such as 'Ton amour, ô fille chérie', 'Aussitôt que je t'apperçois' and 'J'ai peur et ne sais pas pourquoi'. Dalayrac's increased use of italianate melody later in his career was criticized by Martine (1813), but there is conspicuously virtuoso solo writing already in Verseuil's aria 'Quel moment' in *Les deux petits Savoyards*. In general, his musical style became more lightweight, with shorter phrases and, typically, triplet accompaniment figures.

Poisson de La Chabeaussière (in the dedicatory epistle of *Azémia*) and Marsollier des Vivetières (1825) paid tribute to the composer's active and astute contribution to the dramatic planning of various operas. Pixérécourt, another of his librettists, wrote Dalayrac's biography. Yet it was for the redoubtable François-Benoît Hoffman that Dalayrac produced possibly his most polished score, *Léon* (1798). It is meticulously planned with regard to its key scheme, recurring themes for the two moral messages of the fable and three recurring motifs associated with the lovers. Then, in *Léhéman* (1801), eight recurring elements are found, including the *romance* 'Un voyageur s'est égaré' ('A pilgrim lost'). Carl Maria von Weber, in his review, found 'especially interesting' the *romance*'s 'interweaving with the progress of the whole plot' which forges a conceptual and musical unity throughout.

Dalayrac seems never to have left France, but his works were very popular abroad, especially in Germany, Scandinavia and Russia. A few were adapted in England; they were known in Vienna; Beethoven played in the Bonn orchestra when *Nina*, *Azémia* and *Les deux petits Savoyards* were in repertory; and Weber conducted *Adolphe et Clara* and *Les deux petits Savoyards* in Prague in 1814. *Camille* and *Adolphe et Clara* were still sung in Paris in the 1840s; *Maison à vendre* was probably the universal favourite, revived in Paris up to 1853.

The orchestration of Dalayrac's operas is resourceful rather than brilliant. Woodwind solos are favoured, particularly those for bassoon, and muted strings are often found in *romances*. *Col legno* is used in *Une heure de mariage* (1804). *Lina* (1807) provides perhaps the first printed indication anywhere in a full score of soft-ended timpani sticks, in calling for 'baguetes garnies'. In *Léhéman* offstage trumpet-calls in the first finale announce the capture of Léhéman's ally by enemy troops. This 'warning' technique was afterwards used by Méhul in *Héléna*, and subsequently by Beethoven in *Fidelio*.

Dalayrac's only published writing was *Réponse de M. Dalairac à MM les directeurs de Spectacles* (Paris, 1791); he left some unpublished, including 'La folle de St Joseph:

anecdote qui a fourni le sujet de Nina, ou La folle par amour' (other writings are listed in *MGG1*).

WORKS

STAGE

first performed in Paris unless otherwise stated; printed works are full scores published in Paris

PCI – *Comédie-Italienne*
PFE – *Théâtre Feydeau*
OC – *Opéra-Comique*

A trompeur trompeur et demi (proverbe, 1, Desfontaines [F.-G. Fouques]), Brunoy, 23 Nov 1780
Le petit souper, ou L'abbé qui veut parvenir (oc, 1, E.L. Billardon de Sauvigny), private perf., 1781 (*c*1781)
Le chevalier à la mode (oc), private perf., 1781
L'éclipse totale (cmda, 1, A.E.X. Poisson de La Chabeaussière, after La Fontaine), PCI, 7 March 1782, *F-A*, *Mc*, inc. orch pts *Pc*
Le corsaire (cmda, 3, Poisson de La Chabeaussière), Versailles, 7 March 1783; rev. version, PCI, 19 May 1785 (*c*1785); rev. as Le corsaire algérien, ou Le combat naval, PCI, 1 July 1793
Mathieu, ou Les deux soupers (cmda, 3, Poisson de La Chabeaussière), Fontainebleau, 11 Oct 1783; rev. as Les deux tuteurs (2), PCI, 8 May 1784 (1785)
L'amant statue (cmda, 1, Desfontaines), PCI, 4 Aug 1785 (1785)
La dot (cmda, 3, Desfontaines), Fontainebleau, 8 Nov 1785 (1786)
Nina, ou La folle par amour (cmda, 1, B.-J. Marsollier des Vivetières), PCI, 15 May 1786 (1786)
Azémia, ou Le nouveau Robinson (oc/roman lyri-comique mêlé d'ariettes, 3, Poisson de La Chabeaussière), Fontainebleau, 17 Oct 1786; rev. as Azémia, ou Les sauvages (cmda, 3), PCI, 3 May 1787 (*c*1787)
Renaud d'Ast (cmda, 2, P.-Y. Barré and J.-B. Radet, after La Fontaine: *L'oraison de Saint Julien*), PCI, 19 July 1787 (*c*1787)
Les deux sérénades (cmda, 2, J.-F.-T. Goulard), PCI, 23 Jan 1788
Sargines, ou L'élève de l'amour (comédie mise en musique, 4, J.-M. Boutet de Monvel), PCI, 14 May 1788 (*c*1788)
Fanchette, ou L'heureuse épreuve (cmda, 2, Desfontaines), PCI, 13 Oct 1788; rev. version (1), 1801; rev. version (2), Oct 1810, *Pn**
Les deux petits Savoyards (cmda, 1, Marsollier des Vivetières), PCI, 14 Jan 1789 (*c*1789)
Raoul, sire de Créqui (cmda, 3, Boutet de Monvel, after F. Arnaud: *Le sire de Créqui*), PCI, 31 Oct 1789 (*ca*1789); rev. as Bathilde et Eloi, OC (Favart), 9 Nov 1794
La soirée orageuse (cmda, 1, Radet), PCI, 29 May 1790 (*c*1790)
Le chêne patriotique, ou La matinée du 14 juillet 1790 (comédie, 2, Boutet de Monvel), PCI, 10 July 1790
Vert-vert (divertissement mêlé d'ariettes, 1, Desfontaines), PCI, 11 Oct 1790
Camille, ou Le souterrain (comédie mêlée de musique, 3, Marsollier des Vivetières), PCI, 19 March 1791 (*c*1791)
Agnès et Olivier (comédie héroïque, 3, Boutet de Monvel, after J. Cazotte: *Ollivier*), PCI, 10 Oct 1791
Philippe et Georgette (cmda, 1, Boutet de Monvel, after C. Villette), PCI, 28 Dec 1791 (1794)
Tout pour l'amour, ou Roméo et Juliette (Juliette et Roméo) (comédie, 4, Boutet de Monvel), PCI, 7 July 1792, *A*, *Pn*
Ambroise, ou Voilà ma journée (cmda, 2, Boutet de Monvel), PCI, 12 Jan 1793, rev. (1), 20 Jan 1793, MS (private collection); (*c*1798)
Asgill, ou Le prisonnier de guerre (drame lyrique, 1, Marsollier des Vivetières), OC (Favart), 2 May 1793; rev. as Arnill, ou Le prisonnier américain (comédie, 2), OC (Favart), 9 March 1795; rev. version (1), 17 March 1795, *A*, *Mc*
Urgande et Merlin (comédie, 3, Boutet de Monvel), OC (Favart), 14 Oct 1793
La prise de Toulon (tableau patriotique mêlé d'ariettes, 1, L.-B. Picard), PFE, 1 Feb 1794, *Pn*
Le congrès des rois (cmda, 3, Desmaillot [A.F. Eve]), OC (Favart), 26 Feb 1794, collab. H.-M. Berton, Blasius, Cherubini, Devienne, Deshayes, Grétry, Jadin, Kreutzer, Méhul, Solié, Trial
L'enfance de J.J. Rousseau (cmda, 1, F.-G.-J.-S. Andrieux), OC (Favart), 23 May 1794
Les détenus, ou Cange, commissionnaire de Lazare (fait historique, 1, Marsollier des Vivetières), OC (Favart), 18 Nov 1794, *A*
La pauvre femme (comédie, 1, Marsollier des Vivetières), OC (Favart), 8 April 1795, *A*, *US-NYp*
Adèle et Dorsan (comédie, 3, Marsollier des Vivetières), OC (Favart), 27 April 1795 (*c*1795); later reduced to 2 acts
La famille américaine (comédie, 1, J.-N. Bouilly), OC (Favart), 20 Feb 1796 (*c*1796)
Marianne, ou L'amour maternel (La tendresse maternelle) (comédie, 1, Marsollier des Vivetières), OC (Favart), 7 July 1796 (*c*1796)
La maison isolée, ou Le vieillard des Vosges (comédie, 2, Marsollier des Vivetières), OC (Favart), 11 May 1797 (1797)
La leçon, ou La tasse de glaces (comédie, 1, Marsollier des Vivetières, after Carmontelle), PFE, 24 May 1797 (*c*1797)
Gulnare, ou L'esclave persanne (comédie, 1, Marsollier des Vivetières, OC (Favart), 30 Dec 1797 (1798)
Alexis, ou L'erreur d'un bon père (cmda, 1, Marsollier des Vivetières), PFE, 24 Jan 1798 (1798)
Primerose (Roger, ou Le page) (opéra, 3, E.-G.-F. Favières and Marsollier des Vivetières, after Morel de Vindé), OC (Favart), 7 March 1798
Léon, ou Le château de Monténéro (drame, 3, F.-B. Hoffman, after A. Radcliffe: *The Mysteries of Udolpho*), OC (Favart), 15 Oct 1798 (*c*1798)
Adolphe et Clara, ou Les deux prisonniers (comédie, 1, Marsollier des Vivetières), OC (Favart), 10 Feb 1799 (*c*1799)
Laure, ou L'actrice chez elle (oc, 1, Marsollier des Vivetières), OC (Favart), 27 Sept 1799
Le rocher de Leucade (oc, 1, Marsollier des Vivetières), OC (Favart), 14 Feb 1800
Une matinée de Catinat, ou Le tableau (comédie, 1, Marsollier des Vivetières), PFE, 1 Oct 1800 (*c*1800)
Maison à vendre (comédie, 1, A. Duval), OC (Favart), 23 Oct 1800 (1800)
Léhéman, ou La tour de Neustadt (opéra, 3, Marsollier des Vivetières), OC (Feydeau), 12 Dec 1801 (*c*1802)
L'antichambre, ou Les valets maîtres (1, L.E.F.C. Mercier-Dupaty), OC (Feydeau), 27 Feb 1802; rev. as Picaros et Diégo, ou La folle soirée (opéra bouffon, 1), OC (Feydeau), 3 May 1803 (1803)
La boucle de cheveux (opéra, 1, Hoffman), OC (Feydeau), 30 Oct 1802 (*c*1802)
La jeune prude, ou Les femmes entre elles (comédie mêlée de chants, 1, Mercier-Dupaty), OC (Feydeau), 14 Jan 1804 (*c*1804)
Une heure de mariage (comédie mêlée de chants, 1, C.-G. Etienne), OC (Feydeau), 20 March 1804 (*c*1806)
Le pavillon du calife, ou Almanzor et Zobéide (opéra, 2, E. Morel de Chédeville, J.-B.-D. Després and J.-M. Deschamps), Opéra, 12 April 1804, frags. *F-Pn*; rev. as Le pavillon des fleurs, ou Les pêcheurs de Grenade (comédie lyrique, 1, R.C.G. de Pixérécourt), OC (Feydeau), 13 May 1822 (n.d.)
Gulistan, ou Le hulla de Samarcande (oc, 3, Etienne and Poisson de La Chabeaussière), OC (Feydeau), 30 Sept 1805 (*c*1805)
Deux mots, ou Une nuit dans la forêt (comédie, 1, Marsollier des Vivetières, ? after M.G. Lewis: *The Monk*), OC (Feydeau), 9 June 1806 (*c*1806)
Koulouf, ou Les Chinois (oc, 3, Pixérécourt), OC (Feydeau), 18 Dec 1806 (*c*1807)
Lina, ou Le mystère (opéra, 3, J.A. de Réveroni Saint-Cyr), OC (Feydeau), 8 Oct 1807 (*c*1808)
Elise-Hortense, ou Les souvenirs de l'enfance (cmda, 1, Marsollier des Vivetières), OC (Feydeau), 26 Sept 1809 (n.d.)
Le poète et le musicien, ou Je cherche un sujet (comédie mêlée de chant, 3, Mercier-Dupaty), OC (Feydeau), 30 May 1811 (1811)

OTHER WORKS

all published in Paris

Songs: Le salut de l'empire: 'Veillons au salut de l'empire' (A.D.S. Boy) (1792) [adapted from Renaud d'Ast]; Les canons, ou La réponse au salpêtre: 'Amis vos vers' (A.F. Coupigny) (1794); Ode à l'Etre suprême: 'Suprême auteur' (Auguste) (1794); Adieux d'un vieillard à son fils: 'Bientôt la mort' (Coupigny) (1794); Ma chaumière: 'Vers ma chaumière' (1808); others
Inst: 36 str qts in 6 sets, opp.4, 5, 7, 8, 10, 11 (n.d.); 6 trios, 2 vn, b, op.2 (n.d.); 6 duos, 2 vn (n.d.)

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L.J. Moss: *The One-Act Opéras-comiques by Nicolas Dalayrac (1753–1809)* (diss., New York U., 1969)
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M. Couvreur: 'La folie à l'Opera-Comique: des grelots de Momus aux larmes de Nina', *L'opéra-comique en France des origines à 1789*, ed. P. Vendrix (Liège, 1992)
S. Castelvecchi: 'From *Nina* to *Nina*: Psychodrama, Absorption and Sentiment in the 1780s', *COJ*, viii (1996), 91–112
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DAVID CHARLTON

Dal Barba, Daniel [Daniele] **(Pio)** (*b* Verona, 5 May 1715; *d* Verona, 26 July 1801). Italian composer, violinist, singer and librettist. In 1737 he began his 50-year career as a violinist and teacher in Verona. Employment by the Archbishop of Vác (Hungary) and the Mingotti opera troupe in Pressburg (now Bratislava) (1741) established him as a composer and singer. His Veronese stage début in Pietro Chiarini's *I fratelli riconosciuti* (1743) was followed by a leading part in *Il Siroe* (1744) and in his own *opera seria*, *Il Tigrane* (1744). During a stay in Venice in 1746–7, he sang in several *opere buffe* (Teatro S Angelo) and composed a parody, *Il gran Tamerlano* (Teatro Vendramin). Appearances in the Trent summer opera productions *Artaserse* and *Il Demetrio* preceded a post at the Trent Bishopric.

In 1749 Dal Barba succeeded Domenico Zanata, former *maestro di cappella* at Verona Cathedral, as *maestro di cappella* of the Filarmonica and Filotima academies in Verona. Except for a three-year absence, he remained *maestro* of the Accademia Filotima until its dissolution in the 1790s. Among his later operatic ventures *Ciro in Armenia* (1750) is notable for its cosmopolitan, all-female cast. In 1752 he contributed to a poetic anthology in honour of the new Venetian doge. Dal Barba met Leopold and Wolfgang Mozart at the Accademia Filarmonica in January 1770; Leopold noted in a letter (11 January 1770) that he 'sang extempore the most beautiful verses about Wolfgang'.

From 1740 Dal Barba had occasionally provided sacred works for the cathedral liturgy. In April 1762 he was nominated temporary *maestro di cappella* at the cathedral and succeeded to the post on the death of Girolamo Zanata in 1770. In addition to composing a large quantity of masses, hymns and psalms, he taught counterpoint in the school of acolytes. He retired from this position in 1779, but continued composing until 1791.

Dal Barba's compositions reflect an easy command of the *galant* idiom. The 12 violin sonatas (*c*1747) feature supple melodic ideas, decorative lyric lines, and late Baroque formal designs. His undated cycle of five cantatas present a dialogue between the pastoral figures Fileno and Clori. The work is unusual in that his dedicatory verses to Maria Theresa are themselves set as a paired recitative and aria. His sacred works juxtapose declamatory choral and arioso solo sections, usually accompanied by violins and continuo. He continued writing polychoral settings of the Mass and vespertine psalms as late as the 1770s. The contemporary popularity his works enjoyed derived from their tunefulness, harmonic clarity and sentimental charm.

WORKS

OPERAS

music lost; printed libretto sources listed

Il Tigrane (os, 3, ? C. Goldoni), Verona, Filarmonico, carn. 1744; *I-VEc*
Il gran Tamerlano (parody, 1, 'Verdacchi Predomosche'), Venice, Vendramin, aut. 1746; *Vcg*
Lo starnuto d'Ercole (int, 5), Verona, Seminario, *c*1748; *VEc*
Il finto cameriere (int, 2, Dal Barba), Verona, S.E. Capitanio, carn. 1749; *VEc*
Ciro in Armenia (os, 3, G. Manfredi), Verona, Nuovo, carn. 1750; *VEc*
Artaserse (os, 3, P. Metastasio), Verona, Nuovo, carn. 1751; *VEc*
Alessandro nell' Indie (os, 3, Metastasio), Verona, Filarmonico, 1761; *VEc*

SACRED

C. Baronio guarito da una mortal malattia per le orazioni di S Filippo Neri, orat, Trent, 1748, lost; pr. lib *TRc*; Verona, 1748, pr. lib *VEc*; Florence, 1754, pr. lib *US-Wc*
82 works, *I-VEcap*, incl.: masses; Nunc sancte nobis spiritus, 4vv, insts, 1744; Responsori per l'esequie del Sommo Pontefice, 1769; Ky, 4vv, 1771; Salmi breve per tutto l'anno, 1772; Gl, 4vv, insts, 1776; Litanie della BVM, 4vv, insts, 1791
Other works: Mag, Alleluia, Pange lingua: vv, orch, *VEcap*; 3 responsories, 1776, *RVE*

OTHER WORKS

Inst: 4 sinfonie piene, with 4 hn, *Vlevi, D-Do*; Sinfonia a 3, B♭, advertised by Breitkopf, 1766; 3 Fl conc., *KA, Rtt*; Vn conc., *CZ-Pnm*; 12 sonatas, 6 for vn, b, 6 for 2 vn, *c*1747, *I-Mc**, copies of some: *Gl, S-Uu*; Sonata, vc, b, advertised by Traeg
Vocal: 5 cants., 1v, vn, b, *A-Wn*; 2 arias, *B-Bc*
Pedagogical: Teorica e prattica musicale per suonare bene il violino, Verona, 1751, *I-TRc*

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G. Turrini: *Il patrimonio musicale della Biblioteca capitolare di Verona dal secolo XV al XIX* (Verona, 1952), 32–3
R. Brenzoni: 'Nell'entusiasmo di Verona', *Mozart in Italia*, ed. G. Barblan and A. Della Corte (Milan, 1956), 46–56
W.A. Bauer and O.E. Deutsch, eds.: *Mozart: Briefe und Aufzeichnungen*, i (Kassel, 1962), 299, 303, 304
E. Paganuzzi and others: *La musica a Verona* (Verona, 1976)
M. Dubiaga: *The Life and Works of Daniel Pius Dal Barba (1715–1801)* (diss., U. of Colorado, 1977)

MICHAEL DUBIAGA JR

Dalbavie, Marc-André (*b* Neuilly-sur-Seine, 10 Feb 1961). French composer. He studied at the Paris Conservatoire (1980–86) where he won a number of first prizes, and subsequently spent five years in the musical research department at IRCAM. He also studied conducting with Boulez (1987–8). Dalbavie's work has been performed in most countries in Europe, the former USSR and Asia, as well as in the USA by ensembles such as the Los Angeles PO, the Orchestre National de France, the London Sinfonietta and the Ensemble Intercontemporain.

Dalbavie is one of the young European composers who found inspiration during the 1980s in the 'musique spectrale' represented particularly in the work of Grisey and Murail. Dalbavie enhances existing techniques by making some use of computer-assisted composition.

Diadèmes for viola, ensemble and electronics is representative of Dalbavie's early musical thinking, and clearly suggests the idea of a concerto. *Seuils* for soprano, ensemble and electronics employs polyphonic processes and plays on the notion of musical and semantic significance within seven symmetrically ordered movements. Dalbavie here tackles the issue of spatial writing. The orchestra faces the listeners, in the traditional manner, while the voice and the electronics are diffused spatially around them.

In works composed since *Seuils*, Dalbavie has sought to explore the possibilities presented by spatial music. In *Offertoire* the simulation of virtual spaces is realized in the choral writing, and in the Violin Concerto part of the orchestra is placed round the audience.

In the vocal cycle *Logos*, consisting to date of *Instances* for orchestra (1992) and *Seuils*, Dalbavie, who is greatly influenced by contemporary literature and plastic arts, is intent on creating visually arresting works integrating text, theatre, ballet and venue in a musical context.

WORKS

Stage: Correspondances (chbr op, G. Lelong), 1994–6

Orch: Xylèmes, 1984, withdrawn; Les miroirs transparents, 1985; Concertino, Baroque orch, 1994; Vn Conc., 1995–6; Antiphonie, double conc., cl, basset hn, orch, perf. 1999; The Dream of the Unified Space, conc. for orch, perf. 1999; Concertate il suono, conc. grosso, perf. 2000

Chbr and solo inst: Chbr sym., ens, 1980, withdrawn; Clair-obscur, fl, va, hp, pf, 1981, withdrawn; Les paradis mécaniques, ens, 1981–3; Diadèmes, va, inst ens, elec ens, 1986; Interludes, vn, 1987–8; Elégie, fl, 1990; Petit interlude, b saxhorn/tuba, 1992; Petit interlude, va, pf, 1992; In Advance to the Broken Time, fl, cl, str trio, pf, 1994; Tactus, cl, bn, hn, str qnt, pf, 1996

Vocal: Impressions-mouvements (orat), spkrs, chorus, orch, elecs, 1989; Logos (cycle): i. Instances, chorus, orch, elecs, 1991; ii. Seuils (Lelong), S, orch, elecs, 1991; Offertoire, S, ens, 1995 [movt 8 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]

Principal publishers: Billaudot, Jobert

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D. Cohen-Lévinas and R. Nieminen: *Marc-André Dalbavie* (Paris, 1993)

ANNE SÉDÈS

Dalberg, Johann Friedrich Hugo, Freiherr **von** (*b* Mainz, 17 May 1760; *d* Aschaffenburg, 26 July 1812). German author, aesthetician and composer. Born into a noble family, he was tutored at home and then received theological training at Göttingen. Though physically deformed, he was a virtuoso pianist by the time he reached Göttingen. He became a canon at Trier, Worms and Speyer, and a privy counsellor to the Elector of Trier, but he was able to devote most of his time and energy to scholarly pursuits including music. He studied composition with Ignaz Holzbauer and travelled extensively in Italy and England. His works about music and his compositions were published regularly in his lifetime and professional musicians regarded them seriously.

Dalberg's writings cover such diverse subjects as meteorology, penal law and translations of works on oriental subjects. This wide range of interests that hints at the dilettante is also present in his writings on music. Their topics include the music of India, ancient Greek music, newly invented instruments and the history of harmony, and there is an important series of fanciful, highly imaginative works that reflect the aesthetic attitudes of early German Romanticism. Many of the latter reveal a strong interest in the nature of musical inspiration and its relation to the inner world of the artist. The earliest of these writings appeared in the 1780s and establishes Dalberg as one of the first musical Romantics. His *Blicke eines Tonkünstlers in die Musik der Geister* (1787) portrays an artist sick and discouraged, turning to his piano and finding on it

> Pergolesi's *Salve regina* as though sent by an angel. I sang through it and the heavenly 'O dulcis, o pia, etc.' filled my soul with such an exalted feeling of devotion and soft melancholy that I dissolved into tears.

Dalberg's book about the Aeolian harp is in the form of an allegorical dream that evokes an atmosphere similar to that found in many of E.T.A. Hoffmann's writings about music.

Dalberg's compositions were generally for piano, for chamber ensemble or for solo voice with accompaniment. Many of them were reviewed in contemporary journals, where they were received with respect but with occasional comments suggesting technical shortcomings.

WORKS

VOCAL

all for 1 voice, keyboard, unless otherwise stated

Sacred: Eva's Klagen bei dem Anblick des sterbenden Messias (declamation, F.G. Klopstock), with insts (Speyer, ?1783–4); Der sterbende Christ an seine Seele, with insts (Dresden, 1787); Todes-Feyer Augusts Grafen von Hatzfeld (Mainz, ?1788–9); Beatrice (cant., Dante) (London, ?1795); 6 geistliche Lieder, i (Mainz, after 1800); Jesus auf Golgotha (declamation, Klopstock) (Offenbach, ?1810–12); Das Saytenspiel (cant., J.G. Herder), with insts (Dresden and Leipzig, n.d.)

Secular: Lieder, ded. Princess of Zweibrücken, 3 vols. (Munich, before 1783); 6 canzoni (Munich, ?1791–2); 3 English Songs and a Glee, op.15 (London, *c*1795); [4] English Songs, op.15 (London, ?1796); 12 Lieder (Erfurt, 1799); 12 Lieder (Bonn, 1799); Ode an die Freude (J.C.F. von Schiller) (Bonn, 1799); 6 romances françaises, op.21 (Bonn, ?1803–4); Deutsche Lieder, op.25, 2 vols. (Bonn, 1806); *c*12 songs pubd singly

INSTRUMENTAL

Chbr: 3 sonates, hpd/pf, vn, op.1 (Mannheim, before 1784); 3 sonates, pf, vn (Mainz, before 1785); Qt, pf, ob, hn/cl, bn, or pf, str trio, op.25 (Offenbach, ?1805–6); Trio, pf, vn, vc, op.26 (Mainz, ?after 1806); Sonate, pf, vn, op.28 (Offenbach, ?1810–12)

Kbd: 3 sonates, hpd/pf, op.2 (Mannheim, 1783); Sonate, hpd/pf 4 hands (Augsburg, *c*1790); Grande sonate, hpd/pf 4 hands (Mainz, *c*1792); 3 sonates, hpd/pf, op.9 (Offenbach, 1794), no.3 for 4 hands; Variations, pf 4 hands, op.18 (Mainz, after 1800); Sonata, pf 5 hands, op.19 (Bonn, 1803); Grande sonate, pf, op.20 (Bonn, 1803); 2 sonates, pf, op.23 (Bonn, ?1804–5); Sonate, kbd 4 hands, op.24 (Bonn, ?1805); Fantaisie, pf 4 hands, op.26 (Offenbach, ?1805–6); 3 polonaises, pf 4 hands, op.28 no.3 (Mainz, ?after 1806)

WRITINGS

Blicke eines Tonkünstlers in die Musik der Geister (Mannheim, 1787, 2/*c*1800)

Vom Erfinden und Bilden (Frankfurt, 1791)

'Versuch den Dreyklang und die harmonischen Mitlaute vermittelst Glasstäben an Metallsaiten hervorzubringen', *AMZ*, ii (1799–1800), 105–13, 129–34, 145–51

Untersuchung über den Ursprung der Harmonie und ihre allmähliche Ausbildung (Erfurt, 1800)

Die Äolsharfe: ein allegorischer Traum (Erfurt, 1801)

Lieder der Inder und anderer orientalischer Völker (Erfurt, 1802)

Über die Musik der Indier: eine Abhandlung des Sir William Jones, aus dem Englischen übersetzt mit erläuternden Anmerkungen und Zusätzen begleitet (Erfurt, 1802)

Fantasien aus dem Reich der Töne (Erfurt, 1806)

'Über griechische Instrumentalmusik und ihre Wirkung', *AMZ*, ix (1806–7), 17–30

'Nachrichten: über Kaufmanns Harmonichord', *AMZ*, xiii (1811), 254–7

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G. Wagner: 'Friedrich Hugo von Dalberg als Liederkomponist', *Mitteilungen der Arbeitsgemeinschaft für mittelrheinische Musikgeschichte*, lx (1993), 405–23
M. Embach and J. Godwin: *Johann Friedrich Hugo von Dalberg (1760–1812): Schriftsteller-Musiker-Domherr* (Mainz, 1998)

HOWARD SERWER

Dalberg, Nancy (*b* Bødstrup, nr Slagelse, 6 July 1881; *d* Copenhagen, 28 Sept 1949). Danish composer. Brought up in a wealthy middle-class home, she first wanted to become a pianist but had to give it up because of an arm disease. From 1909 she studied music theory and composition with Johan Svendsen, and from 1913 with Carl Nielsen whom she assisted in orchestrating and copying some of his compositions. In 1918 she gave a composition evening at which Nielsen conducted three of her symphonic works, among them a three-movement symphony in C♯ minor; she later withdrew the first movement of this work and the *To orkesterstykker* remained. Besides instrumental music she wrote a large number of songs to texts by Selma Lagerlöf, Johannes Jørgensen and Martin Andersen Nexø. Her chamber music in particular was of a high standard; it was often performed, both in Denmark and abroad. (G. Holmen: 'Hilda Sehested og Nancy Dalberg: to danske komponister', *Forum for kvindeforskning*, vi/1, 1986, pp.29–36)

WORKS
(*selective list*)

Orch: Scherzo, str orch, 1918; To orkesterstykker, op.9, 1918; Capriccio, 1918
Chbr: Str Qt, 1914; To fantasistykker, vn, pf, 1918; Str Qt no.2, 1922; Scherzo grazioso, vn, pf, 1927; Str Qt no.3, 1927; To violoncelstykker, vc, pf
Vocal: 3 songs, 1914; To romancer og zigeunersang, 1922; 3 danske Duetter, 1931; Svanerne og fire andre sange, 1935

INGE BRULAND

Dalberto, Michel (*b* Paris, 2 June 1955). French pianist. He studied at the Paris Conservatoire principally with Vlado Perlemuter, receiving a *premier prix* in 1972 and completing the *cycle de perfectionnement* in 1975. He also studied with Raymond Trouard, Nikita Magaloff and Jean Hubeau. He won first prize in the Clara Haskil Competition (1975) and the Leeds Competition (1978), and these led to major recital and orchestral engagements throughout the world. In 1980 he made his Paris début with the Orchestre de Paris under Erich Leinsdorf. An active chamber musician, Dalberto has performed and recorded with Henryk Szeryng, Augustin Dumay, Boris Belkin and Viktoria Mullova. In 1991 he was named artistic director of the International Summer Academy and Festival at Les Arcs in the region of Savoie. His restrained temperament and refined musicianship have made him an ideal interpreter of the music of Mozart. His recording of Schubert's complete piano sonatas is outstanding, as are his poetic accounts of Schumann's *Kreisleriana* and late works of Brahms.

CHARLES TIMBRELL

Dalby, (John) Martin (*b* Aberdeen, 25 April 1942). Scottish composer. At the RCM he studied composition with Howells and the viola with Riddle, spending two years playing in the Orchestra of the Academy of Naples. There he encountered the music of Skalkottas, whose use of selected aspects of serialism inspired him to develop his own style on a similar basis, shown to greatest effect in his chamber music of the late 1960s. From 1972 until 1991 Dalby was the head of music for BBC Scotland, where he encouraged and provided work for many Scottish composers and produced with John Purser the 30-part radio series 'Scotland's Music', which heralded a re-awakening of interest in many aspects of the nation's musical culture. From 1995 to 1998 he was chairman of the Composers' Guild of Great Britain.

In *Whisper Music* (1971) aleatory elements are brought into play within a tightly controlled textural framework, and *The Dancer Eduardova* (1978), written for Peter Maxwell Davies's group The Fires of London, also reveals a naturally projected theatricality. Although some of Dalby's choral music is as tensely argued as his *Missa fi-fi* (1969), a Tridentine Mass written in protest at Vatican II, more accessible works like the carol *Mater salutaris* (1981) are well-crafted and unashamed *Gebrauchsmusik* in the tradition of Howells. In later works Dalby combines this approachability with a deep seriousness of expression and purpose, as in his cantata *John Clare's Vision* (1993). His essential lyricism and good humour are usually held in check by a darker, more complex force, as in his *Scotch Rhapsody* (1983), written for another viola-playing composer, Sally Beamish. Rather than an affectionate skit on aspects of Scottish traditional music as it was intended, the *Rhapsody* emerged as a powerfully rugged work.

WORKS
(*selective list*)

Orch: Waltz Ov., 1965; Sym., 1970; Conc. Martin Pescatore, str, 1971; The Tower of Victory, 1973; Va Conc., 1974; Nozze di primavera, 1984; The Mary Bean, 1991; The White Maa, 1994
Choral: Bairnrhymes, unison vv, pf, 1963; 2 Liturgical Canticles, SATB, org, 1963; 4 Miniature Songs (E. Pound), SATB, 1963; A Shorter Benedicite, SATB, org, 1964; Requiem for Philip Sparrow (J. Skelton), Mez, SATB, 3 ob, str, 1967; Missa fi-fi, vv, 5 saxhorn ad lib, 1969; Cantigas del cancionero, 5 solo male vv, 1972; Ad flumina Babyloniae, SATB, 1975; Beauty a Cause, vv, perc, hpd, str, 1977; Mater salutaris, SATB, org, 1981; My Heart Aflame, SATB, 1983; Nec tamen consumebatur, SATB, org, 1989
Solo vocal: 8 Songs from the Chinese, Bar/Ct, pf, 1963; Wanderer, Mez, pf, 1964; The Fiddler (W. Soutar), S/T, vn, 1967; Antoinette Alone, Mez, pf, 1980; 5 Sonnets from Scotland, S, T, pf, 1985; John Clare's Vision (cant.), S/T, str, 1993; The Loch Ness Monster's Song, Mez/Bar, t sax, vc, pf, mar, 1994
Chbr and solo inst: Variations, vc, pf, 1966; Pf Trio, 1967; Pindar is Dead, cl, pf, 1968; Commedia, cl, pf trio, 1969; Sonatina, ob, pf, 1969; Cancionero para una mariposa, fl, 2 bn, 2 tpt, 2 trbn, 2 vc, 1971; Macpherson's Rant, fl, db, 1971; Whisper Music, fl + pic, cl + b cl, tpt, vc, hp, perc, 1971; Aleph, 2 fl, hn, tpt, trbn, cimb/hpd, 2 db, 1975; Almost a Madrigal, fl, hn, 2 tpt, trbn, tuba, marimba, vib, 1977; The Dancer Eduardova, fl + pic + a fl, cl + b cl, vn, vc, pf + cel, perc, 1978; Serenade 'Man Walking', ob, bn, hn, str qt, db, 1981; Chbr Sym. 'O bella e vaga aurora', fl + pic, cl + E♭-cl, cl + b cl, hn, tpt, str trio, db, hp, perc, 1982; Scotch Rhapsody, va, pf, 1983; Pf Sonata no.1, 1985; De patre ex filio, cl, bn, hn, str qt, db, 1988; Pf Sonata no.2, 1989; Sarabande for St Kevin, org, 1992; Str Qt, 1995; Pf Sonata no.3, 1997
Band: Music for a Brass Band, 1962; A Plain Man's Hammer, sym. wind band, 1984; Path (Prelude, Air and Fugue), brass band, 1992
Film scores, incid music, hymn tunes

MSS in *GB-Gsma*

Principal publisher: Novello

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T. Souster: 'Martin Dalby', *MT*, cviii (1967), 321–3
M. Dalby: 'The Tower of Victory', *The Listener*, xc (1973), 385–6

J. Purser: *Is the Red Light On?* (Glasgow, 1987)
J. Purser: *Scotland's Music* (Edinburgh, 1992)

DAVID McGUINNESS

Dalcaraz, Alfonso Flores. *See* FLORES, ALFONSO.

Dalcroze, Emile Jaques. *See* JAQUES-DALCROZE, EMILE.

Dal Dattaro, Ghinolfo. *See* DATTARI, GHINOLFO.

Dale. English family of music publishers, music sellers and instrument dealers. The firm was established in London.

(1) Joseph Dale (*b* 1750; *d* Edinburgh, 21 Aug 1821). He founded a business in 1783 at his private house, and from there issued his first publications, including a number of operas such as Shield's *Rosina* and *The Flitch of Bacon*. A music catalogue of 1785 announced that the copyrights and plates of these and other works had recently been purchased from WILLIAM NAPIER; at about the same time he also purchased plates and copyrights from Charles Bennett, once the property of John Welcker. In January 1786 he moved to premises previously occupied by Samuel Babb, whose trade stock and large circulating music library Dale purchased. In 1805 he took his son William into partnership and the firm became known as Joseph Dale & Son (or Joseph & William Dale). The partnership was dissolved in 1809, when William set up in business for himself; Joseph continued alone in the firm until his death.

Joseph Dale was also a musician, and served as organist of St Antholin, Budge Row, Watling Street from 1777 to his death. He composed concertos and sonatas, and arranged vocal airs with variations for the harpsichord or piano. He also took out letters patent for improvements to the tambourine, and published music including its use. The tambourine parts of these works were elaborately conceived, employing an original notation, and were at least in part the work of his son, also Joseph, who was apprenticed to his father in 1797. His firm, particularly in its early years, issued music of every description, including the operas of Storace and others, piano music by Clementi, Dussek, Krumpholtz and Steibelt, collections of English and Scottish songs, country-dance music and vast quantities of sheet music.

(2) William Dale (*b* London, ?1780–85; *d* ?1827). Son of (1) Joseph Dale. He was in partnership with his father from 1805 to 1809, when he set up his own business as publisher, music seller and instrument dealer, issuing mainly sheet music. Elspeth Dale, presumably his widow, continued the business from 1827 until about 1832; it was then succeeded by Dale, Cockerill & Co., and in 1837 by G. Gange & Co., piano manufacturers and music sellers.

(3) James Dale (*fl c*1800). Perhaps a brother of (1) Joseph Dale. He was a composer of sonatas and other works for piano, some of which were printed and published by himself and others by Joseph about 1800.

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C. Humphries and W.C. Smith: *Music Publishing in the British Isles* (London, 1954, 2/1970)
D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)

WILLIAM C. SMITH/PETER WARD JONES

Dale, Arthur. *See* NEVIN, ARTHUR (FINLEY).

Dale, Benjamin (James) (*b* London, 17 July 1885; *d* London, 30 July 1943). English composer and administrator. He showed early musical promise, gaining a performance of his first orchestral work when he was 14. In 1900 he entered the RAM where he studied with Corder. One of his orchestral works written while a student, the *Concertstück* for organ and orchestra, remained in the repertory until World War I. Awarded many composition prizes, he came to wider attention with his large-scale virtuoso Piano Sonata in D minor (1902–5), a work taken up by contemporaries at the RAM, including York Bowen and Myra Hess. In the sonata Dale demonstrates a remarkable command of 19th-century Romantic pianism, looking not only to Liszt and Schumann as models but also to Balakirev and other Russian composers. The last two movements of his Suite for Viola (1906) were orchestrated, and conducted by Nikisch at Queen's Hall in 1911. Its slow movement 'Romance' became one of Lionel Tertis's encores; Tertis also championed the Phantasy for Viola and Piano, and for Tertis's pupils Dale wrote his Introduction and Andante for six violas.

Unable to leave Germany at the outbreak of war, Dale was interned until 1918 in the Ruhleben civilian prison camp, where he wrote music for camp entertainments. In 1919–20 he travelled as an examiner for the Associated Board to Australia and New Zealand. He was first appointed professor of harmony at the RAM in 1909, the post being expanded to include composition after his return. His introspective and largely elegiac Violin Sonata (1921–2) was followed by the Parryesque festival anthem *A Song of Praise* (1923). This conscious adoption of an occasional style was less successful than the vibrant atmospheric personal textures of his 1913 setting of Christina Rossetti's Christmas hymn, *Before the Paling of the Stars*. His Ballade for violin (1927), however, enjoyed some popularity. With his appointment as warden of the RAM in 1936, and work for the BBC's Music Advisory Panel in the 1930s (allowing him to air his antithetical views on the more advanced contemporary trends), Dale was increasingly occupied by administrative responsibilities. This, together with his music's fall from favour after the war, was responsible for the small size of his output. However, his last large-scale work, the expansive 27-minute tone poem *The Flowing Tide* (1943, first sketched in 1924), finds Dale introducing elements of Debussian Impressionism into a late-Romantic idiom with a striking ear for orchestral colour. The gradual revival of his instrumental music on CD has begun a wider reassessment of Dale's achievement.

WORKS
(selective list)

Orch: Ov., 1900; Ov. to Shakespeare's 'Tempest', 1902; Concertstück, org, orch; Concert Ov., g, 1904; The Flowing Tide, tone poem, 1943

Vocal: Before the Paling of the Stars (Christmas hymn, C. Rossetti), chorus, orch, 1913; A Song of Praise (festival anthem, pss, R. Heber), solo vv, chorus, orch, 1923; 6 carols, 3 partsongs, 3 solo songs

Chbr and solo inst: Sonata, d, pf, 1902–5; Suite, d, va, pf, 1906; Phantasy, D, va, pf, 1911; Introduction and Andante, 6 va, 1911, rev. 1913; 3 Pieces, vn, pf, 1916–20, orchd 1919–25; Sonata, E, vn, pf, 1921–2; Ballade, c, vn, pf, 1927; other pf pieces

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LEWIS FOREMAN

Dale [née Richards], **Kathleen** (*b* London, 29 June 1895; *d* Woking, 3 March 1984). English musicologist, composer and pianist. Her music studies were pursued privately with York Bowen and Fanny Davies for piano and with Benjamin Dale (whom she later married) for composition. Active as a pianist in the early part of her career, she broadcast frequently during the period 1927–31. From 1926 to 1928 she studied Swedish language and literature at University College, London, and later published translations from that and other languages (e.g. Redlich's *Claudio Monteverdi* and Reifling's *Piano Pedalling*). She taught theoretical subjects at the Matthay School (1925–31) and taught and lectured for the Workers' Educational Association (1945–50, 1957). She served on the council of the Society of Women Musicians (1920–25, 1946–9) and acted as Ethel Smyth's musical executor in 1944. Kathleen Dale's work was mainly in the field of keyboard music, though she also wrote a biography of Brahms and personal reminiscences of Ethel Smyth and Marion Scott. She edited Schubert's E minor Piano Sonata D566 for its first complete publication (1931), and some of his songs. Her compositions (published under her maiden name) include partsongs, duets for two violins, pieces for violin and piano and for piano solo and duet (for list of compositions, see *WG* 'Richards, Kathleen').

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'Ethel Smyth's Prentice Work', *ML*, xxx (1949), 329–36
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FRANK DAWES

D'Alembert, Jean le Rond. *See* ALEMBERT, JEAN LE ROND D'.

Daleo alias Turluron, Hylarius. *See* TURLURON, HILAIRE.

Dal Gaudio, Antonio. *See* GAUDIO, ANTONIO DAL.

Dalham. *See* DALLAM family.

Dalhart, Vernon [Slaughter, Marion Try] (*b* Jefferson, TX, 6 April 1883; *d* Bridgeport, CT, 14 Sept 1948). American tenor. He received some formal vocal training in Dallas. For several years, beginning in 1912, he sang light opera in New York; among his roles were Ralph Rackstraw in Gilbert and Sullivan's *H.M.S. Pinafore* (Century Opera Company) and Pinkerton in Puccini's *Madama Butterfly*. About 1915 he successfully auditioned for Thomas Edison and for 14 years recorded popular songs for Edison Diamond Discs. He also recorded for Columbia (1916–24), Victor (1918–38) and almost all the main labels, using more than 100 pseudonyms. His repertory included coon songs, arias from light operas, and patriotic, popular, and comedy songs. In 1924 he experimented with the hillbilly idiom and recorded *Wreck of the Old '97* and *The Prisoner's Song* for Victor; the latter appeared on more than 50 labels. After 1924 Dalhart recorded only country music, often with Carson J. Robison as his duet partner (until 1928). His record sales decreased considerably in the 1930s as a result of the declining quality of his arrangements, which became less authentic in idiom and relied heavily on studio recording techniques.

Although he recorded every type of country song, Dalhart excelled in moralistic ballads that describe dramatic and generally tragic incidents (e.g. *The Death of Floyd Collins* and *The Fate of Edward Hickman*). More than 75 million copies of his records, over two thirds of which were of country music, were sold during his lifetime. His recordings made him the first country-music artist to attain international renown.

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BILL C. MALONE

D'Alheim, Mariya Alexeyevna Olenina. *See* OLENINA D'ALHEIM, MARIYA ALEXEYEVNA.

Dall'Abaco, Evaristo Felice (*b* Verona, 12 July 1675; *d* Munich, 12 July 1742). Italian composer. He was born into a family of high social standing, his father being a jurist. As a boy he learnt the violin and the cello, possibly under Torelli until the latter's removal to Bologna in 1685. In 1696 Dall'Abaco went to Modena, where his services as a musician were much in demand despite his not being attached to the court orchestra. His noted penchant for the French style may date from his Modena days, since the director of the orchestra, Ambreville, was French. After 19 September 1701 no further trace of Dall'Abaco exists in Modena, and the next mention of him is early in 1704 as a cellist in the Bavarian court, where one of his colleagues was J.C. Pez. The defeat of the reigning elector, Maximilian II Emmanuel, in the War of the Spanish Succession forced him to flee to the Netherlands, where he brought a large retinue including many of his own musicians. Setting up court in Brussels, Maximilian continued to patronize the arts extravagantly, but further French reverses caused him to withdraw to Mons in 1706. The capitulation of Mons following the battle of Malplaquet in 1709 sent the elector back to France, and a relatively impoverished court was established in Compiègne by grace of Louis XIV. Throughout these unsettled times Dall'Abaco remained at the elector's side. He had married Marie Clémence Bultinck in the Netherlands, and their son Joseph-Marie-Clément was born in 1709 or 1710.

Dall'Abaco must have deepened his acquaintance with the French style after prolonged residence in the Low Countries and France, though it was only after Maximilian's eventual triumphant return to Munich in April 1715 that specifically French traits began to creep into his published music. Dall'Abaco's loyalty and competence were rewarded by his appointment as Konzertmeister in the reconstituted court orchestra and his elevation to the rank of electoral councillor in 1717, a fact proudly advertised on the title-page of his fifth publication, a set of concertos for various combinations. He also participated as a soloist in 'academies', the precursors of the musical soirées of the 19th century, some of which were held at his own house. Dall'Abaco remained in the service of the Bavarian court after Maximilian's death in 1726 and the accession of the new elector, his son Karl Albrecht. Though a music lover like his father, the new elector favoured a more up-to-date style of music than his Konzertmeister would, or could, supply, with the result that Dall'Abaco's musical activities became increasingly relegated to the background. A second set of concertos, published by Le Cène in 1735 as Dall'Abaco's op.6, is the sole proof of his continued creative work during this final phase. He seems to have retired on a pension in 1740.

Dall'Abaco's surviving output is restricted to the 66 works published in his lifetime as opp.1–6. Like Corelli, he seems to have taken unusual care in preparing his works for publication. The result is a consistently high standard of craftsmanship allied to an original and inventive turn of mind, which shows itself in individual details no less than in the broad design. Although the musical materials Dall'Abaco worked with are accurately described as post-Corellian, he did not hesitate to adapt or embroider them for special effect. His movements, whether binary or unitary, are mostly long and restate material systematically, using large units. The French influence in his music does not often extend to harmony, melodic style or ornamentation, but is seen in the occasional adoption of the rondeau form and in French dance movements, such as the passepied, with no traditional cultivation in Italy, and in a marked fondness for the parallel key (also, more unusually, its satellite keys). Thus an excursion to G major in the course of a movement in E major, such as occurs in the opening movement (Ciaccona) of the 12th sonata in his op.1, is no novelty for him.

Although nominally *da camera*, the 12 op.1 sonatas for violin and cello (which can also be performed as keyboard solos) contain a mixture of abstract and dance movements, mostly in the Corellian four-movement sequence. 'Da camera' thus no longer denotes a distinct sub-genre, still less a prescribed context of performance, though its connotations are appropriate to the medium. The 12 *Concerti a quattro da chiesa* op.2 are roughly equivalent to contemporary concertos by Albinoni and Albicastro in that they reconcile their adoption of forms taken over from the sonata with the need for display passages allotted to a first or principal violin (more rarely cello) part. Frequent *forte* and *piano* indications stand in lieu of 'solo' and 'tutti' cues, and one might easily believe that they were intended as such, were it not for the ubiquity of Dall'Abaco's habit of marking dynamics carefully. (The question is not whether soloists should be extracted, but rather whether ripienists should be added.) The 12 *Sonate da chiesa e da camera a tre* op.3 show the same mixture of abstract and dance movements as op.1, though the former are concentrated in the first six sonatas. They continue along the same stylistic path, as do the 12 sonatas for violin and cello in op.4, which reproduce the formulae of op.1. The six *Concerti a più istrumenti* op.5, which include one concerto with two obbligato flutes and another with obbligato oboe, testify in their cautious way to the Vivaldi vogue of the 1710s. The final set of concertos, op.6 (presumably not to be identified with a second book of concertos, the projected complement of op.5), consolidates this more advanced style, introducing a few *galant* touches.

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all printed works published in Amsterdam

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E.F. dall'Abaco: Ausgewählte Werke, 3. Teil, ed. H. Schmid, DTB, new ser., i (1967) [HS]

op.
1 XII sonate da camera, C, d, e, a, g, D, b, G, A, F, B♭, E, (vn, vc)/(hpd) (*c*1708); AS
2 Concerti a quattro da chiesa, d, e, F, a, g, D, C, b, B♭, A, G, F (1712); 4 in AS, 6 in HS
3 XII sonate da chiesa e da camera a tre, C, F, b, G, D, e, g, C, a, F, G, A (1712); 8 in AS
4 Sonate da camera, d, e, F, A, g, C, a, G, D, F, b, g, vn, vc (1716); AS
5 Concerti a più istrumenti ... libro primo, F, G, e, B♭, C, D (*c*1721); 5 in HS
6 Concerti a più istrumenti, C, E, F, b, G, F, A, D, B♭, C, E, D (1735); 5 in HS

Vn sonatas, *A-Wn*

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MICHAEL TALBOT

Dall'Abaco, Joseph-Marie-Clément [Giuseppe Clemens] (*b* Brussels, bap. 27 March 1710; *d* Arbizzano di Valpolicella, 31 Aug 1805). Flemish composer and cellist of Italian descent, son of EVARISTO FELICE DALL'ABACO. He was at first a pupil of his father, with whom his career has often been confused. The latter, employed at the Munich court, apparently sent his son to Venice to further his musical education; but on his return the young man could not find work in Bavaria, and on 29 March 1729 he joined the electoral chapel at Bonn as *Titular-Kammerdiener und Hofmusikus mit dem Violoncell*. On 26 August 1738 he was appointed director of the court chamber orchestra. In spite of his Bonn appointment he was able to travel, going to London and other English towns in 1740, and apparently to Vienna in 1749 when a work by him for five cellos was performed. In 1753 he left the court to go to Verona. He seems to have remained in contact with the Munich court, and on 22 September 1766 (*VannesD*) was created a baron. He died on his estate in Arbizzano di Valpolicella at the age of 95.

Dall'Abaco's cello sonatas, despite the advent of the new *galant* and pre-Classical styles, retain the gravity of the Baroque and the broad melodic span inherited, through his father, from Legrenzi, Bassani, Vitali and Lully (nearly 40, including many autograph and a few anonymous ones, are in *GB-Lbl*, three in *D-Bsb* and one in *A-Wgm*; he also wrote a cantata for the Bonn court, apparently now lost). His reputation, however, was mainly as an instrumentalist, and his fame as a composer did not match his father's. (M. Marsigny: *Joseph Clemens*

Dall'Abaco (v.1708–1805) et la sonate pour violoncelle au 18e siècle, diss., U. of Louvain-la-Neuve, 1980)

PHILIPPE MERCIER

Dalla Casa, Giovanni. Brother of GIROLAMO DALLA CASA.

Dalla Casa, Girolamo [Girolamo da Udine] (*b* ?Udine; *d* Venice, *c*Aug 1601). Italian composer and instrumentalist. Together with his two brothers Giovanni (*b* ?Udine; *d* Venice, 25 April 1607) and Nicolò (*b* ?Udine; *d* Venice, 8 Feb 1617) he formed the first permanent instrumental ensemble at S Marco, Venice, where they were appointed on 29 January 1568. Their duties, which had previously been assigned to available instrumentalists on an *ad hoc* basis, included the performance of *concerti* in the organ lofts on major feast days. Girolamo's initial salary of 75 ducats, from which he was expected to pay additional members of his group, was increased to 90 ducats in 1572 and 100 ducats in 1582. The group gradually increased in size until the 1580s, when Girolamo was named *capo de' concerti* at the basilica, head of the (often substantial) group of players who were to inspire the canzonas and sonatas of Giovanni Gabrieli.

Girolamo is today known largely as the author of *Il vero modo di diminuir, libri I et II* (Venice, 1584), a treatise on ornamentation which gives many examples of embellished melodic lines from motets, madrigals and chansons as performed in Venice during the later 16th century. Among the exemplars are works by Janequin, Courtois, Willaert, Rogier, Gombert, Sandrin, Clemens non Papa, Palestrina, Lassus, Rore, Striggio, A. Gabrieli and P. de Monte (some ed. in Erig). His figuration relies a great deal on scalic movement and regular motion in quavers and semiquavers and applies the *gruppo* (or trill) at cadences. In contrapuntal works the themes are usually left unadorned so that the phrase structure is clear; in this respect Dalla Casa differs from Bassano, his colleague at S Marco: Bassano's treatises on ornamentation offer several contrasting examples based on the same vocal originals. Although Girolamo's motets survive in an incomplete state, the remaining parts are clearly amenable to ornamentation in the ways suggested by his treatise. Nicolò published a volume of *Canzoni et madrigali à quattro voci, libro secondo* (Venice, 1591) and one five-part madrigal appeared in a collection (RISM 1593[3]).

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DENIS ARNOLD/ANDREA MARCIALIS

Dalla Casa, Nicolò. Brother of GIROLAMO DALLA CASA.

Dall'Aglio, Bartolomeo (*fl* Este, 1626–7). Italian composer and organist. In 1626–7 he was organist of Este Cathedral, as is stated on the title-page of his only known publication, *Messe a quatro voci, una concertata a voce piena e due a voci pari con alcuni motetti a una, due, tre, & quattro, con il basso per sonare ... libro primo* (Venice, 1627; the dedication is dated 22 December 1626). Its contents are typical of the large amount of concertato church music for small forces written by provincial musicians for local use in early 17th-century Italy. (*EitnerQ*; *GaspariC*, ii)

GIUSEPPE VECCHI

Dalla [Della] **Gostena** [Lagostena], **Giovanni Battista** (*b* Genoa, *c*1558; *d* Genoa, Aug 1593). Italian composer, uncle and teacher of Simone Molinaro. He was a pupil of Philippe de Monte at the court of Maximilian II in Vienna. He had returned to Genoa before 1582 and on 26 April 1584 he became *maestro di cappella* at the cathedral, a post he held until 1589. Dalla Gostena was in contact with the leading figures of the Genoese aristocracy and cultural life, in particular with the poets Angelo Grillo and Gabriello Chiabrera, and with the painter Bernardo Castello. He was murdered by Simone Fasce in August of 1593.

Dalla Gostena's first published work, *Ohimé lasso*, appeared in Monte's third book of four-voice madrigals. His own first book of madrigals appeared in Genoa in 1582. The fact that he gave the name of his teacher together with his own on the title page suggests that he had not reached the age of majority (25) when the book was published. Four more books of madrigals and canzonettas appeared in his lifetime and a number of works appeared after his death. His setting of Tasso's *Poiché d'un cor*, on the murder by Carlo Gesualdo of his wife, Maria d'Avalos, and her lover, Fabrizio Carafa, is lost.

A leading figure in the musical life of Genoa, Dalla Gostena was a skilled contrapuntalist who took care to characterize his texts. Although his style is essentially conservative, some of the madrigals experiment with chromaticism as does his Fantasia XXV (which, however, also survives with an attribution to Diomedes Cato).

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published in Venice unless otherwise stated

VOCAL

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Il primo libro delle canzonette, 4vv (1586)
Il secondo libro di canzonette, 4vv (1589[13])
Il secondo libro de madrigali, 5vv (1595)

5 madrigals, 4, 5vv, 1585[27], 1596[11], 1599[15]
3 Magnificat, 4vv, bc, 1605[4]; 5 motets, 1609[6], 1612[3], *PL-Wn*; 2 contrafacta, 1610[3], Florilegium musicum motectorum (Bamberg, 1631, no.2 attrib. Ph de Monte)

LUTE

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MARIA ROSA MORETTI

Dallam [Dalham, Dallans, Dallow, D'Allam]. English family of organ builders.

(1) **Thomas Dallam** (*b* Lancashire, *c*1575; *d* after 1629). In 1599–1600 he travelled to Constantinople with a mechanical organ-and-clock for the Sultan, described in the state papers as 'a Great and Curious present … which will scandalise other nations'. Dallam's Turkish diary was published by the Hakluyt Society in 1893 (partly reproduced in Mayes (1956); *see also* BARREL ORGAN). On his return to England he established an unrivalled reputation, building new organs at King's College, Cambridge (1605–6; see Hopkins and Rimbault); Norwich Cathedral (1607–8) St George's Chapel, Windsor (1609–10); Worcester Cathedral (1613, to the scheme of Thomas Tomkins); Eton College (1613–14); Holyrood Palace, Edinburgh (*c*1615, case by Inigo Jones); St John's College, Oxford (*c*1617); Wells Cathedral (1620); Wakefield Cathedral (1620); Durham Cathedral (1621); and Bristol Cathedral (1629, with (2) Robert Dallam).

(2) **Robert Dallam** (*b* 1602; *d* Oxford, 31 May 1665). Son of (1) Thomas Dallam. Like his father, he dominated English organ building during his lifetime. In 1642, being a recusant Catholic (he described himself as 'organist to the Queen of England', meaning Queen Henrietta Maria), he escaped with his family to Brittany, and worked there until 1660, when he returned to England. He submitted an ambitious French-style scheme to New College, Oxford, in 1661, and though a smaller organ was in fact built, his French experience coloured English organs for the next 80 years. He built organs at York Minster (1632–4); Magdalen College, Oxford (*c*1632, played by John Milton; case and some pipes moved to Tewkesbury Abbey and Stanford-on-Avon, *c*1737); Jesus College, Cambridge (1634–8); St John's College, Cambridge (1635–8); Lichfield Cathedral (1639); Gloucester Cathedral (1640–41); Quimper Cathedral (1643–8, three organs); Plestin-les-Grèves (1653); Saint Jean du Doigt (1654); Lesneven (1654); Saint Pol-de-Léon Cathedral (1658–61, with (3) Thomas Dallam); St George's Chapel, Windsor (1660–61); Eton College (1662–3); and New College, Oxford (*c*1663). The last three were built with (4) Ralph Dallam and (5) George Dallam. His daughter Katherine married the organ builder Thomas Harrisson (or Harris), their son Renatus becoming particularly well known (*see* HARRIS).

(3) **Thomas Dallam,** Sieur de la Tour (*b* England, *c*1635; *d* Brittany, after 1720). Son of (2) Robert Dallam. After his father's return to England in 1660 he maintained the family's reputation in Brittany, where the cases of ten Dallam organs survive. He built organs at Daoulas (1667–9); Locronan (1671–2); Ergué-Gaberic (1680); Sizun (1683–4); Pleyben (1688–92); Landerneau (1690–94); Brest (1694–6); Rumengol; Morlaix; Ploujean; Guimiliau; and Guipavas. The organ in Daoulas Abbey was thought as late as 1790 to be one of the best in north-west France.

(4) **Ralph Dallam** (*d* London, 1673). Son of (1) Thomas Dallam. He probably made the pipes for his father's organ at New College, Oxford, in 1663. Organs built by him or his brother (5) George Dallam include those at Norwich Cathedral (1664); Norton by Galby (1664); and St Augustine, Hackney (1665). He also began work on the instruments at St Alfege, Greenwich (1672), and Christ's Hospital, London (1672), which were completed after his death by his partner, the harpsichord maker James White.

(5) **George Dallam** (*d* 1685). Son of (2) Robert Dallam. He built the organs at Durham Cathedral (1662) and Dulwich College (1668–9). He built no new organs after his brother's death.

(6) **Toussaint Dallam** (*b* Saint Pol-de-Léon, 1659). Son of (3) Thomas Dallam. He assisted his father in the repair of organs in Brittany. On the death of his uncle (5) George Dallam he went to England to finish work at Dulwich College.

(7) **Marc-Antoine** [Mark Anthony] **Dallam** (*b* Daoulas, 1673; *d* York, 1730). Son of (3) Thomas Dallam. He arrived in England about 1710, probably undertaking tuning and maintenance for his cousin Renatus Harris. He built new organs at Whitchurch (1730) and Southwell Minster (chair organ, 1730).

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STEPHEN BICKNELL/MICHEL COCHERIL

Dallapiccola, Luigi (*b* Pisino d'Istria [now Pazin, Istra, Croatia], 3 Feb 1904; *d* Florence, 19 Feb 1975). Italian composer, pianist and writer. He was the principal pioneer of dodecaphony in Italy.

1. LIFE. The seeds of Dallapiccola's intense concern for liberty were sown early: born of Italian parents in a disputed territory (then part of the Austrian empire), he was still a child when the grimmer political realities of the time first affected him. In 1916 his father's school was closed by the Austrian government, and in March 1917 the family was interned at Graz, being suspected of Italian nationalism. Only after the war (21 November 1918) could they return to Pisino, Istria having been transferred to Italy.

During these early years Dallapiccola's musical education was inevitably disordered. Already in 1912–16 he

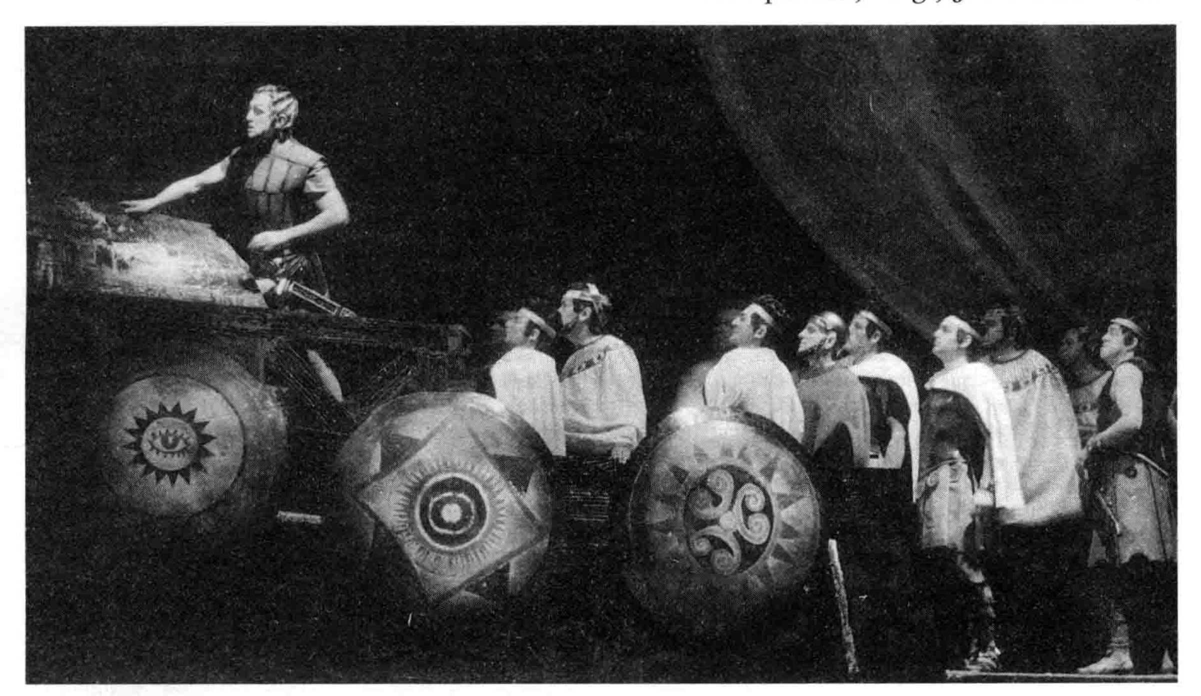
was learning the piano and even trying to compose. In Graz, where he no longer had access to a piano, his musical horizons nevertheless expanded: he went regularly to the local opera house, where he was impressed by the works of Mozart and Wagner. It was after a performance of *Der fliegende Holländer* in 1917 that he became fully aware of his vocation as a composer. Back in Istria, he was by 1919 growing discontented with the small-town limitations of Pisino. He therefore made weekly visits to Trieste to study the piano and harmony, the latter under the composer Antonio Illersberg; and he also travelled more widely: it was at Bologna that he came to know of Debussy, whose music (notably some of the piano pieces, *Pelléas* and *Ibéria*) soon began to obsess him. So strong, indeed, was Debussy's impact that in 1921 Dallapiccola stopped composing and did not start again until 1924, to give himself time to absorb this important influence. At about the same time as his discovery of Debussy, Illersberg aroused in him an enthusiasm (shared by many important Italian composers of the day) for early Italian music, notably that of Monteverdi and Gesualdo.

In 1922, having finished his general education, Dallapiccola moved to Florence, where he became a private piano pupil of Ernesto Consolo, entering the conservatory as a student of harmony and composition in the following year. His first composition teacher there (1923–4) was Roberto Casiraghi; later (1929–31) he attended the class of Vito Frazzi, a disciple of Pizzetti. In 1924 he had another crucial experience (not destined to bear fruit in his own works till many years later) when a performance of *Pierrot lunaire*, at a concert organized by Casella's Corporazione delle Nuove Musiche, first brought him into contact with the music of the Second Viennese School. Soon afterwards, having gained his diploma as a pianist, Dallapiccola began teaching and giving recitals – notably, from 1930, in duo with the violinist Sandro Materassi. In 1930 he visited Vienna and Berlin; in the former city Mahler's First Symphony came as another major revelation to him. In 1930–31 he taught the piano at the Florence Conservatory, as Consolo's substitute during his final illness; but it was not until 1934 that he gained an official teaching post, that of professor of 'pianoforte complementare' (i.e. the piano as a secondary study) at the same conservatory. He remained in this post until his retirement in 1967.

The mid-1930s were a particularly important period in Dallapiccola's development. His musical horizons continued to broaden: by now the music of Busoni, Berg and Webern had entered his field of vision, and he got to know Berg personally in 1934. Meanwhile he was himself becoming known as a composer, greatly helped by Casella's propaganda on his behalf: though more naturally in sympathy with G.F. Malipiero (a hearing of whose *Torneo notturno* in 1932 was yet another important milestone in his experience), Dallapiccola nevertheless retained a profound sense of gratitude to Casella for all he did to further his career, like those of so many other young musicians, in that period. Meanwhile important developments were taking place in Dallapiccola's inner life, with profound repercussions on his music. His preoccupation with liberty had lain comparatively dormant since its first awakening in his troubled childhood: indeed, until the mid-1930s (like so many Italians of otherwise sound judgment) he was sufficiently misled by Mussolini's flair for propaganda to give surprisingly whole-hearted support to the fascist regime. But his political views began to change under the impact of the Abyssinian campaign and the Spanish Civil War: as he himself put it, 'the world of ... carefree serenity closed for me, and without the possibility of return ... I had to find other timber in other woods' (1970, p.138; 1980, p.381). Soon afterwards, a mood of impassioned political protest found expression in his music, especially in the *Canti di prigionia* and *Il prigioniero*. The former was first conceived when Mussolini adopted Hitler's race policies (thus threatening the safety of Dallapiccola's Jewish wife), while both works gained still greater urgency under the cumulative experience of World War II. Dallapiccola's refusal at this time to bow to the dictates either of fascism or (in due course) of the occupying Nazis inevitably handicapped his career. But only for a short while was he forced to withdraw entirely, first (October 1943 to February 1944) into the relative safety of the village of Borgunto, outside Florence, and then (March to September 1944) into hiding in various apartments in Florence, including that of Materassi. Otherwise he managed to go on giving recitals, though only, as a matter of principle, in countries not occupied by the Nazis, notably Hungary and Switzerland. He nevertheless seized the opportunity, when passing through Austria in 1942, to meet Webern.

After 1945 Dallapiccola's life was relatively free from external disturbances. A few obstructive antagonisms survived from the war years, but on the whole he had little difficulty in resuming all his old activities and in adding a few new ones: for example, for two and a half years from 1945 he regularly wrote for the Florentine periodical *Il mondo* (soon renamed *Il mondo europeo*). In 1946 he played a major part in getting Italian composers readmitted to the ISCM, at whose first postwar festival the *Canti di prigionia* at last came before a large public, revealing Dallapiccola's major stature to the world at large. During the 1950s his travels abroad became even more wide-ranging: in 1951 Koussevitzky invited him to give a summer course at Tanglewood, and thereafter he visited the USA regularly, sometimes for quite long periods. He continued to travel in western Europe too, and his easy command of German, French and English, combined with his wide culture and his warm humanity, won him international success as a lecturer and so assisted the spread of his music. By the time of the première of his opera *Ulisse* (1968; fig.1), the eyes of the whole musical world were upon him; and if the critics may not on that occasion have been unanimous in their praise, that première may nevertheless be regarded as the climax of Dallapiccola's postwar career. After *Ulisse* he composed only intermittently: for several months after completing the work he concentrated instead on assembling and adapting his most important lectures and writings for the volume *Appunti, incontri, meditazioni*. In 1972 a brief crisis in his health persuaded him to curtail his travels and public activities and lead a more sedentary life. Thereafter he completed no more compositions, though a few fragments have survived, among them a sketch for the opening of a vocal work, left on his piano a few hours before his death.

2. Works. Dallapiccola's music of the 1920s (apart from one movement printed in revised form in a periodical) is unpublished and long since repudiated: it was not available for study during the greater part of his life, and even now (in accordance with his wish that these



1. *Scene from Dallapiccola's 'Ulisse', Deutsche Oper, Berlin, 1968, with Erik Saedén in the title role*

pieces should not be performed) it is accessible only under strict protective controls. Nevertheless, as well as reflecting various influences these juvenilia already sometimes reveal his emerging personality: the last two songs in *Dalla mia terra* contain early manifestations of his interest in organized counterpoint; while the tense, passionate side of his nature is evident, for example, in the *Due laudi di Fra Jacopone da Todi*. Dallapiccola was still, however, worlds away even from rudimentary dodecaphony, and the same is true in his works of the early 1930s. Some of his pre-1935 music is almost completely diatonic – consciously archaic in its modal polyphony, and indebted to that 'neo-madrigalian' tradition established before World War I in the choral music of Pizzetti. Dallapiccola's most important essay in straight neo-madrigalism is the first pair of *Cori di Michelangelo Buonarroti il giovane*.

Alongside these explicitly 'archaic' compositions Dallapiccola was writing others juxtaposing diatonicism with a quite bold and intense chromaticism. Although the results are sometimes damagingly eclectic (this is the case in the uneven though imaginative *Partita*), hindsight reveals that he was groping towards his mature style from several directions at once. Moreover, his feeling for soft, evocative, multi-coloured instrumentation was evident from an early stage: his characteristic blend of Debussian sensuousness and Busonian ethereal contemplation led D'Amico to write (in 1947) of the 'soft and starry clime' of many of Dallapiccola's calmer, more lyrical textures.

Dallapiccola's development in the mid-1930s is epitomized in the stylistic changes between the first pair of *Cori di Michelangelo* and the last; although the three pairs were intended to be performed together, they do not form a homogeneous whole. The sombrely evocative *Coro degli Zitti*, in particular, is utterly remote from the radiant archaisms of the first pair. Some passages recall, in their rhythm and harmonic movement, the Sarabande in Busoni's *Doktor Faust*, while Dallapiccola's chromatic tendencies, though still interacting with diatonic elements, for the first time reveal his awareness of the Schoenberg school: this *Coro* makes sporadic but obviously deliberate use of two 12-note series.

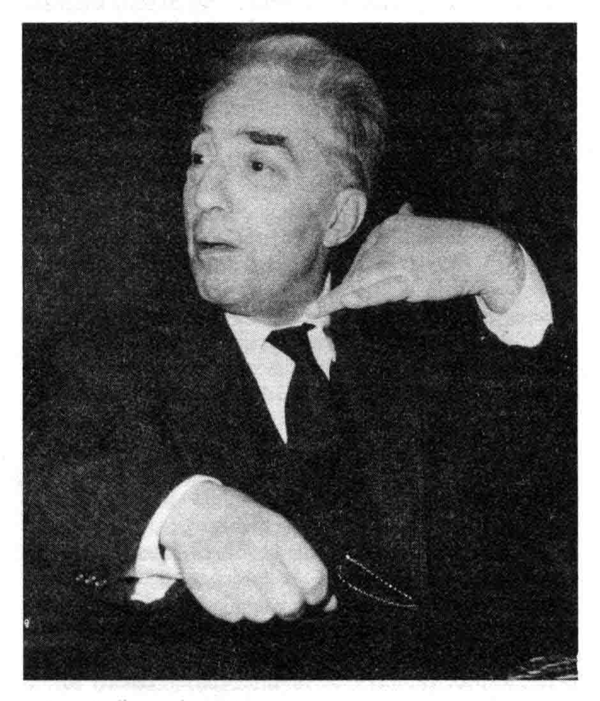
Several years, however, elapsed before Dallapiccola began to use series systematically, rather than incidentally as melodies. In the beautiful *Tre laudi* the vocal line starts with a 12-note phrase (accompanied by a B major triad) followed by its retrograde; but this symmetrical serial unit is followed by a diatonic instrumental canon. Even so, modal and chromatic elements have achieved an inner equilibrium (as they have not yet in some earlier works), which makes such juxtapositions acceptable. Furthermore, the diatonic jubilation of the second *laude*, being dissonantly contrapuntal rather than triadic in basis, no longer has the down-to-earth, carefree quality still found, for example, in the *Coro dei Lanzi briachi* or the *Musica per tre pianoforti* – cf Dallapiccola's remarks, quoted earlier, about the impact on him of Mussolini's Abyssinian campaign. He was in fact exaggerating slightly in claiming that the 'world of carefree serenity' was now closed to him permanently. Nevertheless, the few post-1935 works which do re-enter that world are special cases, such as the disarmingly relaxed and radiant *Piccolo concerto per Muriel Couvreux*, dedicated to a child. The serenity to be found in Dallapiccola's other later music is, by contrast, of a different, usually more contemplative or otherworldly kind.

Dallapiccola's first stage work, *Volo di notte*, re-uses material from the *Tre laudi*. This transference of music originally associated with medieval religious texts to an opera about night flying in the Andes is less incongruous than it may seem, for Dallapiccola's libretto contains a strong element of religious symbolism. When, at the climax, the pilot Fabien rises above the storm and, just before death, glimpses the infinite, eternal beauty of the stars, his experience has mystical connotations: for

Dallapiccola the stars were a symbol of God (the same equation recurs, with a significant musical quotation from the earlier opera, in the final scene of *Ulisse*). *Volo di notte*, though richly imaginative, is rather mixed in style; the passages which do not derive from the *Tre laudi* sometimes reach out far into the realms of Bergian atonality, with at least one full 12-note chord.

In subject matter, the opera reflects Dallapiccola's growing concern about the predicaments of modern man. From there it was a short step to his first piece of overt 'protest music'. The *Canti di prigionia*, which can be rated among his highest achievements, are nevertheless in some ways atypical – the accompaniment, entirely for non-sustaining and semi-sustaining instruments, is closer to Stravinsky's *The Wedding* than to the soft, clarinet-and-viola-dominated textures found in so much of his own other music. In the *Canti* the only truly sustained notes are those of the voices, the effect being powerfully symbolic of humanity clinging to life amid menacing destructive forces. Nevertheless, the work follows on from the *Tre laudi* in coordinating modal elements (including fragments of the *Dies irae*) with two 12-note series. The latter are mostly confined to the more turbulent sections, in which the eruptively emphatic side of Dallapiccola's nature makes an unprecedentedly powerful impact. At the other end of the work's emotional spectrum there are passages, such as the middle section of the central movement, where modal lines interlace in textures of truly celestial calm: here, like Fabien, the music 'rises above the storm', giving a glimpse of the ultimate beauty which lies beyond, with its promise of liberation in the hereafter.

The second outstanding piece of 'protest music', *Il prigioniero*, is more pessimistic. Here the idiom is wholly if idiosyncratically dodecaphonic (several series are employed and free use is made of octave doubling and other irregularities): the series often, however, contain diatonic,



2. *Luigi Dallapiccola, 1969*

even pentatonic segments, which are prominently featured to symbolize the liberty for which the prisoner yearns, spurred on by the gaoler's golden promises. In the end this liberty is revealed as illusion (there is an insubstantial, mirage-like air about the liberty music throughout) and the work ends with a gaping question mark. Despite these differences, *Il prigioniero* can be regarded as, in many respects, a sequel to the *Canti di prigionia*, from which the opera's last choral section quotes. But *Volo di notte*, too, is an important predecessor: both operas owe a fair amount to Berg's influence – refracted, however, through Dallapiccola's profoundly Italian personality.

Dallapiccola has written that 'if one side of my nature demanded tragedy, the other attempted an escape towards serenity'. Nowhere is the truth of this remark more apparent than in his music of the 1940s, for it was between his two great 'protest' works, and during the worst years of the war, that he wrote two notable compositions which seek refuge in the remote, stable world of classical literature and mythology. *Marsia* is his last purely original work featuring straight diatonicism, to which he subsequently returned only in pieces on themes by Paganini and Tartini. The *Liriche greche*, by contrast, are his earliest completely dodecaphonic composition; but Dallapiccola's dodecaphony, here as in *Il prigioniero* (though to very different effect), has diatonicism absorbed into it, inherent in the interval structures of the series. This fact, combined with the continued 'soft and starry' quality of the instrumentation, places these exquisite songs firmly in the line of succession of the *Tre laudi* and worlds away from the Schoenbergian spirit.

If Dallapiccola's serial methods of the 1940s were unorthodox, and in some ways naive, the 1950s saw a marked refinement in his technique: 'crudities' such as octave doubling were eliminated, his rhythms became more flexible, his lines more angular, his textures more intricately organized. *Job*, though relatable in some ways to *Il prigioniero*, is his first large-scale work based mostly on a single series; and his immediately subsequent compositions show increasing signs of Webern's influence. The extent (and limitations) of this new influence can be seen if one places the *Goethe Lieder* alongside the Austrian composer's similarly scored op.16 canons: Dallapiccola's contrapuntal processes are comparable though less rigid, and he obviously learnt much from Webern's rhythmic and melodic methods; yet the fact that even here the basic series contains diatonic segments (one of five notes, one of six) is itself enough to prevent the result from sounding like Webern, and to establish a link with Dallapiccola's pre-1950 music. Nor had he lost sight of his earlier debt to Busoni: the *Piccola musica notturna* (perhaps his most perfect instrumental work) is a latter day, dodecaphonic counterpart to the older composer's *Berceuse élégiaque*.

From the mid-1950s Dallapiccola's style reached a state of stability: the new Webernian influence became absorbed, like its predecessors, into a personal language now of exceptional sensitivity, which thereafter changed very little. This stylistic stabilization entailed sacrifices: gains in refinement are offset by losses in dramatic impetus, and it is no accident that Dallapiccola's most universally accepted later pieces have on the whole been short and lyrical. Probably the most perfect embodiments of his late manner are the numerous further pieces for solo voice with instrumental ensemble, pieces whose

ancestry can still be traced back, through the *Liriche greche*, to the *Tre laudi* and beyond. The basically unchanging style of these later vocal works does not prevent them from giving apt expression to widely varied texts: compare, for instance, the *Cinque canti*'s picturesque word-painting with the subdued philosophizing of the *Parole di San Paolo*, or with the alternations between mystical contemplation and fierce, incandescent emphasis in the superb *Concerto per la notte di Natale dell'anno 1956*. Nor are there signs of declining inspiration even in such very late pieces as the *Commiato*, or the disarming *Sicut umbra* in which Dallapiccola's star fixation shows itself in a new way: musical figures are devised so that they look on paper like well-known constellations, while sounding as 'soft and starry' as ever.

Dallapiccola's larger pieces of his last 25 years proved more controversial. The set of *Canti di liberazione*, his third major composition on the theme of liberty, is the subtlest of the three in texture and rhythm. For this very reason, however, the work is less immediate in impact than are the *Canti di prigionia* and *Il prigioniero*; taken as a whole it lacks those pieces' overwhelming urgency, despite many impassioned pages. In *Ulisse* (his largest and most ambitious composition), too, it would be a mistake to look for the dramatic tension of *Il prigioniero* (the idiom is that of the post-1955 songs writ large). After its première the opera was criticized for its lack of theatrical qualities and for the uniformly slow pace underlying long stretches of the music. Later performances have, however, revealed that a less naturalistic, more stylized and oratorio-like production can make a much more favourable impression; and in any case several individual scenes (including the whole prologue) show imaginative qualities of the highest order. Being essentially a restrained philosophical meditation on modern man's search for a meaning to existence, *Ulisse* is never likely to be popular. But it will surely be remembered, and time may even put it in the same category as, say, Busoni's *Doktor Faust*. Moreover, in bringing together on a large canvas many characteristics seen separately in the preceding smaller pieces, the opera forms a culminating point in Dallapiccola's output.

WORKS

DRAMATIC

Volo di notte (op, 1, Dallapiccola, after A. de Saint-Exupéry), 1937–9, Florence, Pergola, 18 May 1940
Marsia (ballet, 1, A.M. Miloss), 1942–3, Venice, Fenice, 9 Sept 1948
Il prigioniero (op, prol, 1, Dallapiccola, after V. de l'Isle Adam, C. de Coster), 1944–8, RAI, 1 Dec 1949, staged Florence, Comunale, 20 May 1950 [also version with reduced orch, 1950]
Job (sacra rappresentazione, 1, Dallapiccola, after Bible), 1950, Rome, Eliseo, 30 Oct 1950
Ulisse (op, prol, 2, Dallapiccola, after Homer), 1960–68, Berlin, Deutsche Oper, 29 Sept 1968
3 film scores: 1948 (lost), 1948 (lost), 1953

CHORAL

Due canzoni di Grado (B. Marin), Mez, small female chorus, small orch, 1927, unpubd
Dalla mia terra (Istrian trad.), Mez, chorus, orch, 1928; only 3rd song pubd, in rev. version in *Agorá* [Turin], ii/8 (1946)
Due laudi di Fra Jacopone da Todi, S, Bar, chorus, orch, 1929, unpubd
Due liriche del Kalevala (trans. P.E. Pavolini), T, Bar, chbr chorus, perc, 1930; only no.1 pubd, in *Revue internationale de musique*, no.1 (1938), suppl.
La canzone del Quarnaro (G. D'Annunzio), T, male vv, orch, 1930, unpubd
Estate (Alcaeus, trans. E. Romagnoli), male vv, 1932
Sei cori di Michelangelo Buonarroti il giovane: Il coro delle malmaritate and Il coro dei malammogliati, chorus, 1933; I balconi della rosa and Il papavero, small boys'/female ens, 17 insts, 1934–5; Il coro degli Zitti and Il coro dei Lanzi briachi, chorus, orch, 1935–6
Canti di prigionia (Queen Mary Stuart, Boethius, G. Savonarola), chorus, 2 pf, 2 hp, perc, 1938–41
Canti di liberazione (S. Castellio, Bible: *Exodus*, St Augustine), chorus, orch, 1951–5
Requiescant (St Matthew, O. Wilde, J. Joyce), chorus, orch, 1957–8
Tempus destruendi – Tempus aedificandi (Paulinus Aquileiensis, Dermatus), chorus, 1970–71

SOLO VOCAL

Early songs (Marin), 1v, pf, 1924–6, unpubd
Partita (medieval Lat.), S in finale, orch, 1930–32
Tre studi (*Kalevala*, trans. Pavolini), S, chbr orch, 1932, unpubd
Rapsodia, studio per La morte del Conte Orlando (*Chanson de Roland*, trans. G. Pascoli), 1v, chbr orch, 1932–3, unpubd
Divertimento in 4 esercizi (13th century), S, fl + pic, ob, cl, va, vc, 1934
Tre laudi (Laudario dei Battuti, Modena, 1266), S/T, 13 insts, 1936–7
Liriche greche (trans. S. Quasimodo): 5 frammenti di Saffo, 1v, 15 insts, 1942; 6 carmina Alcaei, 1v, 11 insts, 1943; 2 liriche di Anacreonte, 1v, 2 cl, va, pf, 1944–5
Rencesvals (*Chanson de Roland*), Mez/Bar, pf, 1946
Quattro liriche di Antonio Machado, S, pf, 1948, arr. S, chbr orch, 1964
Tre poemi (Joyce, trans. E. Montale; Michelangelo; M. Machado, trans. Dallapiccola), S, 14 insts, 1949
Goethe Lieder, Mez, 3 cl, 1953
An Mathilde (H. Heine), S, orch, 1955
Cinque canti (Gk., trans. Quasimodo), Bar, 8 insts, 1956
Concerto per la notte di Natale dell'anno 1956 (Jacopone da Todi), S, chbr orch, 1957, rev. 1958
Preghiere (M. Mendes, trans. R. Jacobbi), Bar, chbr orch, 1962
Parole di San Paolo, Mez/boy's v, 11 insts, 1964
Sicut umbra (J.R. Jiménez), Mez, 12 insts, 1970
Commiato (attrib. B. Latini), S, 15 insts, 1972

INSTRUMENTAL

Musica per tre pianoforti (Inni), 1935
Piccolo concerto per Muriel Couvreux, pf, chbr orch, 1939–41
Sonatina canonica, pf, 1942–3 [after Paganini]
Ciaccona, intermezzo e adagio, vc, 1945
Due studi, vn, pf, 1946–7, adapted as Due pezzi, orch, 1947
Frammenti sinfonici, orch (1947) [from ballet Marsia]
Tre episodi, pf, 1949 [from Marsia]
Tartiniana, vn, orch, 1951 [after Tartini]
Quaderno musicale di Annalibera, pf, 1952, adapted as Variazioni, orch, 1954
Piccola musica notturna, orch, 1954, adapted for fl, ob, cl, hp, cel, str trio, 1961
Tartiniana seconda, vn, pf/orch, 1955–6
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Three Questions with Two Answers, orch, 1962
see also solo vocal [Partita, 1930–32]

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JOHN C.G. WATERHOUSE (bibliography with VIRGILIO BERNARDONI)

Dall'Aquila, Marco [Adler, Marx vom] (*b c*1480; *d* after 1538). Italian lutenist and composer. In 1505 the Venetian Signory granted him a ten-year privilege to publish lute tablatures in competition with Petrucci. Although no publications issued under this licence are known, the main source of Dall'Aquila's works (*D-Mbs* 266) may have been copied from a printed tablature now lost. His reputation was such that in about 1524 Pietro Aaron consulted him on a question of music theory, to the amazement of Giovanni Spataro who doubted whether a 'musician [Aaron] should seek to have the light of intelligence from a strummer of instruments'; Pietro Aretino, in a letter from Venice dated December 1537, mentioned 'my master Marco Dall'Aquila'.

Stylistically and chronologically Dall'Aquila stands slightly before Francesco da Milano, his junior by some 15 years. Although his prelude and two of the ricercares emulate the quasi-improvisatory abstract pieces by Petrucci's lutenists (published between 1507 and 1511), most of his ricercar-fantasias are mature examples of the point-of-imitation and dialogue style that Francesco later brought to a 'classic' phase. Dall'Aquila preferred the structural repetition of the frottola and Parisian chanson to the traditional continuously evolving form. His pieces are exceptional for their exploitation of figures, idioms and sonorities suited to the lute: a *ricercar senza canto* uses only the five lowest courses; another ricercare begins with brilliant passage-work on the lowest course, then the next highest course is added in a duo, and gradually the other courses are introduced until all strings are brought into simultaneous play.

In the preface to Francesco da Milano's 1536 lute publication, Francesco Marcolini cited him, Dall'Aquila and Alberto da Ripa as the three worthy successors of Giovanni Maria Alemanni (Hebreo) and Giovanni Angelo Testagrossa in the founding of a new style of lute music, an assessment fully justified by Dall'Aquila's compositions.

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ARTHUR J. NESS

Dall'Argine, Costantino (*b* Parma, 12 May 1842; *d* Milan, 1 March 1877). Italian composer and conductor. His father, Luigi Dall'Argine (*b* Parma, 24 March 1808; *d* Parma, 11 Jan 1869), was a tenor and conductor. Costantino studied composition at Busseto and at the Milan Conservatory. He became famous for his ballets, of which he wrote more than 30; they owed their success to a facile brilliance conforming to the taste of the day: *Brahma* was acclaimed as a symbol of traditional Italian music in opposition to Boito's avant-garde tendencies when it was performed with his *Mefistofele* at La Scala (7 and 8 March 1868). Dall'Argine composed three operas. Two were performed in Milan in 1867: *I due orsi* (ob, 3, A. Ghislanzoni; S Radegonda, 14 Feb) and *Il diavolo*

zoppo (A. Scalvini; Fossati, 10 Dec). His unsuccessful attempt to set *Il barbiere di Siviglia* (C. Sterbini; Bologna, Comunale, 11 Nov 1868; vs, Bologna, *c*1870) aroused sharp but short-lived controversy, followed by rapid and complete oblivion for this mediocre score, dedicated to Rossini. Dall'Argine had a successful career as a theatre conductor in Italy, Egypt, Spain and the USA. His son Luigi Dall'Argine (*b* Imola, 10 Aug 1875; *d* Milan, 22 Feb 1950), studied in Milan and in Spain and was a composer of operettas.

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FRANCESCO BUSSI

Dalla Rizza, Gilda (*b* Verona, 12 Oct 1892; *d* Milan, 4 July 1975). Italian soprano. She studied with Alerano Ricci at Bologna, making her début there in 1912 as Charlotte. She created Magda in *La Rondine* at Monte Carlo (1917) and was also the first Italian Suor Angelica and Lauretta (1919, Rome); at the first Covent Garden performances (1920) she failed to repeat her successes in these roles. After a performance of *La fanciulla del West* at Monte Carlo in 1921 Puccini said, 'At last I've seen my Fanciulla'; although he wrote Liù with her in mind, the role was created by another singer. Having first appeared at La Scala in 1915 as Yaroslavna (*Prince Igor*), she was engaged there from 1923 to 1939; her Violetta caused a sensation. She created 13 of the 58 roles in her repertory, including Zandonai's Giulietta and Mariella in Mascagni's *Il piccolo Marat*; she was the first Italian Arabella at Genoa in 1936. She retired from the stage in 1939, but played Angelica once more during the 1942 Puccini celebrations at Vicenza. A beautiful woman, generally considered a great singing actress, she was called the 'Duse of the Lyric Theatre'. Her early, acoustic recordings give a fair indication of why her impassioned singing was so much admired by her contemporaries.

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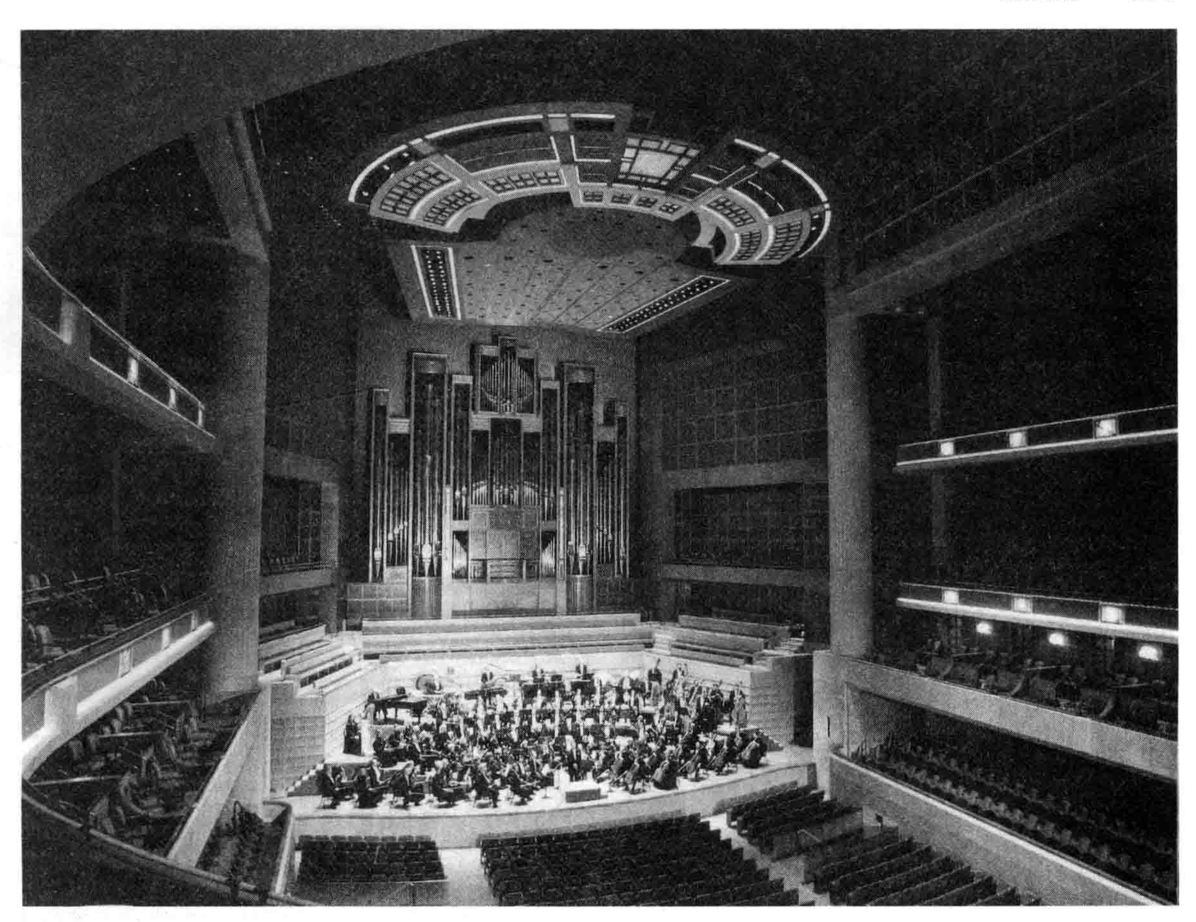
HAROLD ROSENTHAL/R

Dall'Arpa, Giovanni Leonardo. *See* DELL'ARPA, GIOVANNI LEONARDO.

Dallas. American city in Texas. It is a centre of mercantile industry, high technology, electronics and aerospace manufacturing and finance, and one of the most important cultural centres in the south-west USA. The city's formal musical life began with Gilbert and Sullivan's *Iolanthe*, which opened the first Dallas Opera House on 15 October 1883; the house served itinerant musicians, acting troupes and touring opera companies for some years. In 1913 a committee appointed by the chamber of commerce invited the Chicago Grand Opera Company to visit the city and for about 20 years Texans heard such singers as Garden, Tetrazzini, Dalmorès and Chaliapin. During the 1930s Fortune Gallo took his San Carlo Opera Company to Dallas. In 1939, under the auspices of the Dallas Grand Opera Association, the Metropolitan Opera included Dallas in its annual tour and, except for 1941 to 1943 and 1961, returned every year until 1984, the year before domestic touring was discontinued.

The Dallas SO was founded in 1900 as the Dallas Symphony Club under the direction of Hans Kreissig, an itinerant German-born pianist and conductor; an ensemble of about 35 musicians, it continued under various conductors (Walter Fried, 1905–11 and 1918–24; Carl Venth, 1911–14; Paul Van Katwijk, 1925–38; Jacques Singer, 1938–42) until it was reorganized as a full-size orchestra under Antal Dorati in 1945. Four years later Walter Hendl became both the orchestra's first American conductor and, at 32, the youngest conductor to lead a major American orchestra. He was followed in 1958 by Paul Kletzki, who conducted until 1961, the year in which Georg Solti was appointed senior conductor. Solti left after one season because of disagreements with the symphony board, and was replaced in 1962 by the former assistant conductor Donald Johanos, who remained until 1970. Anshel Brusilow then tried unsuccessfully to combine the orchestra's popular and serious appeal, and was replaced in 1973–4 by Max Rudolf as artistic adviser. $1 million in debt, the orchestra suspended activities in March 1974, but was able to resume concerts in February 1975 under its guest conductor Louis Lane. Eduardo Mata was appointed music director in 1977 and held that position until 1994. Mata oversaw the rebuilding of the orchestra, enlarging it, strengthening its membership, actively pursuing a recording programme and exploring Hispanic repertory in its concerts. He was succeeded by Andrew Litton in 1994.

The Dallas SO season comprises 21 subscription programmes given three or four times each, plus a pops series and a summer festival of both orchestral and chamber performances. After 1919, performances took place in City Hall Auditorium until Fair Park Music Hall (cap. 4126) was built in 1936 for the Texas Centennial and Pan American Exposition. Between 1962 and 1972 concerts were held in McFarlin Memorial Auditorium (cap. 2404) at Southern Methodist University. In 1972 the orchestra returned to Fair Park Music Hall (now renovated, cap. 3420), a multi-purpose facility also used for performances by the Dallas Opera. The 180-voice Grand Chorus (founded 1942) from nearby North Texas State University frequently appeared with the Dallas SO until the formation of the Dallas SO Chorus (founded 1977). By then it was apparent that Fair Park Music Hall was an inadequate and acoustically inferior venue for the orchestra. The Dallas SO board determined that the orchestra's long-range success depended upon a permanent home with superior acoustics; and they opted for reduced capacity and design features emulating the Musikverein in Vienna and the Concertgebouw in Amsterdam. In 1982 Dallas voters approved a bond issue for an unusual public/private partnership to guarantee funding for the new concert hall. The Morton H. Meyerson Symphony Center, designed by architect I.M. Pei and acoustician Russell Johnson, with a capacity of 2062, opened in 1989 to wide critical acclaim and is considered one of the finest concert halls in North America (see illustration). The new facility allowed the orchestra to expand to a full-year season and resulted in the establishment of an independent orchestra for the Dallas Opera. The installation of the Lay Family Concert Organ in 1992 by the C.B. Fisk company added to the hall's prestige. The Dallas SO sponsored the first triennial Dallas



Eugene McDermott Concert Hall, Morton H. Meyerson Symphony Center, Dallas, opened 1989

International Organ Competition in 1997. The Meyerson Symphony Center has increased awareness of music in Dallas and provided a venue for dozens of performing organizations as well as its principal tenant, the Dallas SO.

In 1957 the Dallas Civic Opera was founded with Lawrence Kelly, former manager of the Chicago Lyric Theatre, as general manager and Nicola Rescigno as musical director. A performance of *L'italiana in Algeri*, designed by Zeffirelli and starring Simionato, in Fair Park Music Hall on 12 November 1957 inaugurated the company's activities; using international and local casts it presents a wide repertory. Callas played Cherubini's Medea in 1958, the year the Dallas Civic Opera established an annual autumn season of three or four productions. During the next 40 seasons the company produced 102 different operas, including the world première of Argento's *The Aspern Papers* and the American premières of Handel's *Alcina*, Monteverdi's *L'incoronazione di Poppea* and Vivaldi's *Orlando furioso*. Many singers have made their US operatic débuts in Dallas, including Sutherland (in *Alcina*), Berganza, Alva, Caballé, Vickers, Olivero and Domingo. In 1974 Kelly died and Rescigno was appointed general manager for two years. He became artistic director in 1977, when Plato Karayanis was appointed executive director, and held that position until 1990. Graeme Jenkins was appointed music director in 1994. Until 1989 the Dallas Opera drew its orchestra from the Dallas SO. After the opening of the Meyerson Symphony Center in 1989, the Opera formed its own instrumental ensemble, drawing on freelance musicians in the Dallas area and graduates of the area's three major music schools: Southern Methodist University, University of North Texas and Texas Christian University. The company presents five or six operas a season, each performed four times. It weathered Dallas's economic collapse in the 1980s, largely through conservative programming which helped to maintain financial stability. In a statement issued in 1994, the Dallas Opera expressed a stronger commitment to 20th-century and new works, and to innovatory new productions of standard repertory.

Other musical activities in Dallas have risen and fallen with the city's economy. A recital series sponsored by the Dallas Civic Music Association (founded 1930, renamed Allegro Dallas in 1989) was discontinued in 1992, when the city was emerging from recession. The Lyric Opera Theatre of Southern Methodist University, founded in 1950, performed two to four operas a year and gave concert performances of American one-act operas. In 1983 its function was subsumed by the newly founded Public Opera (1984; renamed Lyric Opera of Dallas in 1987), which performed Gilbert and Sullivan and opera until 1992, when it too fell victim to a faltering economy. Chamber music has thrived in Dallas, particularly in the closing decades of the 20th century. Visiting string quartets and other chamber ensembles are sponsored by the Dallas Chamber Music Society (founded 1942), one

of the oldest such societies in the USA. Voices of Change (founded 1974), an ensemble-in-residence at Southern Methodist University devoted to the performance of music by living composers, has commissioned more than 20 compositions and given over 40 world premières. Other well-established presenters are the Richardson Chamber Music Society (1989; renamed Chamber Music International in 1996), Walden Chamber Music Society (1981), Fine Arts Chamber Players (1981) and Dallas Classic Guitar Society (1969). The Dallas Bach Society (1982) presents performances of vocal and instrumental music before 1800, sometimes using period instruments. The Richardson SO (1961) and Dallas Chamber Orchestra (1977) have been joined in recent years by other community orchestras in surrounding suburbs. The city is home to many choruses, including the Turtle Creek Chorale, the Vocal Majority barbershop chorus, the Women's Chorus of Dallas and Mesquite Civic Chorus.

Fort Worth, 65 km from Dallas, is the home of the Texas Boys' Choir and the Fort Worth Opera Association, both founded in 1946, the Chamber Music Society of Fort Worth (1989) and the Fort Worth SO (1925), which performed at the Tarrant County Convention Center from 1968 to 1998, when it moved to the new Nancy Lee and Perry R. Bass Performance Hall. In addition to its regular season, the Fort Worth SO presents a chamber orchestra series at Texas Christian University's Ed Landreth Auditorium, and is the quadriennial host of the Van Cliburn International Piano Competition. The Cliburn Foundation also presents a recital series. These series and the Cliburn Competition all relocated to the Bass Performance Hall in 1998.

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SUSAN THIEMANN SOMMER/LAURIE SHULMAN, DONNA MENDRO

Dalla Tavola, Antonio (*b* Padua; *d* Padua, 10 June 1674). Italian composer. He was a monk. In 1634 he was director of music in Montagnana in the Veneto, and in 1640 *maestro di cappella* of S Antonio, Padua. He published a book of masses for three to eight voices and continuo (Venice, 1634) and wrote music for *L'amor pudico*, a *torneo a cavallo* by Pio Enea degli Obizzi produced at Padua in 1643.

□

Dalla Viola [della Viola, de la Viola, Viola]. Italian family of musicians. They were active at Ferrara from about 1470 to about 1570. The relationship between them has not been firmly established. Apart from those discussed below, Andrea dalla Viola served the Ferrarese court from 1470 to 1506, and his brother, Zampaulo, was a court instrumentalist from 1478 to about 1500, and still active in 1512. One of Andrea's sons, Agostino, also known as Agostino da Ferrara, was a well-known singer and instrumentalist at the court from about 1497 to 1522.

(1) Alfonso dalla Viola (*b* Ferrara, *c*1508; *d* Ferrara, *c*1573). Composer and instrumentalist, possibly the illegitimate son of Agostino dalla Viola. He was in charge of the Duke of Ferrara's *musica da camera segreta* from 1528, and served the Este family for 40 years as a performer and composer. From about 1563 to 1572 he was *maestro di cappella* at Ferrara Cathedral. His fame as an instrumentalist is recorded by Messisbugo and other contemporary writers, including Luigi Dentice (*Due dialoghi della musica*, 1552) who described him as 'no less a marvel in counterpoint and composition than in playing the *viola d'arco* in concert'. He is said to have composed music for the wedding of Ercole II d'Este to Renée of Lorraine in 1528. He also provided music for performances at Ferrara of a number of plays, chiefly classical pastorals, over a long period, from about 1541 to 1567 (but he did not write the 'opera' credited to him by Berlioz in *Les soirées de l'orchestre*). Of this music for plays one fragment survives: a copy of Beccari's *Sacrificio* (printed in 1555) contains some manuscript pages with Alfonso's setting of a strophic invocation to Pan, a solo bass line said to have been sung and accompanied on the *lira* by (2) Francesco Viola's brother, Andrea, in a performance of the play in 1554. This source also contains chordal ritornellos for this scene and a four-voice canzone serving as a musical finale. The style of the music is close to the simpler pieces in surviving Florentine *intermedi* of the period. Many of Alfonso's madrigals have bass lines only slightly less declamatory than that of the invocation to Pan; its importance as an example of early monody has been exaggerated.

Alfonso's madrigal books include a few settings of Ariosto, whom he apparently knew, as well as Petrarchist verse typical of the period. The music is expertly written, showing full awareness of the style cultivated by Verdelot and Arcadelt, and has touches of individuality in declamation and tone colour. *Quando per dar al mio languir* shows that the new 'chromatic' madrigal, with its short note values, was known in Ferrara by 1540, but there is little suggestion in Alfonso's music of the style of Willaert or Rore.

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Il secondo libro di madrigali, 4vv (Ferrara, 1540)
6 madrigals, 5vv, 1542[16], 1562[6]
Madrigals, *D-Mbs*, *W*
Music for plays: Orbecche (Cinzio), 1541, lost; Il sacrificio (Beccari), 1554, frag. in *I-Fn*, ed. in Osthoff, ii, 84; Aretusa (Lollio), 1563, lost; Lo sfortunato (Argenti), 1567, lost

(2) Francesco Viola (*b* Ferrara; *d* Ferrara, March 1568). Composer. He sang at Ferrara Cathedral from about 1522 to 1526, under Willaert's direction. His presence at the court musical establishment is documented from 1533. He taught Ercole II and was also patronized by Ercole's brother, Cardinal Ippolito II, who got him out of prison in 1539 and took him to Rome. In 1540 Francesco wrote music for an allegorical triumph designed by Benvenuto Cellini in honour of Pope Paul III. Returning to Ferrara, he collaborated with Antonio dal Cornetto and Jacques Brunel in the *Concerto della comedia* (music for *intermedi*) in honour of Pope Paul's entry into Ferrara. In 1553 he received a benefice from Ercole II. He accompanied Prince Alfonso d'Este to Venice in 1558, and edited and wrote the dedication to Willaert's *Musica nova*, published under Alfonso's patronage in 1559. In that year he succeeded Rore as *maestro di cappella* in the establishment of the prince as Duke Alfonso II. The text 'Inclitae Ferrariae Alphonso Duci quinto laeta longa secula' in the tenor of the Sanctus in Francesco's *Missa*

'Veni Sancte Spiritus' celebrates Alfonso's accession. Francesco visited Venice in the duke's company in 1562; he became a member of the Accademia dei Concordi, and figures, along with Willaert, as an interlocutor in the *Dimostrationi harmoniche* of Zarlino, who described him as his particular friend. Francesco's compositions have yet to be thoroughly studied.

WORKS

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4 motets, *MOe*

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JAMES HAAR

Dalla Viola, Marc'Antonio. *See* PORDENON, MARC'ANTONIO DA.

Dalla Volpe, Lelio. *See* DELLA VOLPE, LELIO.

Dalle Palle, Scipione. *See* DELLE PALLE, SCIPIONE.

Dallery. French family of organ builders. Charles (*b* Buire-le-Sec, 23 Jan 1702; *d* Amiens, 10 Jan 1779) built the organs at Corbie Abbey (1733) and Auchin Abbey (later moved to St Pierre, Douai) and restored the organ in Clairmarais Abbey, now at Aire-sur-la-Lys, Pas-de-Calais. Pierre (*b* Buire-le-Sec, 6 June 1735; *d* Paris, 3 Oct 1812), nephew and pupil of Charles, worked with his uncle and from 1767 to about 1778 was in partnership with François-Henri Clicquot, with whom he built the organs at St Nicolas-des-Champs, the Ste Chapelle and St Merry (all in Paris). He also built organs at the convent of St Lazare, Paris, La Madeleine, Arras, and Ste Suzanne in the Ile-de-France. Pierre-François (*b* Paris, 23 July 1764; *d* Paris, 3 Oct 1833), son of Pierre, was a godson and pupil of Clicquot, and worked with his father from 1801 to 1807. He built the organ in the church at Albert, but mostly repaired instruments, among them that at Notre Dame in Paris. Louis-Paul (*b* Paris, 24 Feb 1797; *d* Paris, 28 April 1870), son of Pierre-François, worked with his father until 1826; he built organs in the Sorbonne church (1825) and Notre Dame de Bonne-Nouvelle (1827), and made repairs at St Germain-l'Auxerrois and St Nicolas-des-Champs, Paris, and St Ouen, Rouen. He was employed to simplify the mixtures in the famous Couperin organ at St Gervais, Paris, in 1843 (that on the Positive survived the rebuilding of 1974) and he rebuilt the organ in the Meaux Cathedral in 1855–6. L.-P. Dallery may be considered the last staunch defender of the pure French classical tradition in Parisian organ building.

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GUY OLDHAM/KURT LUEDERS

Dalley-Scarlett, Robert (*b* Sydney, 16 April 1887; *d* Brisbane, 31 July 1959). Australian music collector, conductor and composer. He studied with Arthur Mason and Gordon Lavers in Sydney. In 1912 he was appointed choirmaster at the Anglican church and conductor of the music society in Grafton, New South Wales. After war service he went to London for further study with Frank Bridge and R.R. Terry. He returned to Australia in 1919 and settled in Brisbane, where he served as choirmaster of St Andrew (1919–20), music director at All Saints and director of the ABC Choir (from 1937). In addition, he directed the University Choral Society (1920–30), the Australian Bach Festival, which he founded (1930), the Brisbane Handel Society (1933) and other organizations, and served as chief music critic for the *Courier Mail*. He was also the founder and first president of the Queensland Guild of Australian Composers. In 1926 he received the MusB and in 1934 the MusD of the University of Adelaide.

Dalley-Scarlett became renowned in Australia chiefly as a promoter of historical performance practice for the music of Bach and Handel. He produced almost all of Handel's operas and oratorios, either in concert or on the radio. His library, owned since 1960 by the University of Sydney, included many Handel first editions. In 1939 he received the Handel Medal of Halle for his services to Handel research. His compositions, almost all in manuscript, remain relatively unexplored.

MSS in *AUS-Sml*, *AUS-Sb*

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ANDREW D. McCREDIE

Dallier, Henri (Edouard) (*b* Reims, 20 March 1849; *d* Paris, 23 Dec 1934). French organist and composer. At the Paris Conservatoire he was an organ pupil of Franck, obtaining *premiers prix* for both fugue and organ playing in 1878. From 1879 to 1905 he was organist at St Eustache, Paris, where he established a high reputation for picturesque and imaginative improvisation. In 1905 he succeeded Fauré as organist of the church of the

Madeleine, and played at Fauré's funeral there in 1924. From 1908 to 1928 Dallier taught harmony at the Conservatoire. His most admired compositions were the organ *Six grands préludes . . . pour la Toussaint* op.19 (Paris, 1891), *Cinq invocations à la Vierge* (1928) and a mass (1894). As well as numerous other organ and piano pieces Dallier wrote songs, a piano trio (1898), a string quartet, a piano quintet and a symphony op.50 (1908).

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FÉLIX RAUGEL/DAVID CHARLTON

Dallis, Thomas (*fl* 1583–98). English musician. His name is associated with the 'Dallis' Lutebook (*IRL-Dtc* 410/1), so called because of the Latin inscription on p.12 of the manuscript: 'Incipi Nonis Augusti praeceptore Mro Thomas Dallis. Cantabrigiae Anno 1583'. He is mentioned in Thomas Whythorne's autobiography, on a slip of paper known as the 'musical scrap' dating from about 1592 or after. Here, among a number of other celebrated musicians, Bull and Dallis are named as the two doctors of 'lat[e] tym' and Dallis is described as 'of Trinite kollej in Cambrij'. In 1594 Edward Johnson, in a *supplicat* to Cambridge University, requested that Dr Dallis and Dr Bull might be his examiners for his MusB degree from Gonville and Caius College. Finally, in Francis Meres's *Palladis Tamia* (London, 1598), on f.288*v*, 'Doctor Dallis' is included among the English musicians of the time who can be compared to the great ones of ancient Greece.

Dallis's music is simple and requires no great technical skill from the performer. The settings of psalms and other vocal pieces, mainly intabulations of the voice parts, have a predominantly chordal structure. The 'Fansye' is, however, a pleasant, though unexciting, example of the English contrapuntal style. It opens in the traditional manner with a 'point' which then passes in imitation to other voices. The nine pieces in the 'Dallis' Lutebook are his only known compositions.

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DIANA POULTON

Dallis Lutebook (*IRL-Dtc* D.3.30/i). *See* SOURCES OF LUTE MUSIC, §7.

Dall'Oglio, Domenico (*b* Padua, *c*1700; *d* Narva, Estonia, 1764). Italian violinist and composer. He may have become a pupil of Tartini around 1721, when Tartini became *primo violino e capo di concerto* at the Basilica di S Antonio in Padua, or perhaps after the founding of Tartini's 'school' of violin instruction, 1727–8. Mooser's conjecture that Dall'Oglio may have begun his studies under Vivaldi in Venice was probably based on the understanding that Domenico was the son or a close relative of a Pietro Dall'Oglio who was *maestro di choro* in the Ospedale della Pietà there, 1713–18. However, recent scholarship has proved this unlikely as Dall'Oglio was a pseudonym used by Pietro Scarpari, a major figure at the Pietà. Certainly, Domenico appears to have been influenced by Vivaldi; certain aspects of his writing are reminiscent of his style. In 1732 Domenico was appointed violinist at the Basilica di S Antonio in Padua, but in 1735 he took leave of his duties and travelled with his younger brother, Giuseppe, a cellist, to Russia where they remained for 29 years in the service of the Russian court. Court records make frequent references to his activities as a virtuoso violinist, composer and participant in court intrigue. As an amateur he also made violins and lutes. He died on the journey home to Italy.

Most of Dall'Oglio's surviving compositions are instrumental (solo violin sonatas, symphonies and concertos). In the absence of the principal court composer, Francesco Araja, Dall'Oglio was called upon to contribute music for court ballets and for other festive occasions. He wrote a prologue for the performance in 1742 of Hasse's setting of *La clemenza di Tito* under the title 'La Russia afflitta'. His string music reveals him as a master of the 18th-century Italian virtuoso style. His work is replete with double stops and difficult passage-work in the high positions. In his violin sonatas he favoured a three-movement form (slow–fast–fast). The concertos, on the other hand, ordinarily begin with a brilliant Allegro followed by a Grave or Largo and conclude with another Allegro. The slow movements are frequently decorated with elaborate embellishments reminiscent of the Tartini school of florid melody.

His brother Giuseppe Dall'Oglio (*c*1710–*c*1794) served with him at the Russian court as a cellist; he married Marianna Madonis, daughter of a colleague in the orchestra. Giuseppe, who was travelling with Domenico when he died, spent some time in Berlin and then in Warsaw where he entered the diplomatic service of the King of Poland; he was later business representative of the Polish court in Venice.

Giovanni Battista Dall'Oglio (*b* Regio, 1739; *d* Modena, 1832) was not related to Domenico. A music theorist, he was a student of Padre Martini in Bologna, became organist at Rubbiera in 1764, and spent the last part of his life in Modena where he had much to do with the organization of the music holdings of the Biblioteca Estense. He was a prolific writer on acoustics, the music of the ancients, and the relationship between music and mathematics (many of his studies were published in the *Memorie della Società italiana delle scienze* at Modena); he took a progressive view of the disciplines of music theory, particularly of counterpoint, and aligned himself with his contemporary Antonio Eximeno in the belief that the science of mathematics had little to do with the art of music.

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XII sonate, vn, bc (Venice, 1778)
Sonata a 4, 2 vn, va, b, *S-Uu*
Various syms., *D-Dl*, orig. incl. Sinfonia Russa, 4 vn, lost, cited in Breitkopf catalogue, 1766; Quelques sinfonie alle russe, lost; Sinfonia, 2 cl, 2 vn, timp, b, lost: cited in Breitkopf catalogue, 1767
Pezzi per violetta e b, *D-Bs*
17 concs., vn with 2 vn obbl, va, vc obbl; 10 sonatas, vn, b: *US-BEm*
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VINCENT DUCKLES/ELEANOR F. MCCRICKARD

Dallow. *See* DALLAM family.

Dallo [Dayo] **y Lana** [Lanas], **Miguel Matheo de** (*b* ?*c*1650; *d* Puebla, Mexico, 1 Sept 1705). Spanish composer, active in Mexico. Before leaving Spain he served as *maestro de capilla* at S María del Palacio, Logroño, and at the collegiate church of S Salvador in Seville (1684–5). In 1685 he applied for the post of *maestro de capilla* in Avila, but by 1688 he had emigrated to Mexico, where he replaced Antonio de Salazar as *maestro de capilla* of Puebla Cathedral on 17 December 1688, with an annual salary of 600 pesos; he remained there until his death.

In Puebla, Dallo y Lana composed villancicos for the SS Trinidad convent and the cathedral, but his most important works of this type were settings (whose present location is unknown) of four villancico cycles by the celebrated poet Sor Juana Inés de la Cruz, which were performed in the cathedral on four feast days in 1689–90. Their lively popular elements may be illustrated by the eighth villancico in the third cycle (for the feast of St Joseph, 1690), which is an *ensalada* containing a *jácara*, a *juguete* (a playful dialogue), an *indio* (i.e. including some Indian words) and a *negro* (or *negrilla*, with syllables imitating black dialects and rhythms); this was followed by four villancicos for the Mass — *a la epístola, al ofertorio, al alzar* and *al 'Ite missa est'*. The composer's Spanish reputation may account for the unusually wide dispersal of his villancicos in Latin American archives; his works are found in Bogotá, Guatemala, Mexico City, Puebla and Sucre. For his liturgical works he employed a flowing, sometimes imitative polyphony that, in the Spanish manner, required a figured continuo for harp, organ and violone but did not as a rule use concertato effects. Polychoral works are balanced by the many compositions for six voices, alternating either three pairs of duos or duos with four-part choir. The continuing popularity of his psalm settings is attested in Puebla by the addition in 1844 of a fuller accompaniment to one of his works and in Mexico City by the late 18th-century addition of two doubling clarinets.

WORKS

CSG – – *Mexico City, Centro Nacional de Investigación, Documentación e Información Musical 'Carlos Chávez, Colección Sánchez Garza*

LATIN SACRED

Mass, 11vv, *MEX-Pc*
2 Magnificat, 6vv, bc, *Mc*
Vespers settings, 2, 4vv: Dixit Dominus; Laudate eum omnes populi: *Mc*
Beatus vir, 12vv, bc, *Pc*; Credidi propter quod locutus sum, 5vv, bc, *Pc*; Credidi propter quod locutus sum, 6vv, bc, CSG; Dixit Dominus, 5vv, bc, *Pc*; Dixit Dominus, 15vv, wind insts, bc, *Pc*; Dixit Dominus, CSG; Domine ad adiuvandum, 6vv, bc, *Pc*; Domine ad adiuvandum, 6vv, bc, *Mc*; Ego autem, CSG; Lauda Jerusalem, 8vv, bc, *Pc*; Lauda Jerusalem, 6vv, bc, CSG; Lauda Jerusalem, 2vv, CSG; Laudate Dominum, 12vv, bc, *Pc*; Laudate Dominum, 6vv, bc, *Pc*; Laudate Dominum, 6vv, bc, *Mc*; Laudate eum, 6vv, bc, *Mc*

VILLANCICOS
in GCA-Gc unless otherwise stated

Abeja palabrar, al Santísimo, 5vv; A del mar, a de la playa, al SS Sacramento, 4vv, Sucre, Biblioteca Nacional; Al mexor zenit, a S Cecilia, 3vv; Aves fuentes, al Nacimiento, 2vv; Ay que se esconde, a la SS Trinidad, 1689, CSG; Dos ruyseñores cantan; El pelicano amante, al SS Sacramento, 2vv; Oigan miren, al Santísimo; Pascualillo que me quieles, al Nacimiento, 2vv; Preuenga amor la salva mas sonora, al Santísimo, 2vv; Que rumor, que alboroto, al Nacimiento, 6vv, *CO-B*; Quien es la que huella el primer horror, a la Purisma Concepción, 4vv, CSG; Robadas las potencias, 2vv; Si queriendo a mi amante, al SS Sacramento, 3vv, also in *B*

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ALICE RAY CATALYNE/JOHN KOEGEL

D'Almaine & Co. English music publishers, a continuation of the firm founded as GOULDING & CO.

Dalmas. Russian firm of music publishers. The founder, H.J. Dalmas (*d* ?St Petersburg, 1829), was a member of the French opera troupe in St Petersburg. In 1802, with the help of Boieldieu, he opened a music shop which swiftly developed into one of the most stable Russian publishing houses of the early 19th century. Among the earliest publications were works by Boieldieu, including extracts from operas written by the composers while in St Petersburg. Dalmas was particularly noted for his various journals of French and Italian opera excerpts, including *Le troubadour du nord* (1804–11) and *La muse cosmopolite* (1827–8). He also published collections of songs (among them *Nouveau choix d'airs russes, ukrainiens, kosaques, etc.*, 1816) and keyboard pieces, as well as a number of important individual works by Bortnyans'ky (the full score and parts of *Pevets vo stane russkikh voinov*, 1813), Cavos (a piano score of the opera *Kazak stikhotvorets*, *c*1812), Kozłowski (the score of the incidental music to V.A. Ozerov's *Fingal*, 1808) and others. In November 1812 the French troupe left St Petersburg, but Dalmas remained and took Russian citizenship. From 1802 to 1829 he issued about 1500 publications. One of his most important relationships was with John Field whose music the firm published from 1810 to 1821. These publications are in many cases the earliest versions of Field's compositions and often formed the basis of later European editions. Field's first three nocturnes were published by Dalmas in 1812, two years before they

appeared in European editions. After the founder's death the firm was put up for auction and bought (1829) by the publisher M.I. Bernard.

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MooserA

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GEOFFREY NORRIS/NIGEL YANDELL

Dal Monte, Toti [Meneghelli, Antonietta] (*b* Mogliano Veneto, 27 June 1893; *d* Treviso, 25 Jan 1975). Italian soprano. She studied in Venice with Barbara Marchisio and made her début at La Scala in 1916 as Biancafiore in Zandonai's *Francesca da Rimini*. In 1922 she sang Gilda at La Scala, and thereafter Rosina, Amina, Lucia, Linda di Chamounix, Norina and, notably, Violetta and Butterfly; she sang Rosalina in the première of Giordano's *Il re* in 1929. In the USA she sang Lucia and Gilda at the Metropolitan (1924) and appeared with the Chicago Civic Opera (1924–8). Her only Covent Garden appearances were in 1925 as Lucia and Rosina, after which she joined Melba's company for the latter's farewell tour. Her recordings, including a complete *Madama Butterfly* (with Gigli), show her highly individual timbre and subtle inflection of the text.

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HAROLD ROSENTHAL/ALAN BLYTH

Dalmorès, Charles [Boin, Henry Alphonse] (*b* Nancy, 21 or 31 Dec 1871; *d* Los Angeles, 6 Dec 1939). French tenor. He began his musical career as a horn player in Paris, where he was at first refused admission to the Conservatoire because he was 'too good a musician to waste his time in being a mediocre singer'. He made his operatic début at Rouen in 1899, as Siegfried. He then went to the Brussels Opera, and in 1904 first sang at Covent Garden in *Faust*. He appeared in the British premières of Massenet's *Hérodiade*, Saint-Saëns's *Hélène*, Charpentier's *Louise* and Laparra's *Habañera*, as well as in the world première of Leoni's *L'oracolo* (1905). He also made a special study of Wagner, under Franz Emmerich, and in 1908 sang Lohengrin at Bayreuth. One of the most valued singers in Oscar Hammerstein's company at the Manhattan Opera House, New York (1906–10), he sang regularly with the Boston and Philadelphia-Chicago companies, and as a member of the Chicago Opera (1910–18) where his roles included Tristan and Parsifal. He later taught singing in France and the USA. A sensitive musician and a colourful personality, he was also admired for his acting. Recordings show that his powerful voice was used with much technical accomplishment and a sense of style.

J.B. STEANE

Dal Pane [Da'l Pane, Del Pane], **Domenico** (*b* in or nr Rome, *c*1630; *d* Rome, 10 Dec 1694). Italian singer and composer. At an early age he became a treble at S Maria Maggiore, Rome, and from 1641 to 1646 he studied with Abbatini, the choirmaster there. Between 1645 and 1649 he sang at S Apollinare under Carissimi, at the Borghese chapel of S Maria Maggiore and at the Chiesa Nuova, and in 1646–7 he was in Paris with a group of Italian musicians, performing mainly in Luigi Rossi's *Orfeo*. In about 1650 he went to Vienna as a soprano castrato in the imperial court chapel, for which he composed madrigals in the old style; some of these pieces, in honour of various members of the imperial family, were for official occasions, and in 1652 he published a collection of them, dedicated to the Emperor Ferdinand III. In 1654 he returned to Rome, where he entered the service of the Cappella Sistina on 10 June and in the same year also became a singer in the household of the Pamphili family.

During the later 1650s Dal Pane was one of the best-known castratos in Rome. According to Gualdo Priorato, he took part in Marazzoli's opera *La Vita humana*, performed on 31 January 1656 in the Palazzo Barberini in honour of Queen Christina of Sweden, and from 1658 he sang regularly at S Luigi dei Francesi. He became *maestro* of the Cappella Sistina in 1669 and retired in 1679. In 1675, 1677 and 1682 he was a member of the second choir at the oratory of S Marcello. Before this, at an uncertain date, Prince Giovanni Battista Borghese had entrusted him with the musical direction of the Corpus Christi services in the Borghese chapel at S Maria Maggiore, where in 1664 he also directed the music for the Quarant'ore celebrations. Some of his madrigals were performed at the musical academy founded by Abbatini. Between 1679 and 1687 he probably received a benefice, whose income must have derived from a priory or abbey, since in 1687 he held the title of abbot.

Dal Pane contributed *a cappella* music, for both single and double choir, to the papal chapel. His parody masses based on motets by Palestrina were published in 1687 in choirbook form: the number of voices does not always correspond to the number in the original motet. Dal Pane shows himself, in his melodic development and contrapuntal technique, to be a master of the Palestrina style. In Holy Year 1675 he published a book of sacred concertos and one of motets. The concertos, composed for ceremonies in the Borghese chapel, demonstrate his familiarity with the concerted style. Besides considerable virtuosity in the solo parts, there is no lack of imaginative word-painting, chromaticism and affective figures. The balance between expressiveness and virtuosity is as noteworthy as the unfailingly precise declamation of the text. In comparison the motets are less successful. There are few affective figures; on the contrary, virtuosity is now more pronounced. Dal Pane's two books of madrigals (1652, 1678), in five parts with *basso seguente*, together with publications by Lodovico Cenci (1647), P.F. Valentini (1654), Mario Savioni (1668) and others, afford evidence of the survival of the old polyphonic madrigal until well into the 17th century. In the first book Dal Pane adopted a retrospective approach and followed the style of Palestrina. In illustrating the words he used chromatic writing sparingly; he preferred dissonant suspensions, and Phrygian cadences resolving in an old-fashioned way on chords that include the minor 3rd. The general picture of him is that of a composer rooted in the Palestrina tradition, who also had experience of virtuoso singing that he was able to bring to bear on his handling of the concerted style, notably in the *Sagri concerti*.

WORKS

printed works all published in Rome

Madrigali, 5vv, bc ad lib, op.1 (1652)
Mottetti, 2–5vv, bc (org), . . . libro I, op.2 (1675)
Sagri concerti ad honore del SS Sagramento, 2–5vv, bc (org) . . . libro II, op.3 (1675)
Il secondo libro de' madrigali, 5vv, bc, op.4 (1678), inc.
Messe . . . 4–6, 8vv, bc, estratte da esquisiti mottetti del Palestrina, op.5 (1687) [MS copy, *GB-Lbl*; the mass for 8vv, *I-Rvat*]
2 masses, 5, 8vv, bc; 2 motets, 5, 8vv, bc; 2 Te Deum settings, 6, 8vv, bc: *I-Rvat*; according to *EitnerQ*, 1 vocal work in *D-Bsb*

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J. Lionnet: 'La musique à Saint-Louis des Français de Rome au XVIIe siècle', *NA*, new ser., iii (1985), suppl., 96–7, 102–3
A. Morelli: *Il tempio armonico: musica nell'Oratorio dei Filippini in Roma (1575–1705)*, AnMc, no.27 (1991), 98, 194

WOLFGANG WITZENMANN

Dal Pestrino, Giulio. *See* ABONDANTE, GIULIO.

Dal Pozzo, Vincenzo [Puteus, Vincentius] (*fl c*1585–1612). Italian composer. The dedication of his first book of five-voice madrigals suggests that he was living in Pesaro about 1585. On 13 April 1586 he was appointed singer at the Munich Hofkapelle under Lassus's direction, and served there as an alto until at least late 1587. In 1600 he was *maestro di cappella* at Imola Cathedral and in 1611 he held a similar position at Faenza. His extant works are firmly in the late Renaissance polyphonic tradition and show the influence of Lassus. His first book of motets, for three voices with basso continuo, is an interesting attempt to combine a musical style based on the middle period of Lassus's work (e.g. *Liber mottetarum*, 1575) with elements of new Baroque technique (see *BoetticherOL*). Beyond Italy, Dal Pozzo's works were included in printed collections published in Strasbourg, Nuremberg and Munich. Particular evidence of his wide popularity is found in the Pelplin Tablatures (1620–30) which contain ten of his *Magnificat* settings.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1585)
Magnificat octo tonorum, 6, 8vv (Venice, 1600)
Il primo libro de madrigali, con un dialogo, 4, 8vv (Venice, 1600)
Motecta, liber primus, 3vv, bc (Venice, 1611); 1 ed. in Musica sacra, xxi (Berlin, 1880/*R*)
Il quarto libro de madrigali, 5vv (Venice, 1612)
Works in 1600[1], 1607[29], 1616[2], 1623[2]
Motet, 8vv, *I-Bc*
10 Magnificat, *PL-PE* (org tablature); incipits in AMP, i (1963), facs. in AMP, vi (1965)

MIROSŁAW PERZ

Dal Prato [Del Prato], **Vincenzo** (*b* Imola, 5 May 1756; *d* Munich, 1828). Italian castrato. He studied with Lorenzo Gibelli and made his début at the opera house in Fano in 1772. In 1780 Dal Prato was appointed to the court of Carl Theodor in Munich, where he spent the rest of his career. His voice was a high mezzo. His most famous role was Idamantes in Mozart's *Idomeneo* (1781), and he also sang in Salieri's *Semiramide* (1782), Holzbauer's *Tancredi* (1783) and Vogler's *Castore e Polluce* (1787). Mozart complained about the inexperienced singer's poor stage presence and had to teach Dal Prato his music. But Dal Prato was apparently eager to learn, and Mozart referred to him as his 'molto amato castrato Dal Prato'. His singing was admired more for its grace and polished execution than its power or dramatic qualities.

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PAUL CORNEILSON

Dal S. *See* DAL SEGNO.

Dal segno (It.: 'from the sign'). An indication to repeat from the point at which a sign is placed; some of the signs used are shown in ex.1. The abbreviations 'D.S.' and 'dal S' (sometimes with the sign itself instead of 'S') are common.

Ex.1

𝄋 𝄋 ⊕

Dalton, James (*b* Ipswich, 11 Nov 1930). English organist and musicologist. He studied at the RCM under Thalben-Ball and Ralph Downes, was an organ scholar at Worcester College, Oxford, then graduate assistant at Oberlin College, Ohio, and organist of Wesleyan University, Connecticut before becoming organist and fellow of Queen's College, Oxford, and a university lecturer in music. At Queen's he designed with the builder the remarkable Frobenius organ built in 1965. Along with the 1954 organ in the Royal Festival Hall, it did more than any other instrument to encourage the organ reform movement in Britain. A fastidious performer, with a preference for the Baroque, Dalton has given recitals in Europe (including the former USSR) and the USA. He has made a number of recordings and published scholarly articles and reviews, mainly concerned with keyboard music and its interpretation, and edited an 18-volume anthology of early English organ music.

STANLEY WEBB/PAUL HALE

D'Alvarez [Alvarez de Rocafuerte], **Marguerite** (*b* Liverpool, 1886; *d* Alassio, 18 Oct 1953). Mezzo-soprano of Peruvian parentage. She studied in Brussels and made her operatic début at Rouen as Delilah in 1907 or 1908. In

1909 she joined Hammerstein's Manhattan Opera Company, first appearing as Fidès in *Le prophète*. With the Boston Opera Company in 1913 she made a strong impression as the Mother in Wolf-Ferrari's *I gioielli della Madonna* and at Covent Garden in 1914 her Amneris in *Aida* won acclaim for the power, rich quality and ease of her singing. She appeared as Carmen at La Scala and as Léonor in *La favorite* at Marseilles. After 1918 she sang principally in concerts, specializing in French and Spanish song, and gave her last London recital in 1939. She appeared in the film *Pandora and the Flying Dutchman* and wrote a colourful autobiography *Forsaken Altars* (London, 1954), published also as *All the Bright Dreams* (New York, 1956). Her recordings show an exceptionally rich and well-produced voice but are too few to do justice to her wide repertory. (M. D'Alvarez: *Forsaken Altars*, London, 1954)

J.B. STEANE

Dalvimare [d'Alvimare], **(Martin-)Pierre** (*b* Dreux, Eure-et-Loire, 18 Sept 1772; *d* Paris, 13 June 1839). French harpist and composer. He came from a wealthy family and showed natural talents for both music (he played keyboard instruments and the harp) and drawing. His connections obliged him to conceal his identity during the Revolution; from about 1797 he became known as a musician through his concert performances and publications. He joined the Opéra as a harpist in 1800 and became a member of Napoleon's private chamber orchestra in 1806; in the following year he was appointed harp tutor to Josephine. He produced *Le mariage par imprudence* (1809), but it failed, and thereafter he concentrated his efforts on the songwriting he had cultivated since the beginning of his career. An inheritance allowed him to retire in 1812 to Dreux, where he continued to compose and paint. His music shows the competent use of current expressive devices, more successful in slow than in sonata-allegro movements.

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(*selective list*)

all published in Paris

Vocal: Le mariage par imprudence (op, Jouy), Paris, Opéra-Comique, 4 April 1809 (1809); 5e recueil de 6 romances, op.15; 6e recueil (1804); at least 5 other collections and 14 separate romances (1806–15), texts by Baillif, Chateaubriand, Coupiny, de la Motte, Lemercier, Salverte

Unpubd sacred music, mentioned by Fétis

Inst: Symphonie concertante, hn, hp, orch (1798), collab. F. Duvernoy; 6 sonates, hp, vn ad lib, opp.2, 9; 3 sonates, hp, vn obbl, op.12 (*c*1800); 3 sonates, hp, op.14; 3 grandes sonates, hp, op.18; Duo, hp 4 hands, op.19 (*c*1803); Duo, hp, pf, op.22; Scène, hp, op.23; Second concerto, c, hp, orch, op.30; Duo, hp, pf, op.31; Grande sonate, hp, vn obbl, op.33; other sonatas, hp, lost; at least 13 fantasias and variations, hp, on operatic, national and other airs

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E. VAN DER STRAETEN/DAVID CHARLTON

Dal Violin, Marc'Antonio. *See* PORDENON, MARC'ANTONIO DA.

Dalza, Joan Ambrosio (*b* ?Milan; *fl* 1508). Italian lutenist and composer. He was the composer and arranger of Petrucci's *Intabolatura de lauto libro quarto* (Venice, 1508), in the preface of which he is called 'milanese'. Dalza's book was the fourth of Petrucci's series of lute tablatures and is one of the precious few surviving sources of Italian lute music from the crucial period leading up to the first printed works by Francesco da Milano in 1536. Whereas intabulations of Franco-Flemish music had dominated Petrucci's earlier lutebooks by Spinacino and Giovan Maria, Dalza's book favoured dance forms and presented mostly original music that was almost entirely instrumental in conception. Moreover, Dalza's music differs from Spinacino's by its deliberately accessible style, the author justifying his choice of 'simple' pieces on the grounds of popular demand and promising to publish pieces for more advanced players at a later date. There are 42 dances (three for two lutes), nine ricercares, five *tastar de corde*, four intabulations of vocal pieces, and a piece called *Caldibi castigliano* (see *BrownI*). All pieces except the ricercares and intabulations are edited in Die Tabulatur, vi–viii (Hofheim am Taunus, 1967). The book is significant for being the first to contain the *pavana* and for giving useful information about the grouping and linking of pieces. Following the explanation of tablature notation that appears in all Petrucci's lutebooks, there is a note that each of the nine *pavane* (five *alla venetiana*, four *alla ferrarese*) has its own saltarello and piva. The grouped dances share a common modality as well as harmonic and melodic characteristics. Further grouping occurs in the free-form pieces; all but one of the *tastar de corde* are followed by a 'recercar dietro', which in turn can be associated with the dances, while the *calata spagnola* on f.48*v* concludes with a short 'recercar detto coda'. The Spanish influence evident in *Caldibi castigliano* and the *calate ala spagnola* may reflect the cultivation of the vihuela in early 16th-century Italy.

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JOAN WESS/VICTOR ANAND COELHO

Dam, José Van. *See* VAN DAM, JOSÉ.

Daman [Damon(d), Dema(u)nde, Demawnde, Dyamond], **William** (*b* ?Lucca, *c*1540; bur. London, 26 March 1591). Italian composer and recorder player. A register of aliens living in London dated 1571 refers to a 'William de Man' brought to England six years previously by Thomas Sackville (later Lord Buckhurst) as his servant. Buckhurst was a noted patron of music and supported an establishment of musicians 'the most curious which anywhere he could have'. Daman became one of Queen Elizabeth's musicians in 1579, and remained in royal service until his death: an inventory of his goods was made on 2 June 1591 in the presence of his widow Anne and five children. Daman is chiefly remembered for his harmonizations of

the 'church tunes' from the Sternhold and Hopkins metrical psalter. His first publication was *The Psalmes of David in English Meter, with Notes of Foure Partes set unto them* (London, 1579) 'to the use of the godly Christians for recreatying themselves, in stede of fond and unseemely ballades'. Daman had apparently been in the habit of composing a new harmonization each time he visited a friend's house, for the friend's private enjoyment. According to the preface of the first of the two later sets, these settings had then been published without his permission. Both of the later sets were published posthumously in 1591. *The Former Booke* comprises simple chordal harmonizations of 'all the tunes of David's Psalmes, as they are ordinarily sung in the church', the tune being in the tenor; in *The Second Booke* the church tunes are in the upper part.

WORKS

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The Second Booke of the Musicke of M. William Damon [psalms], 4vv [1 for 5vv] (London, 1591)
The Former Booke of the Musicke of M. William Damon [psalms], 4vv (London, 1591)
6 motets (5 inc.), 5–6vv, *GB-Lbl*, *Och*, *Y*, *US-NH*, *NYp*; 1 ed. in Old English Edition, xxi (London, 1898), 35
1 piece (inc.), lute, *GB-Lbl*
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PETER LE HURAY/JOHN MOREHEN

Damance, Paul [Amance, Paul d'] (*b* c1650; *d* c1700). French composer. He belonged to the Trinitarians, an order founded in the 12th century for the redemption of captives, and was the organist at the order's monastery at Lisieux, Calvados. From his few surviving works we may deduce that his special concern was the provision of liturgical and organ music for religious communities in reduced musical circumstances.

Fétis alluded to some MS organ pieces in what is now the Bibliothèque Nationale, but only one short piece, a duo, exists there today in a volume of doubtful works by Lebègue (unless these are by Damance). The title hints at a direct or indirect link with Henry Du Mont, who published some two-part pieces entitled *Meslanges … contenant … plusieurs chansons, preludes et allemandes pour orgue et pour les violes* (Paris, 1657), which he mentioned as suitable for nuns playing the organ 'en façon de duo', presumably because they would be more suitable for amateurs. A second link with Du Mont is found in the series of *messes en plain-chant musical* allied to the five similarly entitled masses by that composer. As early as 1634 the French Oratorians had been pioneers in establishing *plain-chant musical*, a meretricious modernized arrangement of plainsong sung in unison, unaccompanied, in simplified notation and intended for use in country parishes and convents. Damance dedicated all his masses to specific convents in his locality.

WORKS

3 messes en plain-chant musical (Paris, 1687)
6 messes des 1r, 2d, 5e ton naturel, 5e ton transposé et 6e ton (Paris, 1701)
Additions aux messes en plainchant musical contenant 2 messes du 1r et du 6e ton avec les Elévations de tons differents. Le Magnificat de quatre manières & tons differents. Les Litanies de la Sainte Vierge. Les Elévations O Salutaris et Panis angelicus differentes de celles qui sont dans les Messes. Et le Domine salvum fac Regem, de 3 manières & tons differents (Paris, 1707)
Du 8e ton duo du Pierre Paul Damance, *F-Pn*; ed. A. Guilmant, Archives des maîtres de l'orgue, ix (Paris, 1908), appx, p.281

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G.B. SHARP

Damaratsky, Wladzimir Alyaksandravich (*b* Gomel', 2 Sept 1946). Belarusian composer. He graduated from the Conservatory of Belarus, where he studied the piano with Ludmila Shelomentseva and composition with Petr Podkovïrov and later Smol'sky; he finally completed his postgraduate studies in 1981 under Ye.A. Hlebaw. From 1979 to 1982 he was conductor of the Belarusian Radio and Television SO, and in 1984 he became a piano teacher and accompanist at Music School no.9 in Minsk.

His work was initially associated with popular music and in early choral works strove towards simple art with a broad message. It was the music of Schnittke with its dramatic expression and novel sonorities which urged Damaratsky to discover his own voice through the writing of symphonic works. The resulting neo-classical works – such as the two trumpet concertos – are notable for their supple polyphonic technique, feeling for timbre and textural interplay. *Znamennïy* chants and Belarusian *popevki* are embodied in original musical structures and become the semantic centre points of his works (the Second Symphony, the Concerto for Orchestra and *Zvonï* ('Ringing') for cimbalom).

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Choral (with orch, unless otherwise stated): Barmaley (cant., K. Chukovsky), 1977; Babushkinï pesni [Grandmother's Songs] (cant., N. Lïstsov), 1979; Kab vedali [So that they should Know] (cant., M. Tank), 1980; Maya Belarus' [My Belarus] (cant., Ya. Kolos), 1982; 5 khorov [5 choruses] (A. Blok, A. Fet, Tank, F. Tyntchev), 1983; 2 pesni [2 Songs] (P. Solov'yova), children's chorus, 1989; 5 pesen [5 Songs] (Fr. poets), children's chorus, 1991; 3 detskikh khora [3 Children's Choruses] (S. Chyorny), children's chorus, pf, 1994
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TAISIYA SHCHERBAKOVA

Ḍamaru. *See* HUḌUKKĀ. *See also* INDIA, §III, 6.

Damascene, Alexander (*b* ?mid-17th century; *d* London, 14 July 1719). English countertenor and composer of French birth. He is described as a French Protestant in his letters of denization (22 July 1682). He was appointed to the 'King's Vocall Musick' and made 'composer in his Majesty's private musick in ordinary' in 1689. However, he is listed as one of the vocal musicians who remained in England with Queen Mary when William III went to Holland in 1691. Although he had sung with the Chapel Royal at the coronation in 1689, and had been 'extraordinary' since 1690, it was not until 1695 that he obtained a full place in the Chapel – the one vacated by Henry Purcell on his death. He sang solos in most of Purcell's court odes from 1690 onwards, as well as in *Hail! bright Cecilia* (1692). He again sang at the coronation of Queen Anne in 1702. In his will he described himself as 'of the Parish of St Anne's, Westminster, Gentleman', bequeathing his estate to Sarah Powell, his daughter-in-law.

He was a prolific composer of songs, many of which were published in such collections as *Choice Ayres and Songs* (RISM, 1684³/R1989 in MLE, A5), *The Theater of Music* (1685⁵–1687⁵/R1983 in MLE, A1), *Comes amoris* (1687⁴–1688⁸, 1693⁶–1694⁵), *Vinculum societatis* (1691⁷) and the *Gentleman's Journal* (1692–4). Some were popular enough to be included in *Pills to Purge Melancholy* (1707–20). An instrumental piece entitled *Sir John Guise's March* also survives (*GB-Lbl* Add.22099).

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IAN SPINK

Damase, Jean-Michel (*b* Bordeaux, 27 Jan 1928). French composer and pianist. Born into a musical family, his mother being the harpist Micheline Kahn, he showed precocious musical talent. His studies began at a very early age; when he was five years old he began to attend the Samuel-Rousseau courses in piano and solfège. He started to compose at the age of nine when, after meeting Colette, he set some of her poems. When he was 12 he became a pupil of Cortot at the Ecole Normale de Musique in Paris, and in the next year he joined Armand Ferté's piano classes at the Paris Conservatoire. In 1943 he was unanimously awarded a *premier prix* in piano at the Conservatoire. Two years later he entered Büsser's composition class, and he began to study harmony and counterpoint with Dupré. At the age of 19 he won the first prize in composition with his Quintet, and his cantata *Et la belle se réveilla* won him the Prix de Rome in 1947. In the meantime his career as a pianist was flourishing; he appeared as soloist in the Colonne and Conservatoire concerts, and with the Orchestre National of the ORTF.

Damase's youthful compositional maturity helped to foster a considerable technical facility, and he has produced a great deal of music in a style that is attractive and elegant, remaining close to the traditions of the Conservatoire. All his works show a deep knowledge of the possibilities of instruments, and his orchestration is rich, full and varied. This idiomatic utilization of resources shows itself most notably in the chamber pieces and in the concertante works. Damase is a great lover of ballet and a close friend of several leading choreographers. His first ballet score was *La croqueuse de diamants*, written for Petit and first produced at the Marigny Theatre in Paris on 25 September 1950. Damase arranged an orchestral suite and several piano pieces from the music, and he collaborated with Petit again on *Lady on Ice* (1953). During the 1970s he was resident conductor at the Grand Théâtre in Bordeaux where several of his works were performed. Particularly important are his collaborations with Jean Anouilh, including *Colombe* (1958), *Madame de. . .* (1969) and *Eurydice* (1972), in which the Orpheus myth is transferred to a Paris railway station. All three works delight in the use of musical pastiche or parody, a technique also used in *Eugène le mystérieux* which includes quotations from Liszt, Adam and Offenbach.

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(*selective list*)

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Operas: La tendre Eléonore (opéra bouffe, 1, L. Masson), 1958, Marseilles, Opéra, 18 Jan 1962; Colombe (comédie-lyrique, 4, J. Anouilh), 1958, Bordeaux, Grand, 5 May 1961; Eugène le mystérieux (feuilleton musical, 2, M. Achard after E. Sue), 1963, Paris, Châtelet, 7 Feb 1964; Le matin de Faust (légende dramatique, 3, Y. Gautier and F. Dereyne), 1965, Nice, Opéra, 15 Jan 1966; Madame de. . . (roman musical, 1, Anouilh after L. de Vilmorin), 1969, Monte Carlo, Opera, 26 March 1970; Eurydice (comédie lyrique, 3, J. Anouilh), 1972, Bordeaux, Grand, 26 May 1972; L'héritière (4, L. Durcreux, after adaptation by R. and A. Goetz of H. James: *Washington Square*), 1974, Nancy, Grand, 13 March 1974

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ORCHESTRAL

Rhapsodie, ob, str, 1948; Pf Conc. no.1, 1949; Konzertstück, sax, chbr orch, 1950; Hp Conc. no.1, 1951; Sym., 1954; Vn Conc., 1955; 3 Chorales, str, 1959; Pf Conc. no.2, 1962; Variations sur un theme de Rameau, hpd, orch, 1966; Hp Conc. no.2, 1970; Double Conc., fl, hp/hpd, str, 1974; Ballade, gui, str orch, 1975; Conc. db, orch, 1979; Concertino, pf, str orch, 1989; Rhapsodie, fl, str orch, 1992

CHAMBER AND INSTRUMENTAL

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VOCAL

La perle égarée (Colette), 1v, pf, 1937; Et la belle se réveilla (cant., P. Arosa), 1947; 3 chansons (C. d'Orléans), 1v, pf/orch, 1950; 5 rondels de Charles d'Orléans, chorus, 1958; Jeu de l'amour, 1v, pf, 1964; L'arche de noël, 1v, pf, 1965; 2 poèmes d'Henri Jacqueton, 1v, pf, 1969; 11 pss de David, Bar, SATB, wind, cel, 1985

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ANNE GIRARDOT

Dambis, Pauls (*b* Riga, 30 June 1936). Latvian composer. He graduated from Valentin Utkin's composition class at the Latvian State Conservatory, Riga in 1962. From 1959 to 1962 he was music director at the Latvian National Theatre, and from 1965 to 1969 a producer for Latvian television. He was also deputy chairman of the Soviet Latvian Composers' Union (1968–78) and chairman of the Latvian Composers' Union (1984–9). In 1972 he was appointed to teach theory and composition at the Latvian State Conservatory, and was head of composition there from 1982 to 1988. In 1994 he was appointed professor at the Latvian Academy of Culture.

A composer of striking individuality, he is notable for his innovative use of timbre and texture in choral music, especially in works freely based on Latvian folk texts and folk melodies. His numerous chamber pieces are characterized by radically innovative technique and an intellectual approach to form.

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Orch: Sym., 1972; Conc., 1v, fl, chbr orch, 1977; Conc.-Divertimento, vn, chbr orch, 1981; Conc., pf, chbr orch, 1987; Crux, str, 1989

Choral (acc.): Conc.-Requiem (orat), 1967; Zilā planēta [The Blue Planet] (orat), 1967; Stanza di Michelangelo (orat), chorus, org, 1971, rev. 1995; Nāras dziesma [Song of the Mermaid] (cant.), 1980; Atomus (cant.), 1981; Bird Songs from the Red-Data Book (cant.), 1983; Conc.-Fantasia 'In nomine Albrecht Düreri' (Latvian folksongs), chorus, pf, perc, 1983; Ziemas spēles [Winter Games] (cant., folk texts), chorus, Latvian folk ens, 1983; Misterium, 1991; The Prayer of Jesaia (cant.), 1991; New Song! (orat), 1995; Vigilia (orat), chorus, org, 1996

Choral (unacc.): Blēņu dziesmas [Nonsense Songs], 1971; Jūras dziesmas [Songs of the Sea], 1971; Ganu balsis [Voices of the Shepherds], 1974; Rhitmi barbarici, 1978; Darba dziesmas [Work Songs], 1980; Pavasara kamersimfonija [Springtime Sym.], 1985; Dzelzu vārdi [Iron Words], 1987; 3 Christmas Carols, 1989; Pavasara spēles [Springtime Games], 1990; Psalmi, 1990; Konzert-Phantasie, 1995; Soft Summer Songs, 1995; other choral songs

Chbr and solo inst: Str Qt no.3, 1966; Sonata no.3, pf, 1968; Sonata no.4, 2 pf, 1970; Spēles [Games], 2 pf, 1973–9; Grāmata klavesīnam [Book for Hpd], 1978; 10 études, pf, 1983; Str Qt no.5, 1983; Pf Trio no.2, 1985; Bells of the Wind, pf, 1989; Sonata, vn, pf, 1989; Reflections and Meditations, fl, pf, tape, 1990; Sonata no.5, pf, 1990; Str Qt no.6, 1990; Sonata-Fantasia, pf, 1991; 'Ceļā ... ' [On the way ...], org, 1994; Sonata, org, 1994; Toccata alla fantasia, org, 1993

Song cycles: Sieviešu dziesmas [Women's Songs], 1966; Itālijas dienasgrāmata [An Italian Diary], 1970; Shakespearian Music, 1976

Incid music, film scores, other songs

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ARNOLDS KLOTIŅŠ

D'Ambruys [Dambruys, D'Ambruis, Dambruis], **Honoré** (*fl* 2nd half of the 17th century). French composer and singing teacher. He was trained by Michel Lambert, to whom he dedicated his *Livre d'airs avec les seconds couplets en diminution mesurez sur la basse continue* (Paris, 1685), which is interesting chiefly for the embellishments announced in the title. Some 23 other *airs* by him appeared in eight issues of the *Mercure galant* between 1682 and 1702, in books of *airs* published in Paris in 1660, 1670 and 1680 and in *Recueils d'airs sérieux et à boire de différents auteurs* published there between 1696 and 1702; there are also two in manuscripts (*F-Pn*). (T. Gérold: *L'art du chant en France au XVIIe siècle*, Strasbourg, 1921/*R*)

FRÉDÉRIC ROBERT

Damcke, Berthold (*b* Hanover, 6 Feb 1812; *d* Paris, 15 Feb 1875). German composer. After studying theology, and later music with Aloys Schmitt in Frankfurt, he played the viola in the Hanover court orchestra (from 1834); he also continued his studies on the piano and the organ, and wrote some choruses for male voices and organ, studying further with Ferdinand Ries and J.N. Schelble. Later he conducted the music society and the Liedertafel in Kreuznach, where he composed an oratorio, *Deborah*. In 1837 he conducted the Philharmonic Society and the Gesangverein für Opernmusik in Potsdam, where he introduced his *Die Geburt Jesu* (1840) and Psalm xxiii and *Ave Maria* (1841). Moving to Königsberg in 1841, he conducted his opera *Käthchen von Heilbronn* (1845); he also played in Berlin in 1843. In 1845 he worked as teacher in St Petersburg (Berlioz recalled how he took the percussion part of the *Symphonie fantastique* on the piano). He lectured on music history in Brussels in 1855, and from 1859 acted as correspondent for Russian and German journals, also teaching at the Paris Conservatoire. He was a great admirer and advocate of Berlioz, who was grateful for many professional and personal kindnesses and referred to him as 'a composer of great merit and a very able teacher'. He worked on revising the Fanny Pelletan edition of Gluck. His other works include oratorios (*Tobias*), instrumental music (overture *Die lustigen Weiber*), choruses, songs and piano music.

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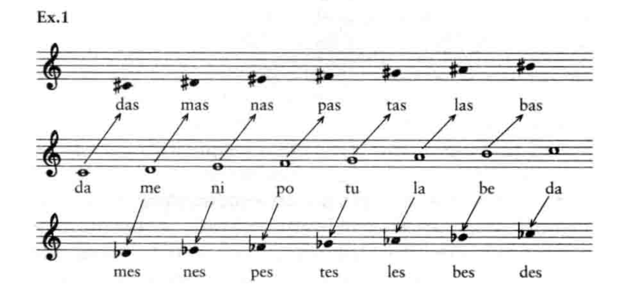
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JOHN WARRACK

Damen. *See* DAHMEN family.

Damenization. A system of solmization devised by Carl Heinrich Graun. He gave to the rising scale of C major the fixed syllabic names *da*, *me*, *ni*, *po*, *tu*, *la*, *be*, *da*. Sharps were represented by the suffix *as*, flats by *es*, giving the resources shown in ex.1. Advantages claimed for the system were the separate note names made available not only for chromatic but for certain enharmonic degrees,

Ex.1



and the opportunity provided for exercising all the vowels as well as the more explosive consonants so important in German enunciation. A disadvantage, however, was the lack of euphony of certain of the syllables – particularly where some keys were concerned. The scale of A♭ major, for instance, ran *les*, *bes*, *da*, *mes*, *nes*, *po*, *tu*, *les*. The system made little impression other than on Graun's own pupils and disciples, and has long been discarded.

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BERNARR RAINBOW

Dameron, Tadd [Tadley Ewing Peake] (*b* Cleveland, 21 Feb 1917; *d* New York, 8 March 1965). American jazz composer, arranger, bandleader and pianist. After working with lesser-known groups he joined that of Harlan Leonard, for which he scored many arrangements, including *Dameron Stomp* and *A la Bridges*; he also wrote for Jimmie Lunceford, Coleman Hawkins (*Half step down, please*, 1947, Vic.) and Sarah Vaughan (*If you could see me now*, 1946, Musi.). In the late 1940s Dameron wrote arrangements for the big band of Dizzy Gillespie, who gave the première of his large-scale orchestral piece *Soulphony* at Carnegie Hall in 1948. Also in 1948 Dameron led his own group in New York, which included Fats Navarro; the following year he was at the Paris Jazz Fair with Miles Davis. After forming another group of his own with Clifford Brown in 1953, he became inactive on account of a problem with drugs, which led to his imprisonment in 1958. From 1961 he scored for recordings by Milt Jackson, Sonny Stitt and Blue Mitchell.

Dameron did not achieve full expression of his gifts as a composer because of his inability to maintain his own group for long. Navarro was the finest interpreter of his pieces, as their many joint recordings show. The best of these exhibit a pithy thematic invention uncommon in jazz: *Sid's Delight* and *Casbah* (both 1949, Cap.) reveal Dameron's powers at their height. Like Thelonious Monk, Dameron was repeatedly linked with bop, though he rarely employed its stylistic devices. With other arrangers for Gillespie, he attempted to adapt bop to big bands, failing, however, to transfer the crucial rhythmic procedures of this essentially small-group style. In spite of this, his best pieces for Gillespie, such as *Good Bait* (1947, Vic.) and *Our Delight* (1949, Musi.), show particular melodic and harmonic substance. Other notable compositions by Dameron include *Fontainebleau* (1956, Prst.), an extended piece without improvisation; *Hot House* (1945, Guild), recorded by a group led by Gillespie with Charlie Parker; and *Lyonia* (1949, Decca), recorded by Ted Heath.

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MAX HARRISON/R

Damett [?Thomas] (*b* ?1389–90; *d* between 15 July 1436 and 14 April 1437). English composer. His name is always spelt thus in both musical sources, though archival records show variations. He was evidently the illegitimate son of a gentleman (according to Papal dispensations allowing him nonetheless to take orders and hold benefices); a 15th-century coat-of-arms for 'domett' survives. He seems to have taken his father's name, since his niece (? and therefore his brother) was named Damett. He was a commoner at Winchester College (possibly overlapping with Sturgeon) from some time after 1402 until 1406–7, when he cannot have been older than 18. There is no record of the university career which probably ensued, though he was described as 'Dominus' in 1421. In 1413 he was presented to the rectory of Stockton, Wiltshire; if we can presume him to have been 23 by this date, we can estimate his date of birth fairly accurately as 1389 or 1390. Also in 1413 his name appears in the accounts of the royal household, and thereafter in 1415 (at Harfleur), 1421 and 1430–31. Since successors to his prebends in St Paul's (held from 1418, residency canon from Easter 1428 until his death) and St George's Chapel, Windsor (held from 1431), were appointed on or by 5 August 1436, he may have died by that date, though he attended a chapter meeting at St Paul's on 8 July.

His will survives and is printed in translation in J. Harvey: *Gothic England* (London, 1947, 2/1948), pp.181ff. Damett's mother was still alive when he wrote his will on 15 July 1436 (proved on 14 April 1437). Music is not mentioned, but there are bequests of books, including a missal, and one other item is 'a silver cup chased and covered with writing and "Benedictus qui venit in nomine Domini"'. This invites the observation that his only apparent use of plainchant is in the tenor of his one isorhythmic motet, which uses 'Benedictus qui ve-' of the Sarum Sanctus chant 3 transposed down a tone (continued untransposed by Sturgeon as the tenor of his motet). Reasons have been given for associating this motet with the London celebrations which followed the Agincourt victory. The regular text of the sequence *Salvatoris mater pia* includes some substituted lines uniquely appropriate to Henry V. The texts of both Damett's other non-Ordinary compositions, both in score, as are two Gloria settings, show slight deviations from the standard forms: *Salve porta* is the second stanza of the sequence *Salve virgo sacra parens*, but is modified at the end, and the psalm antiphon *Beata Dei genitrix* adds an alleluia which renders it appropriate to the Easter season.

Nine works survive, all in the second layer of the Old Hall Manuscript, and possibly autograph. The two fragmentary concordances in *GB-Ob* University College 192 are from a royal choirbook similar to and slightly later than Old Hall (see Bent, 1984), and where they were part of the main body of the manuscript (for an illustration *see* SOURCES, MS, fig.12*a*). The paired Gloria and Credo are unified by the use of the same SQUARE in the tenor of each (the only Old Hall compositions, apparently, to make free use of an existing square, found also in Ludford's mass for feria iv, rather than being the source of a square melody), despite the discrepancy in ranges. Andrew Hughes has demonstrated their close structural and motivic unity (RBM, xix, 1965, pp.15–27, esp. 22–3); both have extensive duets. Similar melodic and harmonic parallels are found in Old Hall nos.37 and 72, though the clinching evidence of an identified tenor is not available in this case to overcome the same disparity of ranges (the Credo of each 'pair' being a 5th higher than its Gloria). Damett had mastered the techniques of proportional writing (specifying *subsesquitertia* even for part of a descant composition in score), and he used several specialized signatures and colorations. The contratenor

of the Credo (no.72) is to be sung in augmentation, a feature common in the works of Power. Damett showed a fondness for notation in low tessitura with partial signatures of up to two flats. (The Gloria, OH no.13, is illustrated in SOURCES, MS, fig.38).

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Gloria, 3vv, OH no.13
Gloria, 3vv, OH no.37
Credo, 3vv, OH no.72
Beata Dei genitrix, 3vv, OH no.53
Salve porta paradisi, 3vv, OH no.54
Salvatoris mater pia/O Georgi/Benedictus qui ve-, 3vv, OH no.111

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MARGARET BENT

Damianus a SS Trinitate. *See* STACHOWICZ, DAMIAN.

D'Amico, Fedele (*b* Rome, 27 Dec 1912; *d* Rome, 10 March 1990). Italian music critic, son of the theatre historian and critic Silvio D'Amico. After taking a law degree and studying the piano and composition with Casella, he took up journalism. In addition to working as music critic for a number of newspapers, including *Il Tevere* (1931–2), *Voce operaia* (which he edited when it was banned in 1943–4), *Vie nuove* (1948–54), *Il contemporaneo* (1954–9), the Milan *Fiera letteraria* (1967) and *L'espresso* (1967–89), he held editorial positions on *Rassegna musicale* (1941–4), *Enciclopedia dello spettacolo* (music and dance section, 1944–57), the series Cultura e realtà (1950–51) and *Nuova rivista musicale italiana* (from 1967). He was also associated as administrator and music consultant with Lux Film (1941–4), the Accademia Filarmonica Romana (1948–55, as vice-president from 1950), the Società Italiana per la Musica Contemporanea (1949–59), the publishing firm Il Saggiatore (1958–66) and the Teatro dell'Opera, Rome (1963–8). In 1963 he began teaching music history at the University of Rome, becoming full professor in 1977, a position he held until his retirement in 1988. In 1985 he was appointed artistic director of the Maggio Musicale in Florence. In addition to his critical writing he contributed articles on 19th- and 20th-century music and music and dance for the theatre to other Italian and foreign publications. His many interests included writing texts for music (e.g. for Meyerowitz's cantata *I rabbini*) and translating librettos (for works by Mozart, Boccherini, Henze, Janáček, Weill, Hindemith, Stravinsky and Shostakovich). He also composed incidental music for Ugo Betti's *Il cacciatore d'anitre* (1941) and Chekhov's *The Cherry Orchard* (1942).

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Dam-Jensen, Inger (*b* Fredriksberg, 13 March 1964). Danish soprano. She trained at the Royal Danish Conservatory and the Danish Opera School before winning the Cardiff Singer of the World Competition in 1993. She has sung regularly at the Royal Danish Opera in Copenhagen, where her roles have included Susanna, Rosina, Norina, Adina, a much admired Ophelia in Thomas's *Hamlet*, Sophie and Zdenka, the last two both notable for the effortless ease of her top notes. She made her Covent Garden début with the Royal Danish Opera as Ninetta (*The Love for Three Oranges*) in 1995. Dam-Jensen has since appeared with Covent Garden as an admired Blonde (1996) and Despina (1998), and in 1996 made her Glyndebourne début as Fiakermilli (*Arabella*). Her concert repertory includes Handel's *Solomon*, Mahler's Fourth Symphony (which she has recorded) and *Des Knaben Wunderhorn*, Strauss lieder and Britten's *Les illuminations*. She possesses a bright, attractive lyric-coloratura soprano, particularly suited to Strauss, and is a vivid actress.

ALAN BLYTH

Damm, Gustav. *See* STEINGRÄBER, THEODOR LEBRECHT .

Dammann, Rolf (*b* Celle, 6 May 1929). German musicologist. He studied musicology with Zenck and Gurlitt at Freiburg University (1948), with Blume at Kiel University (1948–50) and at Freiburg again (1950–52), where he took the doctorate (1952) with a dissertation on Jean Mouton's motets. He was appointed lecturer in the history of Protestant church music and hymnology (1953–64), and (from 1958) in music history at the Staatliche Hochschule für Musik, Freiburg; he also worked on the Sachteil of the *Riemann Musik Lexikon* (1955–64). He completed his *Habilitation* in musicology at Freiburg in 1958 with a work on the German Baroque concept of music. He then became a lecturer, supernumerary professor (1966–78) and professor (1978–95) in musicology at Freiburg; he held the chair of musicology at Heidelberg (1963–4), and at Freiburg during the summer terms of 1967 and 1973. He retired in 1995. His research is concerned with late medieval, Renaissance and Baroque

music. By adopting an approach based on the history of ideas, particularly of concepts, he has aimed to show the connection between the concept of music and the concrete music of a period, and to place both in their cultural historical context.

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HANS HEINRICH EGGEBRECHT/CHRISTIAN BERGER

Damme, José van. *See* VAN DAM, JOSÉ.

Damned, the. English punk rock group. Its original members were Captain Sensible (Raymond Burns; *b* 23 April 1955; bass guitar), Dave Vanian (David Letts; *b* 12 Oct 1956; vocals), Brian James (Brian Robertson; *b* 18 Feb 1955; electric guitar) and Rat Scabies (Christopher Miller; *b* Kingston upon Thames, 30 July 1957; drums). The Damned had the distinction of inaugurating the British punk movement by recording James's song *New Rose* (Stiff) in 1976. The group's frenetic musical style showed the influence of New York group the Ramones, but the Damned's stage act reflected the Hammer horror school of film-making with Vanian dressed in a costume inspired by Count Dracula. The group's first album *Damned Damned Damned* (Stiff, 1977) included such compositions as *Neat Neat Neat*, *Stab your Back* and *So Messed Up*. While these songs exhibited the darker lyric preoccupations of the genre, in contrast to the sterner personae of other punk groups, the Damned owed much to the English music hall tradition. Thus, in 1982, Captain Sensible (who frequently wore a tutu on stage) made a novelty solo recording of *Happy Talk* (A&M) from the musical *South Pacific*. By this time he had left a group which increasingly veered towards mainstream pop in its recordings, typified by the 1986 hit *Eloise*, a revival of a lightweight ballad from 1968.

DAVE LAING

Da Modena, Giacomo. *See* FOGLIANO, GIACOMO.

Damon (*fl* late 5th century BCE). Greek music theorist. A highly influential figure of the Periclean age. Damon had paramount importance among the pre-Socratics for doctrines of musical ethos. Dance and song 'necessarily arise when the soul is in some way moved', he maintained (Diels, 37/B/6), aware that purposive action originates in the soul. He went on to voice the primary tenet of all musical ethics, claiming that 'liberal [i.e. befitting a free man] and beautiful songs and dances create a similar soul, and the reverse kind creates a reverse kind of soul' (ibid.). According to a late author, ARISTIDES QUINTILIANUS (ii.14; Winnington-Ingram, 80.26–9; Diels, 37/B/7), this creative act was explained as having a twofold nature, masculine and feminine:

> That notes, even of continuous melody [i.e. one that follows scalar order], mold through similarity a nonexistent ethos in children and in those already advanced in age and bring out a latent ethos, the disciples of Damon showed. In the harmoniai transmitted by him, it is possible to discover that sometimes the feminine, sometimes the masculine of the movable notes either dominate or have been employed to a lesser degree or not at all, since it is evident that a harmonia is utilized in accord with the ethos of each soul. Therefore, of the parts of melic composition, the so-called repetition is considered the most useful on each occasion in the selection of the most necessary notes.

A number of noteworthy concepts appear in this passage: similarity, continuity and the particularity of each soul. Similarity (*homoiotēs*) was in all likelihood a Damonian principle originally separate from the Platonic principle of mimesis which incorporated it. The element of continuity appears to be intimately bound up with the process of repetition (*petteia*), which Aristides named as an important technique of the Damonian school. On the other hand, the phrase 'each soul' suggests late theory. No early source, moreover, connects Damon or his followers with the male–female concept; nor does the antithesis appear to have been a part of the early history of Greek music in any case.

As PHILODEMUS in his *On Music* (Kemke, 55; Diels, 37/B/4) presented Damon's belief, the virtues of the liberal and beautiful soul included 'not only courage and moderation but also justice', and 'in singing and playing the lyre, a boy ought properly to reveal' these qualities. The Platonic Socrates (*Republic*, iii, 400c1–4; Diels, 37/B/9) notes that Damon applied ethical valuation to metrical complexes as well as rhythms, taking these two elements separately or in combination. Finally there is the statement, attributed to Damon by Socrates in the *Republic* (iv, 424c; Diels, 37/B/10), that 'musical styles are nowhere altered without [changes in] the most important laws of the state'. This thesis, found in other cultures as well (e.g. that of ancient China), usually issues from a conservative or even reactionary point of view. Yet on several occasions Aristophanes, an arch-conservative, attacked Damonian positions (*Clouds*, 647–51, 961–71; *Frogs*, 729, 1491–9) as the chief spokesman for the poet-composers in their hostility towards the new, dogmatic philosophy of the Damonian school.

The possibility that Damon may have been a radical rests further, and chiefly, on a careful interpretation of the evidence of Plato. The passages in Plato's dialogues that seem to praise Damon (*Laches*, 180d2–3, 197d1–5, 200a2–3; *Republic*, iii, 400b1–c6, 424c5–6) take on an altered significance when one recalls the writer's dislike of versatility, technical skill and professionalism. Again, praise even from Socrates had no binding force on Plato himself. Yet Damon was viewed with respect: Plato saw him as no mere teacher of the elements of music but a professor of musical theory and ethics (*mousikos*) and evidently of 'logic' and political science as well. In later times, Isocrates (xv, 235) and Plutarch (*Pericles*, 4) were

to call him a Sophist; his association with Prodicus, Protagoras and Agathocles bears out the claim.

When Aristotle (*Politics*, viii, 1340b5–6) mentions statements about modal ethos 'made by persons who have devoted special study to this branch of education', he may be referring to the Damonian school. These harmonic theorists had already been attacked in the early 4th century by the author of an anonymous diatribe, preserved in the so-called HIBEH MUSICAL PAPYRUS, against doctrines of ethos. It cites various aspects of harmonicist method and theory: comparative criticism (*sunkrisis*), a strongly theoretical bent, insistence upon amateur status and the belief that music can make men just. Although these points are not always Platonic, they are usually Damonian. The final one eventually reappears in the passage already cited from the treatise by Philodemus, who rightly countered elsewhere (*On Music*, iv.24.9–35; Kemke, 92–3) that Plato did not equate justice with music but claimed only that the two are analogous. The tradition that Damon spoke before the court of the Areopagus, questioned by Philodemus (*On Music*, i.11.17–19, iv.34.1–5; Kemke, 7, 104–5), is insecurely based. It is equally doubtful that he 'discovered the relaxed Lydian mode', as stated in the Pseudo-Plutarch, *On Music* (1136e). At the same time, tradition would hardly have associated a noted conservative with one of the *harmoniai* which Plato condemned and banned in the *Republic*.

Although continental scholarship of the mid-20th century ascribed far too much to Damon, he was unquestionably a formidable figure. He expanded and codified doctrines of ethos in a notable and perhaps unparalleled degree; his view that music is connected with the soul's motion provided one of the main theoretical foundations on which Plato was to build; and his name enjoyed wide renown until the Roman period and even later (Cicero, *On Oratory*, iii.33; Martianus Capella, ix.926).

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WARREN ANDERSON/THOMAS J. MATHIESEN

Damon(d), William. *See* DAMAN, WILLIAM.

Damoreau, Etienne-Grégoire [*l'aîné*] (*fl* 1750–65). French composer and violinist. His only known works, the six *Sonates à deux violons ou dessus de viole sans basse* op.1 (Paris, 1754), are firmly in the tradition of the Baroque *sonata da camera*, suggesting that Damoreau belonged to an older generation of composers. He was called *l'aîné* to distinguish him from his younger brother Jean-François Damoreau. (*La LaurencieEF*)

For further bibliography *see* DAMOREAU, JEAN-FRANÇOIS.

NEAL ZASLAW

Damoreau (des Aulnais), Jean-François [*le jeune*] (*fl* Paris, 1754–*c*1775). French organist, harpsichordist and composer, younger brother of Etienne-Grégoire Damoreau. His *Pièces de clavecin avec accompagnement de violon et sans accompagnement* appeared in Paris in 1754. He appeared at the Concert Spirituel on three occasions, playing organ concertos in April 1759 and April 1760 and a transcription of the overture to Mondonville's *Titon et l'Aurore* in June 1759 (the custom of performing organ transcriptions of orchestral works had originated with Balbastre in 1755–6 and remained popular for more than a decade). In 1763 he gave a series of public demonstrations on a harpsichord built by Le Gay, which had an action that both bowed and plucked, and could be heard every day at the Tuileries between 4 and 9 p.m. In 1771 Damoreau published his *1re suite en quatuor* (for piano or harpsichord; violin; flute or oboe), on melodies by Grétry, Monsigny and Philidor; the *2e suite en quatuor* (piano, harpsichord or harp; violin; horn or viola), on melodies by Martini and La Borde, appeared the following year. He was married to Marie Louise Mignot; they separated in 1775.

Damoreau *le jeune* should not be confused with the organist and composer Nicolas-Jean Le Froid de Méreaux, listed as 'Demereaux' or 'Desmereaux' in the Parisian *Almanach musical* and *Calendrier musical universel* between 1775 and 1789.

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NEAL ZASLAW

Damoreau, Laure Cinti-. *See* CINTI–DAMOREAU, LAURE.

Damper pedal. *See* SUSTAINING PEDAL.

Dämpfer (Ger.). *See* MUTE.

Dampierre, Marc-Antoine, Marquis de (*b* Franleu, Somme, 20 May 1678; *d* Versailles, 17 June 1756). French *veneur* (huntsman), musician and composer. He was the son of a Huguenot gentleman from the comté of Eu who went into exile in about 1696 to 'save the liberties of Europe', going to Stargard (Pomerania) and London. Dampierre entered the service of the Duke of Maine as a page in 1693 and a gentleman in 1698, becoming *Maître d'équipage du duc* in 1709. He acquired a sound musical training at the court of Sceaux, and remained faithful all his life to the friends he made there, including Campra, Bernier, Mouret, Lalande and Collin de Blamont, many of whom, like himself, played the viol. An experienced *veneur*, he

probably provided J.-B. Morin with the themes for his *La chasse du cerf* (1708).

Louis XV made him Gentilhomme des Menus-Plaisirs in 1722 and equerry to Queen Marie Leszczinska in 1725. Dampierre was a fine *trompe* (hunting horn) player, and it was at this time that he wrote his famous Lullian (Piétri) fanfares and hunting-calls, which are still in use and constitute some of the earliest French hunting music. He used old-fashioned instruments in F and D, known as *trompes Dampierre*, each coiled in one and a half circles and with a large diameter across the hoop; however, in 1729 he adopted a *trompe* with a two-and-a-half circle coil made by Le Brun. This design, called the *trompe Dauphine*, was easier to handle.

Dampierre also played the violin and the bass viol very well; he owned instruments made by Henry Jaye and Henry Smith. He composed many pieces for the bass viol, which were performed in concerts together with Mme de Langeais on the lute and Madame Adélaïde (one of the king's daughters) or Mondonville on the violin. He bequeathed his viol pieces to Mondonville, his best friend. Colin de Blamont conducted the music at his funeral in Versailles.

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Fanfares nouvelles, 2 hunting hn/tpt, musettes, vièles, obs (Paris, 1738)
Fanfares de Saint-Cloud, 1751, *F-Pn*
Recueil de fanfares pour la chasse, 1/2 hunting hn (Paris, before 1775)
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ÉRIC DE DAMPIERRE

Damrosch. German-American family of musicians.

(1) Leopold Damrosch (*b* Posen [now Poznań], 22 Oct 1832; *d* New York, 15 Feb 1885). Violinist, conductor and composer. After receiving a degree in medicine from Berlin University in 1854, he decided, against his parents' wishes, to devote himself to the study of music. He became a pupil of Hubert Ries, S.W. Dehn, and Böhmer, and in 1857 Liszt appointed him leading violinist in the court orchestra at Weimar. In 1858–60 he was conductor of the Breslau Philharmonic Society, and in 1862 he organized the Orchesterverein of Breslau, of which he remained director until 1871.

In that year Damrosch was called to New York to become conductor of the Männergesangverein Arion, a post he held until 1883. His energy, strong musical temperament, and organizing ability soon brought him influence in the musical life of New York, where in 1873 he founded the Oratorio Society, a choir devoted to the performance of oratorios and other works. After a financially unsuccessful season as conductor of the Philharmonic Society (1876–7) he formed his own orchestra, which gave the American première of Brahms's First Symphony, and which in 1878 was organized as the New York Symphony Society. He served as conductor of the Oratorio and Symphony societies until his death.

In 1880 Columbia College conferred the MusD on Damrosch. The following year he conducted the first great musical festival held in New York; with an orchestra of 250 and a chorus of 1200 he presented the American première of Berlioz's Requiem. In 1882 and 1883 he made successful tours through the western states with the Symphony Society. His compositions, some of which were published in the USA, included an oratorio, *Ruth and Naomi*, and a cantata, *Sulamith*, as well as other choral works and partsongs.

Damrosch was also instrumental in the establishment of German opera at the Metropolitan Opera, which had opened with an Italian season that was a disastrous financial failure. He presented a plan for German opera, gathered a company of German singers, and conducted nearly all the performances of the 1884–5 season.

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G. Martin: *The Damrosch Dynasty: America's First Family of Music* (Boston, 1983)

(2) Frank (Heino) Damrosch (*b* Breslau [now Wrocław], 22 June 1859; *d* New York, 22 Oct 1937). Conductor and teacher, son of (1) Leopold Damrosch. He went to New York with his family in 1871, having studied composition and piano as a child. He first went into business in Denver, but soon devoted himself to music, founding the Denver Chorus Club in 1882 and being appointed supervisor of music in the Denver public schools in 1884. After his father's death he became chorus master at the Metropolitan Opera, where he remained until 1892. In that year he organized the People's Singing Classes in New York for instruction in sight-reading and choral singing; from this he developed in 1894 the People's Choral Union, with a mainly working-class membership of 500. He directed both groups until 1909. He also founded in 1893 the Musical Art Society of New York, a small chorus of professional singers devoted to the performance of *a cappella* choral works and modern choral music, and conducted it until it disbanded in 1920. From 1897 to 1905 he was supervisor of music in the New York public schools. He served as conductor of the Oratorio Society (1898–1912), succeeding his brother Walter, and presented a series of symphony concerts for young people. At various times he conducted choral societies in towns near New York, but resigned most of these posts to found in 1905 the Institute of Musical Art. He was its director until 1926, when it merged with the Juilliard Graduate School to form the Juilliard School of Music; he then served as dean until 1933. He was awarded an honorary MusD by Yale University in 1904.

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(3) Walter (Johannes) Damrosch (*b* Breslau [now Wrocław], 30 Jan 1862; *d* New York, 22 Dec 1950). Conductor, music educationalist and composer, son of (1) Leopold Damrosch. He was devoted to music from his childhood and studied composition and piano in Germany and in New York, where he went with his family in 1871. When his father began his season of German opera at the Metropolitan Opera in 1884 Walter became assistant conductor, and after his father's death he continued in that post under Anton Seidl until 1891. He succeeded his father as conductor of the Oratorio Society and New York Symphony Society, holding the former post until his resignation in 1898, and the latter with a brief discontinuance, until the orchestra's merger in 1928 with the New York Philharmonic Society. He persuaded Andrew Carnegie to build Carnegie Hall as a home for the two societies, and brought Tchaikovsky to the USA for its opening in 1891. He presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar. He also championed conservative American composers such as Carpenter, Loeffler, Daniel Gregory Mason, and Deems Taylor; he commissioned Gershwin's piano concerto and conducted the première of his *An American in Paris*. In 1894 he organized the Damrosch Opera Company with German singers, giving performances in New York and throughout the country for five years. He was conductor of the German operas at the Metropolitan from 1900 to 1902 and of the New York Philharmonic Society in the 1902–3 season.

Damrosch was honoured with the MusD by Columbia University in 1914. During World War I he organized a bandmasters' training school for the American Expeditionary Force in France and helped raise money for French musicians. These activities led in part to a tour of Europe by the Symphony Society in 1920 – the first European tour by an American orchestra – and to the founding of the American Conservatory at Fontainebleau, near Paris. In his later years Damrosch came to the fore as a director of broadcast orchestral music, and was the first to conduct an orchestral concert relayed across the USA. In 1927 he was appointed musical adviser to the NBC network; among other activities, he presented from 1928 to 1942 a 'Music Appreciation Hour' for schoolchildren throughout the USA and Canada, an application to broadcasting of his lifelong work in giving children's concerts and lecture-recitals in New York. In 1932 Damrosh was elected to the American Academy of Arts and Letters. Despite his untiring efforts for musical education and his busy conducting career, he never completely abandoned composition.

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(*selective list*)

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H.E. KREHBIEL, RICHARD ALDRICH, H.C. COLLES/R. ALLEN LOTT

Damse, Józef (*b* Sokołów, Małopolski, 26 Jan 1789; *d* Rudna, nr Warsaw, 15 Dec 1852). Polish composer and actor. From 1809 to 1812 he was a clarinettist, trombonist and military bandmaster, and from 1813 a singer and actor, first in Vilnius and then in Warsaw. There he began to compose, writing music for the stage, including 40 comic operas and burlesques, 16 melodramas and three operas. He was a composer without any high artistic aspirations. His output is not of great value, particularly as in his stage works he pandered to popular taste, though there are reminiscences of Mozart and Rossini operas known in Warsaw at the time, as well as folk melodies. His best-known work was the ballet *Wesele w Ojcowie* ('The Wedding in Ojców', 1823), and his *Chłop milionowy* ('The Millionaire Peasant', 1829, based on a play by Raimund), created a sensation in Warsaw; his parody of Meyerbeer's *Robert le diable*, *Robert Birbanduch* ('Robert the Rake', 1844), was also a success. Damse's own arrangements for piano of excerpts from his stage works contributed to his popularity.

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STAGE

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Chłop milionowy, czyli Dziewczyna ze świata czarownego [The Millionaire Peasant, or The Girl from Fairyland] (melodrama, 3, Damse, after F. Raimund), Warsaw, 26 Nov 1829 (Warsaw, 1830)
Bankocetle przecięte, czyli Aktorowie na prowincji [Snipped Banknotes, or Actors in the Provinces] (comic op, 2, S. Doliwa-Starzyński), Warsaw, 20 April 1836, *Pl-Kj*
Kontrabandzista [The Smuggler] (op, 3, S. Bogusławski), Warsaw, 1 June 1844 (Warsaw, 1844)
Robert Birbanduch [Robert the Rake] (comic op, 3, Damse), Warsaw, 12 July 1844

OTHER WORKS

3 masses, 1837, 1838, lost; cantata, gradual, offertories; songs; polonaises, mazurkas, waltzes, other dances, orch; over 100 polonaises and other dances, pf; Variations, cl, 1837, lost

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ALINA NOWAK-ROMANOWICZ/BARBARA CHMARA-ŻACZKIEWICZ

Dan, Ikuma (*b* Tokyo, 7 April 1924). Japanese composer. He studied composition with Saburō Moroi and Shimofusa at the Tokyo Music School, from which he graduated in 1945. In 1950 he made a successful début as a composer with his Symphony no.1, written for the 25th anniversary of the Japanese radio competition. That year he finished his best-known and most representative work, the opera *Yūzuru*, which makes abundant use of folk-inflected pentatonic melodies supported by sparse orchestration. The simple lyricism and straightforward sentiment of the work established it as the most popular opera by a Japanese composer; within a decade it had received nearly 200 performances and been heard in Europe and the USA. It won a number of prizes, including the Kōsaku Yamada Prize for Composition, the Mainichi Music Prize and the Iba Opera Prize. In 1953 Dan joined Akutagawa and Mayuzumi in the Sannin no Kai (Group of Three); after that date he composed many vocal works and film scores, but he remains primarily a composer of opera and orchestral music. Although later compositions include more frequent dissonances, his music is always tonal, basically Romantic and tends to assimilate elements of traditional Japanese music. Two later operas, *Susanoo* and *Takeru*, both on the composer's own librettos in ancient Japanese, are based on Japanese mythology: Wagnerian in scale, in concept and in vocal requirements, they lack the expressive force and charm of his earlier operas. He is also popular as a writer of essays on music, among them *Paipu no kemuri* ('Pipe smoke') in 25 volumes (Tokyo, 1965–98), *Eskargo no uta* ('Songs of escargot', Tokyo, 1964) and many others.

WORKS
(*selective list*)

OPERAS

Yūzuru [The Twilight Heron] (1, J. Kinoshita), Osaka, Asahi Hall, 30 Jan 1952; rev. version, Zürich, 27 June 1957
Kikimini zukin [The Listening Cap] (3, Kinoshita), nr Osaka, Takarazuka, 18 March 1955
Yō Kihi (Yang Kwei-fei) (3, J. Osaragi), Tokyo, Sankei Hall, 11 Dec 1958
Hikarigoke [Luminous Moss] (2, T. Takeda), Osaka, International Festival Hall, 27 April 1972
Chanchiki (2, Y. Mizuki), Tokyo, Metropolitan Festival Hall, 13 Oct 1975
Susanoo (3, Dan), Yokohama, Kanagawa Hall, 30 Oct 1994
Takeru (3, Dan), Tokyo, New National Theatre, 10 Oct 1997

VOCAL

Choral: Misaki no haka [The Tomb on the Cape] (cant.), vv, pf, 1963; Kaze ni ikiru [In the Midst of the Wind] (cant.), Bar, vv, orch, 1964; Divertimento, unacc., 1968; Chikugo-gawa [The Chikugo River], suite, vv, pf, 1968; Saikai sanka [Hymn to the Saikai], 1969; Umi o sagashini ikō! [Let's Look for the Sea!], unacc., 1969; Marebito (cant.), S, chorus, orch, 1988; Pari shōkyoku-shū [7 Paris Pieces], S, female chorus, 2 pf, 1988; Chikugo Fudoki [Typography of Chikugo], suite, vv, pf, 1989
Solo vocal: Chanson malais (I. Goll), S, chbr orch, 1962; Majo [The Witch] (H. Satō), S, chbr orch, 1962
Song cycles: Itsutsu no danshō [5 Fragments], 1946; 4 Poems of Sakutarō Hagiwara, 1948; Mino-bito ni [To the People of Mino], 1950; 8 Poems of Cocteau, 1962; Kodomo no sekai [80 Songs for Children], 1979

INSTRUMENTAL

Orch: Sym. no.1, A, 1950; Sinfonia isolana, 1953; Sinfonia burlesca, 1954; The Silk Road, suite, 1954; Sym. no.2, B♭, 1956; Arabian Journey, sym. suite, 1957; Sym. no.3, 1960; Futari Shizuka [Two Shizuka], dance-drama, 1961; Syms. nos.4–5, 1965; Shukuten jokyoku [Festival Ov.], 1965; Conc. grosso, str, 1965; Japanese Poem no.1, 1967; Nihon kara no tegami [Letters from Japan], no.1, 1967, no.2, 1968, no.3, 1972; Niji no tō [Rainbow Tower], 1969; Banri no chōjō [The Great Wall of China], 1984; Sym. no.6 'Hiroshima', S, Jap. fl, orch, 1985; Hiten, 1986; Koga nasu fantajia [Antique fantasy], 2 vn, str, 1988; Nocturne et dance, fl, orch, 1990
Chbr: Str Trio, 1947; Str Qt, 1948; Fantasy no.1, vn, pf, 1973; Yoru (Die Nacht), 12 vc, 1981; Fantasy no.2, vn, pf, 1983; Fantasy no.3, vn, pf, 1984; Sonata, fl, pf, 1987; Fantasia all'antica, 2 vn, str, 1988; Sonata, 4 bn, 1988; Yoru no taiwa [Nocturnal dialogue]; fue, vc, 1994, Congratulations for Mr and Mrs Toshiya Etō, 2 vn, 1997; Sonata, vc, 1998; Sonata, vn, 1998

Principal publisher: Ongaku-no-Tomo Sha

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K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999)

MASAKATA KANAZAWA

Đàn bâù [đàn đoc huyen]. Single-string box zither of VIETNAM (for Hornbostel-Sachs classification, *see* CHORDOPHONE). The *đàn đoc huyen* (*đàn*: 'instrument'; *đoc*: 'unique'; *huyen*: 'string'; *bâù*: 'gourd') consists of a box without a base, formed by three wooden pieces (*ngô đong* wood for the soundboard, tulip wood the sides) of about 80 to 100 cm in length and from 9 to 12 cm in width. A flexible bamboo stem holds a gourd or an empty coconut shell for a resonator and is attached to one end of the soundboard. A steel string, often that of a guitar, is at one end tied to the bamboo stem, stretched obliquely along the soundboard and tied round a peg on the side of the box.

The instrument is put on the floor in front of the musician who holds it in place with his right foot. The player holds a 15 cm long bamboo stick like a pencil between the thumb and fingers of his right hand, and plucks the string with the bamboo stick, while the right edge of the same hand touches the string at vibration nodes, producing harmonics. The flexibility of the stem holding the gourd enables the musician to vary the pitch of sounds by pulling to the right or the left. The instrument is characterized by the exclusive use of harmonics and the variation of the tension of the string. Some musicians use a small plastic plectrum to pluck the string, creating special sound effects with tremolo technique reinforced by amplification.

According to a Vietnamese legend, a fairy devised this instrument for a blind woman so that its sound resembled the human voice. It is favoured by blind musicians who use it in epic narration. It was introduced to the Nguyễn court (1802–1945) at the end of the 19th century and became an element of chamber music in central Vietnam at the beginning of the 20th century. After World War II it became a vehicle for virtuosity and received international recognition with performers from the 1950s and 60s such as Manh Thang, Minh Con, Thanh Chuong (*d* Vietnam, 1972), Nguyền HŨu Ba; Khac Chi and Pham Đuc Thanh (active from the 1970s); and the popular compositions of Đuc Nhuan. A new *đàn bau*, named *hạnh phúc* ('happiness') has been invented by Phan Chi Thanh, developing ideas from both steel and electric bass guitars.

The *đàn bau* can be played as a solo instrument, in duets or in an ensemble. Several works have been composed for the *đàn bau* and Western-style orchestra by such Vietnamese composers as Nguyễn Xuân Khoát, Huy Thục, Nghiêm Phú Phi, Trần Quang Hải and Trương

Trủòng (*d* 1989). The amplifier which has been recently added can diminish the noise caused by the contact of stick and string and can multiply the harmonics; but the instrument loses its intimate subtlety and mysterious character and only produces artificial sounds, similar to those of the Hawaiian guitar.

For illustration *see* VIETNAM, fig.2.

TRÂN QUANG HAI

Danby, John (*b c*1757; *d* London, 16 May 1798). English organist and composer. He was a Roman Catholic and a pupil of Samuel Webbe (i). From 1781 until his death he is known to have lived in London; in 1785 he registered as a member of the Society of Musicans. He composed 92 glees, catches, solo songs and partsongs (according to Baptie), many of which appeared in three books published during his lifetime and in a posthumous collection issued in 1798 'for the benefit of his widow and four children'. He won eight prizes from the Catch Club for his compositions (1781–94). His glees are polished and graceful, and occasionally original, for example, *'Tis midnight, all* (1794) uses a mixture of time signatures in the different voices with good effect. He also published a vocal tutor and an elementary keyboard tutor with eight 'progressive lessons' and one duet attached.

Danby was also for some years organist of the chapel at the Spanish Embassy, Manchester Square, London, for the service of which he composed a number of masses and motets. Apart from a short setting of the Magnificat found in Novello's *Evening Service* (1822), and manuscripts of a three-part Mass and an *O salutaris hostia* in the British Library, a small number of sacred works are found in the Spanish Embassy chapel organ book, a manuscript held at St James's Spanish Place. These are textually sectional works in three or four parts, with or without soloists. Occasionally the organ is indicated to play the bass line (which is never figured); otherwise there is no accompaniment. The style is unashamedly secular and the music sometimes technically demanding, no doubt reflecting the musical taste and quality of the choir in the embassy chapel.

WORKS
(*selective list*)

printed works published in London, unless otherwise stated

COLLECTIONS

Danby's First Book of Catches, Canons and Glees, 3–5vv (1785) [D1]
Danby's Second Book of Catches, Canons and Glees, 3–5vv (1789) [D2]
Danby's Third Book of Catches, Canons and Glees, 3–5vv (1796)
Danby's Posthumous Glees, being a Fourth Set of Catches, Canons and Glees, 3–5vv (London and Bath, 1798)
The Professional Collection of Glees ... Composed by Callcott ... Danby (1791)
The Favorite New Glees Composed by Dr. Cooke ... Mr. Danby (1792)
Amusement for the Ladies, being a Selection ... of ... Glees and Madrigals ... by Messrs Atterbury ... Danby, 3 vols (?1800) [A]

SONGS

Canons: Jehovah reigns (1785); Lord in Thee (1783); O Lord, spare thy servants (1788), D2
Catches: A spendthrift to his wife, 3vv (1783); He shew'd to Nell, 4vv (1782); O let the merry peal go on, *GB-Lbl*, D2; On midsummer eve, 4vv (1788); So neighbour good morrow, 3vv (1785); To pass a dull ev'ning, 4vv (1787)
Duets: While Beams the Bright Morn: a Favourite Hunting Duett (1785)
Glees: Awake Aeolian lyre (?1784), D1; Come ye party jangling swains (?1785), D1; Could valour, patriotic flame (1783); Fair Flora decks, 3vv (?1795), D1, A; Fair thee well thou native vale, 4vv (1795); Gentle airs (1783), D1; Hail young spring (1781); Let harmony (1785); Now the woodland chorists (1788); O sleep! Thou flatterer (1787); Oh friendship thou balm (1781); Oh gentle love, assist, *Lbl*; Shepherd, wouldst thou here obtain, *Lbl*; Sure Chloe just (1788); Sweet Minstrel (1788); Sweet Thrush, 4vv (?1795), A; The Stout Limb'd Oak, 4vv (?1799); When flow'ring meadows (1782); When Sapho turn'd (?1782), D1, A; When sorrow weeps (1782); When the poor dove (?1799)
Songs and partsongs: Circle round the chearful glass (1780s); Dearest charmer (1780s); He vow'd to love me still (1780s); How fond is my Damon (?1780); My heart is ev'ry beauty's prey (1794); My lodging is on the cold ground, 3vv (?1790); O! What a charming creature (?1785); Say no more Anacreon's old (?1790); Stay Silver Moon (1796); Sweet Echo, 4vv (?1798); Shepherds I have Lost my Love, 3vv (?1780); The Merry Peal (1794); To Thee! O gentle sleep, 3vv (?1790); Turn O turn thee (1878)

SACRED

Short Magnificat, F, in V. Novello, ed.: The Evening Service (1822); Mass, 3vv, *Gb-Lbl*; O salutaris hostia, SATB, *Lbl*; other works in St James's Church, Spanish Place, London

TUTORS

La guida alla musica vocale, op.2 (1788)
La guida della musica instrumentale, or The Rudiments of the Forte Piano and Harpsichord (1790)

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J.H. Richards: 'English Catholic Church Music from Arne to Novello', *The Diapason*, lix (1968), 18–20
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NICHOLAS TEMPERLEY/BENNETT MITCHELL ZON

Dance. Dance, like all the arts, finds expression in an apparently infinite range of styles, forms and techniques: it may satisfy the simplest inner needs for emotional release through motor activity, as in children's singing-games, or the most complex demands of the creative artist on the professional stage; it may be profoundly subjective or philosophical, or purely decorative or virtuoso; it ranges from the ecstatically Dionysiac to the calmly Apollonian, the hypnotic to the cerebral, the totally pantomimic to the totally abstract, the completely functional – that is, serving a social or ritual purpose – to art for art's sake. Like music, dance may be performed either in solitary privacy, or by groups for their own satisfaction, or in a concert or theatrical setting. Thus its pleasures may be gained either by direct participation or vicariously. As a theatrical art it goes hand in hand with costume and scenery, music and poetry. As such, it is frequently part of religious rites or put to the service of the state. These associations are not unusual for any art. What seems to be unique to dance, however, is that it appears never to stand alone, but always to be accompanied by musical sound, at however simple a level. For the ancient Greeks, in fact, music, dance and poetry were represented by the single term *mousikē* (art of the Muses).

1. INTRODUCTION. Western dance music, with which this article is concerned (for folk traditions and non-Western dance, *see* ETHNOCHOREOLOGY; see also the entries on the countries concerned), comprises two major divisions: music for dancing proper, such as a waltz or a Stravinsky ballet, and dance-inspired music, as heard in Bach suites, symphonic minuets or Chopin mazurkas.

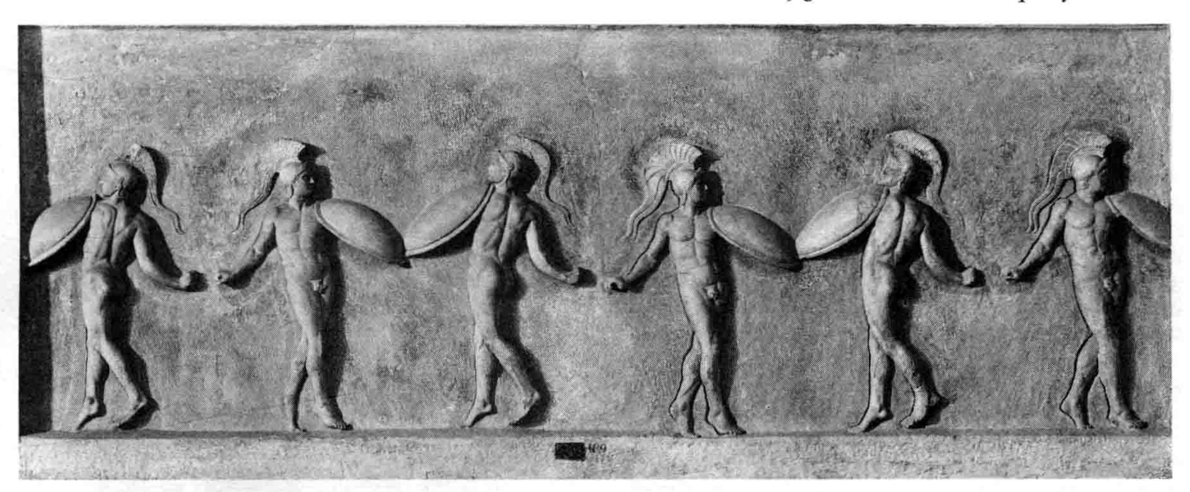
Both categories range from musical simplicity to complexity, and within each there are masterpieces by some of the finest composers. With regard to dance music proper, it is essential that musicians understand the character, tempo, rhythmic needs and physical problems of the dances in order to perform the music. As for idealized dance music, recent research into the dances of the 15th to 18th centuries, for example, has aided musicians immeasurably in their attempts to transmute dance-like qualities into the music and to explore the problems of tempo, articulation, phrasing and character it presents. (For details of the choreography and repertory for specific dances, and for illustrations, see the entries on the dances concerned. For theatrical dance of the 18th to 20th centuries *see* BALLET.)

For lack of concrete evidence, the prehistories of music and dance are more heavily shrouded in mystery than those of the other arts. Tales of their origins, no matter how specific they appear to be, lack the corroboration that could prove them true. While known human migrations may logically be assumed to have included dance, any hypothesis in this area must be viewed with an awareness of the tendencies of conquerors to absorb artistic influences from the conquered. Even in recorded history, the problems of authenticating Western dance history are more severe than they are for Western music, because not even a rudimentary notation existed before the 15th century, and the notation systems in use since then rely on the reader's considerable knowledge and are essentially aides-mémoires. Most of these systems are essentially shorthands in which one symbol stands for a number of movements occurring either simultaneously or consecutively. Written descriptions of these movements in dance manuals, which also first appeared in the 15th century and are certainly the best sources on dance of the past, are often ambiguous. Furthermore, both in the notations and in the manuals, exact correlations of dance with music are often elusive. Today there are still problems, for the advent of sound film, valuable as it is, and the development of accurate and complete dance notations (for example, Labanotation) have not yet resulted in a record of dance remotely comparable in extent to current musical recordings and scores. It is, therefore, still the rule rather than the exception for dances to be revived from memory, a method that is notoriously fallible. It goes without saying that non-Western dance, taught largely by rote, presents the same problems.

To flesh out the history of dance music much other evidence must be examined. Early iconographic sources tell of dance and its musical accompaniments quite clearly (Greek vases are a rich source, for example). Written records (memoirs, letters, plays, poems, tales and travellers' accounts) document the place and functions of dance in a society, of desirable or undesirable attributes in dancing, and of instrumental and vocal accompaniments. The more direct evidence supplied by dance music and poetry intended for dancing reveals something of its metre and character. But none of these sources either provides movement sequences, or describes how music and dance were correlated, or gives clear tempo indications. Concrete modern examples may demonstrate the possibilities for movement inherent in the human body, and the many ways these may relate to music, but they must remain largely hypothetical when dealing with the past, even when there may be a basis for thinking that certain ancient traditions have been maintained through reverential rote teaching. While the utmost caution must be observed, then, in using all types of evidence, and while much primary research remains to be done, some facts of dance history are indeed certain, and there is a considerable body of information on the relationships between music and dance.

Music for dance may be supplied entirely by the dancer by clapping, stamping, snapping the fingers, slapping the body or singing. These musical means may be extended by wearing bells, shells, *Lederhosen* or boots, by striking sticks, swords or shields, or by playing castanets, finger cymbals, tambourines or drums hung on the body. Except for the voice, these devices are largely percussive in nature, providing basic metrical and rhythmic accompaniments and accents for the dancer. Dance music may also be supplied by non-dancing singers or instrumentalists, or both. Here too there is great variety, for the accompaniment may use the resources listed above, may be assigned to one or many, to amateurs or to professionals; it may be improvised on a basic pattern or composed, and may extend from the pure 'mouth music' of nonsense syllables to the sophisticated musical resources of a symphonic ensemble or electronic tape. The manner of accompaniment varies widely in other respects as well. The 'accompanist' may, in fact, direct the dances, as in the case of the 18th-century dancing-master with his *pochette* violin; alternatively he or she may compete with the dancer, as in some of the German *Zwiefacher* which change metre rapidly in a guessing-game between dancers and musicians, or may both follow and lead, as when a musician pauses for a dancer's leap before resuming command of the beat. In short, the union between musician and dancer is achieved through multiple means.

The term 'dance music' usually implies strong pulses and rhythmic patterns that are organized into repeated metric groupings synchronizing exactly with those of the dance. Rhythmic accents and phrase lengths normally coincide with those of dance also, as does the mood of the music. It should be pointed out, however, that significant exceptions to these norms can easily be found which result in dance and music relating to each other in a contrapuntal manner (as in the hemiola minuet step, which is not always duplicated in the music, or as in some Balkan dances in which dance phrase and musical phrase do not coincide until the final cadence). Such elements as form, melody, harmony and texture can perhaps be more independent of the dance, as may be illustrated by 18th-century binary dances in which the form, the melodic material and the tonic–dominant–tonic harmonic movement are not mirrored by the footwork or dance paths, although each repetition of the music does encompass each dance figure. Nevertheless, it is entirely possible for musical form and dance form to coincide more closely, or for a choreographer to duplicate many other aspects of a pre-existing musical work, or, on the other hand, for music to be composed to mimic and support totally the structure of a pre-existing choreography. The multiplicity suggested here is balanced, however, by one seemingly immutable constant: the association of slow tempo with either a solemn or a tragic mood and of fast tempo with gaiety or dramatic climax. The corollary to this, that excitement is engendered by a speeding up of the basic pulse, seems to be found in all Western dance.



1. Pyrrhic dance: Hellenistic bas-relief copied from a Greek original, marble, 4th century BCE *(Museo Pio-Clementino, Vatican, Rome)*

2. Western antiquity. In ancient Greece dancing played a prominent role both in private life and in public ceremonial and ritual. Group dancing, more often than not by members of the same sex, was commonest, but solo dancing, usually of an expressive or blatantly imitative character, developed particularly in connection with the stage, though also at private entertainments. The most striking difference from modern Western society is the absence of evidence for dancing in pairs of opposite sexes. The Greeks regarded the whole body as being involved in the movements of the dance, especially arms and hands (for which the term *cheironomia* is frequently found), but even head and eyes. Literary evidence for the dance is supplemented by that of art, especially vase painting, but the latter must be used with caution because of artistic conventions in the portrayal of action.

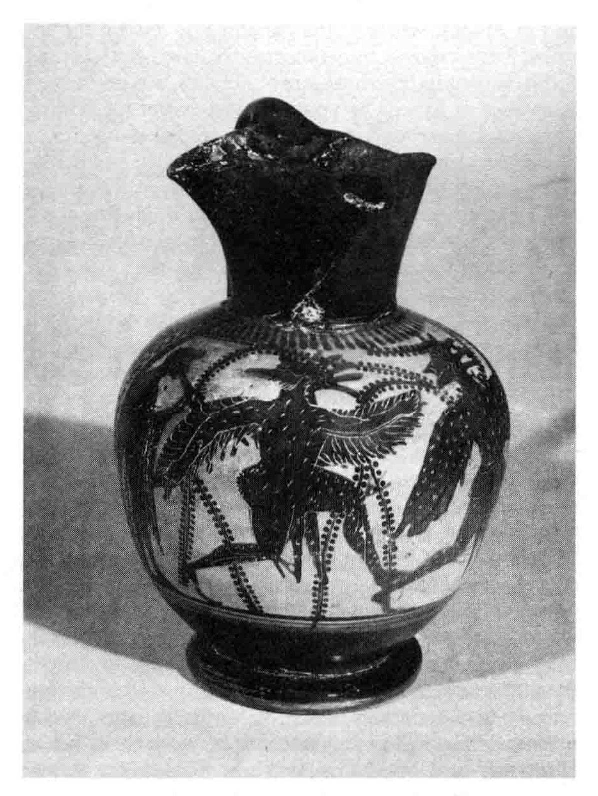
The earliest references in Homer are to dancing of youths and maidens at country festivals and weddings, or as entertainment in royal palaces. When Odysseus (*Odyssey*, viii, 206ff) is entertained by the Phaeacians, who boast their pre-eminence in dancing, he witnesses a dance in which athletic movements and ball-throwing are part of the performance. The mention (*Iliad*, xvi, 183) of maidens dancing in the choir of Artemis shows that the cults of Olympian divinities then, as in later classical Greece, featured song and dance rituals which became stereotyped in various poetic genres (e.g. the *partheneia*, maiden songs, composed by Alcman, Pindar and others for performance in the appropriate shrine, hymeneals, epithalamia, paeans, dithyrambs etc.). The *pannuchis* ('all-night' festival) was a common setting, and deities such as Dionysus, Apollo, Artemis and (in Sparta) the semi-divine Helen were invoked as patrons of the choirs. The word *thiasos* was used of the company of votaries of a particular god, and such groups were widespread in mainland Greece and islands like Delos, Lesbos and Crete.

It was commonly held by the Greeks themselves that Crete had once made an important contribution to the development, even 'invention', of dancing, and archaeological evidence confirms that dancing in groups or circles played some part in Minoan religious ceremonies and entertainments, the executants sometimes ornately dressed, or engaged in athletic tumbling and somersaulting for which Cretans were famed and which the Greeks regarded as part of the dance. The agility in battle of the Cretan Meriones, one of the minor Achaean heroes of the *Iliad*, is attributed to his dancing skill, and the description of battle as 'the dance of Ares' becomes a traditional poetic motif. Among prominent Cretan myths is the legend that the infant Zeus was protected at birth by the beating of feet and clashing of weapons by the Curetes, which drowned his cries. (Some scholars would associate this with a well-established primitive belief in the magical 'apotropaic' powers of dancing.) Armed dances continued to be popular both in Dorian Sparta, where disciplined dance forms recalling tactical manoeuvres were prominent in the education of young men and were thought to contribute to the martial excellence of classical Sparta, and in Athens, where at the panathenaic festival the so-called Pyrrhic dance, sometimes said to have been invented by Neoptolemus (Pyrrhus), son of Achilles, was performed in honour of Athena by youths naked except for helmet, shield and spear, and consisted of a traditional series of movements and gestures mimicking offensive and defensive postures of combat (fig.1). References in Aristophanes, Demosthenes and others show that the dancing class, attended by youths according to their local tribe, was an important feature of education and social life.

Another dance said to be of Cretan origin was the *hyporchēma*, a lively dance of a pantomimic nature with instrumental accompaniment. This was occasionally danced at emotional moments in the lyrical passages of Attic tragedy, in which artistic choreography was greatly developed. The chorus punctuated the spoken dialogue of the play with songs and dances, accompanied by music of the double aulos, which varied in mood and metre according to the unfolding of the plot. The origins of tragedy are controversial, but one tradition, held perhaps erroneously by Aristotle, saw it as an extension or development of the dithyramb, originally sung and danced spontaneously in honour of Dionysus, god of fertility and wine. Certainly the association of Dionysus with both these poetic genres remained traditional, but in Athens the dithyramb itself continued to develop, and in the 5th century was a circular dance of 50 participants, and a prominent element in competitions between the tribes at Dionysiac and other city festivals. The tragic chorus numbered first 12, then 15, and seems to have danced formally in rectangular patterns in the so-called *stasima*,

or choral odes, performed in the *orchēstra* ('dancing-place'), where it remained throughout the play, from its first entrance (*parodos*) until its exit (*exodos*) to a marching anapaestic rhythm. The dances of Phrynichus and Aeschylus, the earliest notable tragedians (who traditionally wrote their own music and arranged their own choreography), were much admired. Sophocles, said to have been an elegant dancer, is known to have written a handbook 'On the chorus', which unfortunately has not survived. In his plays and those of Euripides the actors occasionally join with the chorus in lyrical exchanges, but seem not to have been called on to engage in the dancing.

Performed along with the tragedies were 'satyr plays', with the chorus masquerading as attendants of Pan or Silenus in grotesque caricatures of the tragic dances, and there is evidence of indecent dances such as the *sikinnis* and *kordax*. (Much terminology of specific dances is found in compendious works of later antiquity, particularly the *Deipnosophists* of Athenaeus, e.g. books i and xiv, and the lexicon of Pollux, iv, 99ff.) The *kordax* was associated also with Attic comedy, and many plays of Aristophanes end with scenes of violent revelry where the chorus and actors indulge in the energetic, whirling dances appropriate to the *kōmos* (revel). Another striking feature of his plays is the dressing of the chorus as animals, birds or insects, which may hark back to popular charades in which participants dressed in animal costume and imitated animal behaviour (fig.2). That such dressing up could also be used more seriously in ritual contexts is shown by another tradition of classical Athens, that of young girls at puberty dressing as bears and dancing in honour of Artemis at the neighbouring township of Brauron.



2. Two dancers dressed as birds, accompanied by an aulos: detail from a Greek oinochoe, c500 BCE (British Museum, London)



3. Professional dancing girl with clappers, accompanied by an aulos player: detail from a Red-figure kylix, c510 BCE (British Museum, London)

While dancing at festivals and religious rituals tended to produce stereotyped patterns, there was also the uninhibited ecstatic dancing, particularly in honour of Dionysus, but also of divinities from the East such as the Asiatic mother goddess (sometimes called CYBELE) and various fertility demons (Attis, Sabazius etc.), whose cults infiltrated Greece. The dancing associated with these rites resembled the outbursts of dancing mania that have periodically occurred in Europe and given concern to civic authority by the social disorder they aroused. Women were especially prone to such effects, and there is much literature (notably Euripides' *Bacchae*) about maenadism (called after the female votaries of Dionysus), while in art these dances are characterized by poses showing the tossing head, bulging throat and startled eyes of the devotee in a 'possessed' state. Much too is said of corybantism, called after the male devotees of Asiatic cults, whose excited dancing apparently induced hallucinatory states.

The contrast between such emotional and orgiastic dancing and the traditional use of the dance in education, and to some degree as a form of gymnastics, impelled Plato (in the *Republic*, and in more detail in the *Laws*) to recommend strict state control over forms of dancing permitted to free Hellenic citizens, who should concentrate on stately dances such as the *emmeleia* which imparted grace to body and soul alike, or on warlike dances in the Dorian tradition, allowing the more licentious dances to be performed, if at all, for entertainment by slaves and foreigners. (There are descriptions in Xenophon's *Symposium* of the sort of dances that might be provided by professional entertainers and enjoyed at Athenian dinner parties, where *hetaerae* might also be engaged to dance for the company; fig.3.) Elsewhere Socrates himself is quoted as saying that 'those who are best at dancing are also best at war', alluding of course to such dances as the Pyrrhic described above. Plato's views on music and dancing were much influenced (via Socrates) by Pericles' friend and adviser Damon, the musician and educationist, who held firm beliefs in the effect of melody and rhythm

on 'soul' and character; and, also, much subsequent literature on dancing, by for example Plutarch, Lucian and Libanius (the latter two being authors of extant treatises 'On the dance'), and by musical writers such as Aristides Quintilianus, concentrates on the ethical influences of dance rhythms.

In the Greco-Roman world also, literary sources include much censorious condemnation of dancing (Cicero, Seneca) or devastating satire (Juvenal) against what was now mostly a professional art; but needless to say the dances of prostitutes in the taverns were popular with the masses, to say nothing of the more artistic theatrical displays of Greek dancers like the famous Bathyllus and Pylades. The real virtuosos were the *pantomimi*, who interpreted a series of different roles during the spectacular choreography of mythical scenes, and attracted public lionization, large incomes and the favour of the imperial courts. The theatrical excesses of the reign of Nero, and his patronage of dancing among the other arts, were notorious; and indeed later a dancer, the celebrated Theodora, by her marriage to Justinian, actually became Empress of Rome. Inevitably the unremitting censure of moralists, pagan and Christian, directed against salacious women and effeminate men dancers, became a literary commonplace, and a far cry from the art idealized by the classical Greeks as the god-given gift of Apollo, Terpsichore and her sister Muses, and even, Lucian (*De saltatione*) declared, as the mortal imitation of the concord and rhythm manifested in the dance of the stars.

3. Middle Ages and early Renaissance. It would of course be absurd to talk about the dance history of the Middle Ages as if there had been no changes of style, no development of technique, no evolution of philosophical attitude and aesthetic approach towards the art of dancing during the nearly 1000 years of medieval cultural history. However, only the roughest subdivision of the whole period is possible. The reason is the absence of primary dance sources before the great instruction manuals of the 15th century. Up to about 1420, the year given on the first page of the Domenico treatise, knowledge of medieval dance must be gathered from literary references, from musical evidence and from iconographic representation. There is, happily, an abundance of these. However until the emergence of the medieval instruction book, or of eyewitness accounts such as those in the flyleaves of Nancy (1445), Cervera (*c*1496) and Salisbury (1497), or of the *pratica* collections of Foligno (mid-15th century), the Il Papa manuscript (early 16th century) and the Nuremberg manuscript (1517), information is limited to the mere mentioning of names and technical terms at worst and to the delineation of shapes at best.

(i) The Middle Ages. The key words *saltare* (*saltatio*), *ballare* (*ballatio*, *bal*, *ballo*) and *choreare* (*choreatio*, *chorea*, *choreas ducere*), as they were used by the church Fathers in either a critical or an approving sense, allow some admittedly rough conclusions about dance in the early Middle Ages. The classical Latin definition of *saltatio* was 'pantomime', that is, representative dance in the hands of professional performers. This became 'to jump' or 'to leap' and, as the technical term entered into the movement repertory of social dancing, merged with the corresponding Germanic 'springen' and 'hüpfen' to form the frequently mentioned *Hupfauff*, *Springdantz* and saltarello types of the late Middle Ages and the early Renaissance.

The most general of the medieval terms is *ballatio* (from Greek *ballein*) which is used in the widest understanding of dance (*ballator*, *ballatrix*: 'dancer') and dance festivity (*bal*, *bau*; *see* Ballo), as well as in juxtaposition to *chorea*. The latter, a classical term that eventually became identified with *choraula–carola–carole*, is used exclusively for group dances in line or circle patterns, while *ballatio* seems to imply other formations, such as the processional type of dance. Slightly overlapping in meaning with *saltare* is the Roman word 'tripudiare' (*tripudium*); originally the technical term for the Salian armed and victory dances (see Aeppli for etymological details and quotations), it was subsequently applied to other forms of formal dances with or without weapons and to religious dances like the two-voice *Stella splendens* of the 14th-century Spanish *Llibre vermell* which is accompanied by the remark 'Sequitur alia cantilena ... ad tripudium rotundum' (*AnM*, x, 72–3), and it finally acquired the general meaning of dance, the 'ars tripudii' of the Guglielmo treatises of the mid-15th century. The last of the general dance terms, *danzare* (*dancier*, *danser*, *tantzen*, with their nouns), did not enter the vocabulary until the late Middle Ages. Again the meanings are varied and ambiguous: besides the most general meaning, of any kind of choreutic activity, it is most often used for a pairing of *danser* or *tanzen* with another, contrasting term: 'Quaroler et dansser et mener bonne vie' (*Chevalier au cygne*; see Godefroy, i, 786), 'dancent et balent et querolent' (*Renart*; ibid., 787), 'tanzen unde reien' (*Stamheimer*; see Sachs, Eng. trans., 269) and so on.

As time progressed, the first proper names for dances began to appear. *Carole* and *espringale*, *reien* and *hovetantz*, *estampie*, *stantipes* and saltarello, *trotto* and *tresche* are all part of the repertory from the 12th century on. German peasants danced *firlefanz* and *hoppaldei*, *rìdewanz* and *gofenanz* (Böhme), their Italian counterparts the piva; the *cazzole* was performed at Easter in Sens Cathedral in the 13th century (Gougaud, 232).

Of all these only the *carole* emerges from the writings of medieval poets as a definite choreographic shape: it was the line dance *par excellence*, ancestor of the farandole and the branle, with the participants holding hands; it could have figures during its course (the 'bridge' appears frequently in iconographic representations: see the Lorenzetti fresco of the Siena Palazzo Pubblico, fig.4); it could be stretched out over a great space ('Tel carole ne fu pas veue/pres d'une quart dure d'une lieue': Phelipe de Remi, *La manekine*; see Sachs, op. cit., 271) or contracted into a closed circle; it could be quietly stepped or performed with lively hops and jumps. When *caroles* or *reyhen* were sung, all participants would join in, either in strophic songs or responding to the intonation of a leader, who could be either a jongleur or one of the festive company. Rondeaux, virelais and ballades were most frequently used for this purpose, but whether the choreography reflected in any degree the structural complexities of these vocal forms there is no way of knowing.

While the long or circular *carole* is documented for all levels of medieval society, the more formal *danse* (*danza*, *tantz*, *hovetantz*) for couples or groups of three was, at least initially, the particular property of the nobility. The key words for the dance-technical execution are 'to walk' (Middle High Ger. *gên*), 'to step', 'to slide', 'to glide' (Middle High Ger. *slîfen*); the embellishing *schwantzen* ('to strut'; literally, 'to wag the tail') is probably the



4. Carole: detail from the 'Effects of Good Government on Town and Country' by Ambrogio Lorenzetti, fresco, 1338–9 (Palazzo Pubblico, Siena)

medieval ancestor of the 15th-century *campeggiare* (Cornazano) and the *pavoneggiare* of the 16th century (Caroso, Negri), just as these elegant processional dances themselves stand at the beginning of an uninterrupted series which leads on to the classical Burgundian basse danse and the more elaborate Italian bassadanza of the 15th century, and then to the pavan of the high Renaissance (fig.5).

Medieval writers occasionally made a distinction between *danse* and *bal* (or *bau*: 'Danses, baus et caroles veissiez commencier': *Berte*; see Godefroy, i, 559). It is tempting to see in this the earliest trace of the characteristic division of the court dances of the 15th century into bassadanzas and balli, the former either purely processional or restrainedly ornamental, the latter predominantly expressive and dramatic, but there is simply not enough evidence from the Middle Ages to prove or to disprove this hypothesis.

The writings of medieval authors are full of references to the musical instruments that provided the accompaniment for dances. *Tambourin*, drums and bells, pipe and tabor, *frestels*, lutes, *psalterion*, *gìgen* (fiddles), organetto, bagpipes, shawms and trumpets – in short, the entire palette of instrumental colours, either singly or in a variety of combinations, could be and was used to accompany dancing. *Estampie* and *danse royale, stantipes, ductia* and *nota*, saltarello and *rotta*, well documented in medieval musical practice (*GB-Ob* Douce 139, *F-Pn* fr.844, *GB-Lbl* Add.29987) and theory (Johannes de Grocheo, *c*1300), have been subjected to much scrutiny and musicological discussion. From all this the forms of the instrumental dances emerge clearly enough: short, repeated sections (*puncta*) with *ouvert* and *clos* endings are the rule; their number can vary from three to seven. There are some pairings of saltarello and *rotta* which are early examples of the *Tanz–Nachtanz* idea. On the basis of Johannes de Grocheo's writings the relative speed for the *estampie* has been established as fairly sedate (Wagenaar-Nolthenius) while the *ductia*, 'cum recta percussione', seems to have been quite fast, 'levis et velox'. Occasional attempts have been made (by Sachs, Aubry, Reese) to connect the known repertory of medieval choreographies with the repertory of instrumental dance music, but in the present writer's opinion all of these attempts have failed. It is simply not known what dance went with what music: a medieval dancer could *caroler*, *danser* or *baller* to a saltarello just as conveniently as to a *ductia*, a *nota*, a *rotta* or an *estampie*.

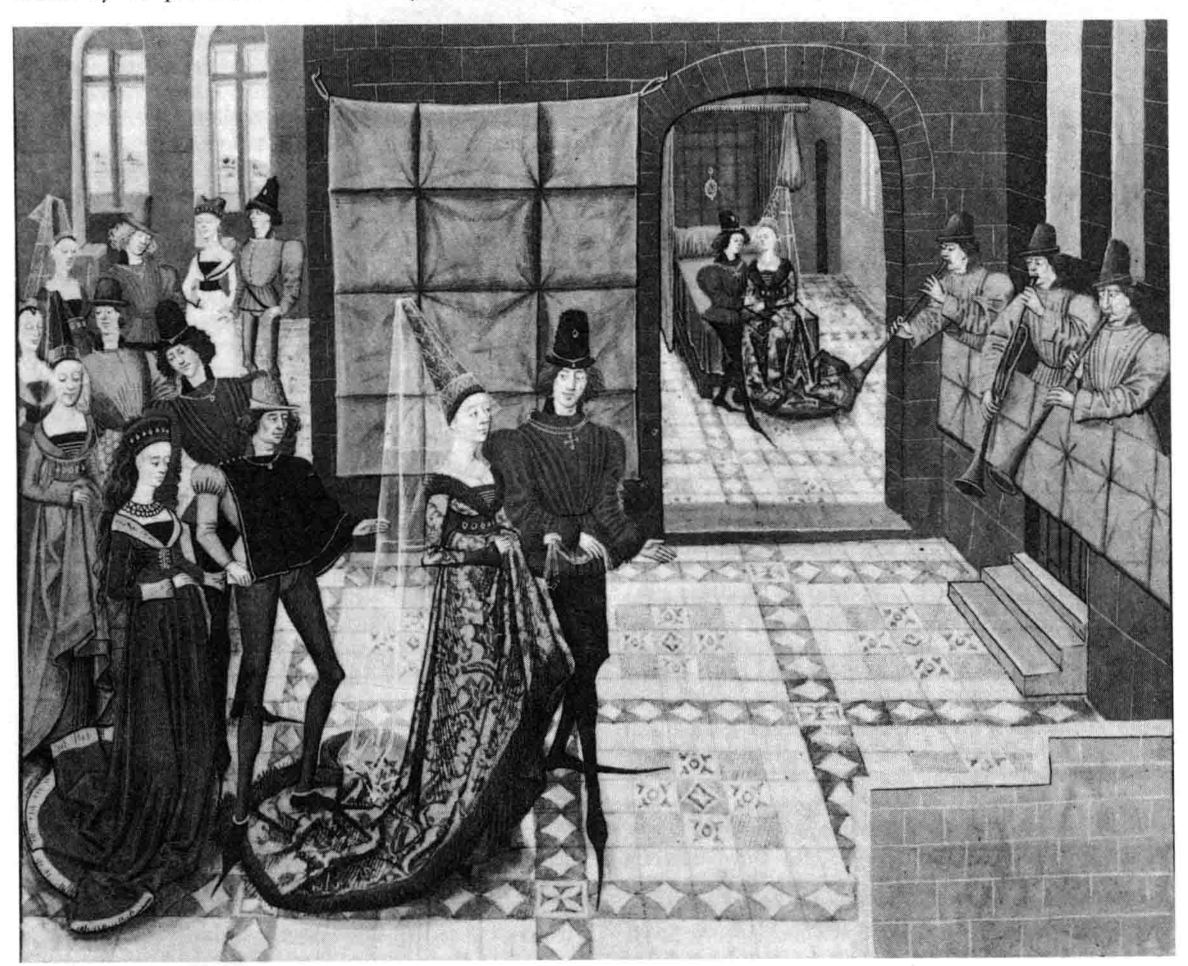
While the raucous and joyous dances of the lower classes, like the folkdances of the present, seem to have been quite clearly defined as to their regional provenance and manner of execution (see Böhme, Sachs), the refined style of dancing of the medieval knights and their ladies amounted to a language that was spoken everywhere. One reason for this was that the teaching of dance and the playing of music apparently lay in the same hands. Choreographies, like epic tales and songs, were carried from castle to castle by professional entertainers; jongleurs, *Spielleute* and Jewish *letzim* sang and played, tumbled and mimed and, when called on to do so, led the dances which concluded the day's activities. The annual jongleur 'schools' provided welcome opportunities for exchanging ideas on the current trends of fashionable entertainment, and from these centres ideas and materials were carried back to princely residences everywhere. When the specialist in the teaching of dance began to separate himself from the general entertainer is not known; the first known name is Rabbi Hacén ben Salomo, who in 1313 taught a religious dance to members of the congregation of St Bartholomew at Tauste (Spain; see

Sachs). No-one else is mentioned during the 14th century, although the writings of Dante and Boccaccio, poems like *Les echecs amoureux* and *Le roman de la rose*, epic tales, chronicles and, as always, the critical voices raised by church and civil authorities, frescoes and marginal illustrations give ample proof of the continuous development of the art of dancing in this highly sophisticated historical period.

From time to time great waves of mass hysteria swept the lands in which the fear of death, a subject so central to medieval thought, expressed itself in the eruption of a dance-madness. From the 11th century to the 15th, according to the chronicles (see Sachs, Böhme), people were prone to this affliction which made them dance and leap, turn and twirl in an ever-increasing frenzy that could last for hours and days and was likely to end in complete exhaustion if not in death (fig.6). Depending on the place – often a church or a churchyard (see Gougaud) – or the day of their outbreak, these ecstatic dances were called *danse macabre*, 'St John's dance' or 'St Vitus's dance'; the area along the Rhine was particularly prone to the disease, but there are reports from other parts of central Europe as well. Italy during the same period knew a similar kind of dance-madness: the strenuous motions of the tarantella were said to be the only cure for the deep depression caused by the poisonous bite of the *Lycosa tarantula* spider; but when the dancing began it irresistibly drew hundreds of spectators into its mad revolutions and thus had the same effect as the *chorea major* of the north.

(ii) The early Renaissance. The culmination of the old tradition and the beginning of an entirely new phase of dance history came in the first half of the 15th century. The dance, which previously had not been much more than a loosely organized, companionable and entertaining, orally transmitted choreographic activity, seems to have become an art practically overnight, taught and written about by experts who not only compiled the fashionable repertory and developed methods of notation but also brought to their subject a philosophical attitude and aesthetic insights which went far beyond the merely pragmatic. While the traditional anonymity still dominated in the north (no author's or compiler's name is given with either the splendid Brussels basse danse manuscript or the Michel de Toulouse print *L'art et instruction de bien dancer*), the Italian dancing-master was a respected member of his home court, intimately involved with the private life and the public image of his prince, a man of status, well paid and much sought-after, teacher, performer, choreographer, writer and master of ceremonies all in one.

The line of illustrious names begins with DOMENICO DA PIACENZA (*c*1390–*c*1470), dancing-master of the Este



5. Processional dance (probably a basse danse) accompanied by a sackbut and two shawms: miniature by Loyset Liédet or his workshop, from 'L'histoire de Renaud de Montauban', Burgundian, 1468 (F-Pa fr.5073, f.117v)



6. *Dance of death: woodcut by Michael Wolgemut or Wilhelm Pleydenwurff from Hartmann Schedel's 'Weltchronik' (Nuremberg: Koberger, 1493)*

family, *saltatorum princeps* and *re dell'arte*, founder of the first Lombard school of dancing and teacher of GUGLIELMO EBREO DA PESARO (*b c*1425), and ANTONIO CORNAZANO (*c*1430–84). Lorenzo Lavagnolo, Giuseppe Ebreo, Giovanni Martino, Magistro Filippo and Giorgio were active in the second half of the 15th century; 'Il Papa' left a collection of dances from the early 16th century, thereby providing one of a handful of choreographic documents that connect the great 15th-century treatises with those of the late 16th century.

All the instruction manuals of the 15th century, whether anonymous or not, are structured in the same manner: the first half is devoted to the theory of dancing, to a description of steps and movements and their relationship to the accompanying music, and to style, ballroom manners (e.g. the delightful passage dealing with a young lady's proper behaviour in the Guglielmo treatises), dress and the like; in the second half the choreographies are given, many with their music, many without.

For the Franco-Flemish sources of the north the repertory consists almost exclusively of the basse danse, the stately, quietly gliding processional dance that enjoyed the favour of court and town well into the 16th century. Only five steps are used and these, having been explained in the introduction, are written in tablature: *R* stands for *révérence*, *b* for branle, *ss* for two single steps, *d* for a double step, *r* for reprise (sometimes replaced by *c* for *congé*). These steps are combined into *mesures* of different lengths (the system is full of ambiguities: see Sachs, 1933, Brainard, 1956, Heartz, 1958–63, for three different interpretations), a deceptively simple method of organization which allows for an amazing degree of expressiveness within so limited a repertory of movements. In the two main sources, the Brussels manuscript and the Michel de Toulouse print, each basse danse is given with its own tune, notated in tenor fashion in uniform blackened breves, each of which accommodates one step of the tablature (four melodies at the end of the manuscript are mensurally notated; three of these have concordances in Michel de Toulouse). The rhythmic subdivision of the melodies lay in the hands of the musicians, who would add improvised upper voices to the tenor and create the sonorities that the occasion called for, using *les instruments haults* for outdoor dancing and particularly splendid festivities, *les instruments bas* for indoors and intimate gatherings (see *Les echecs amoureux*: Abert, 1904–5).

Contemporary with the northern basse danse but stylistically much younger was the Italian bassadanza (for details see Brainard, 1970, 70ff). The Italian masters delighted in the invention of new shapes; figures alternate with processional passages, linear choreographies (*alla fila*) with others for couples or groups of three; an entire, newly developed range of dance-technical possibilities came into play. The result is that many of the bassadanzas of the early Renaissance look and feel exactly like their counterparts, the balli and ballettos by Domenico, Guglielmo and others. One major distinction lies in the use of the accompanying music: while each ballo, when it has music at all, has a tune of its own, carefully constructed to accommodate and underline the various phases of the choreographic plan, the bassadanzas have fully written-out step sequences only. Only Cornazano listed three 'tenori da bassedance et saltarelli gli megliori et piu usitati di gli altri' (f.3) of different lengths, the implication being that any tune of the right dimensions could be used to accompany a bassadanza. Whether the pairing of bassadanza and saltarello (Fr. *pas de breban*; Sp. *alta danza*), in spite of Cornazano's statement that 'detro ad ella se fa sempre lui' (f.10), was quite as automatic a process as Sachs would claim is hard to say. Although combinations of a slow, stepping dance with a lively, jumping dance are present in the literature and the music from the Middle

Ages (*tantz-hoppaldei*, *baixa et alta*) to the pavane–tourdion and pavane–gaillarde pairs of the 16th century, the Italian dancing-masters only rarely mentioned this sequence (for three *pratica* examples see *Otto bassedanze* nos.2, 5 and 8). On the other hand there are reports of festivities from Italy (e.g. *La festa del paradiso*) as well as from England, where one basse danse was followed by several others; only at the end of such a group did the dancing become so lively that a princely performer 'perceiving him selfe to be accombred with his Clothes sodainly cast of his gowne and daunced in his Jackett' (during the wedding celebrations of Prince Arthur and Catherine of Aragon, 1501; see Orgel, 22–3).

While the princes in private could behave much as they chose and dance whatever they liked, their code of conduct ordained that when dancing 'inpresentia di molti, e in loco pieno di populo' a certain dignity had to be observed, 'temperata però con leggiadra e aerosa dolcezza di movimenti' (Castiglione, *Il libro del cortegiano*, ii, 11); it was not suitable that a gentleman should display too much technical brilliance, 'prestezze de piedi e duplicati rebattimenti', which would make him look like a paid entertainer, nor was it advisable that he join in *moresche* and *brandi* (branles) unless he were well disguised (Castiglione). These remarks, coming as they do after the turn of the century, contradict to some extent the gist of the teachings of Domenico, Cornazano and Guglielmo Ebreo, whose goal was the training of the *ballarino perfetto* who could compete with ease and grace with the best of professional dancers at his court, just as the entire repertory of bassadanzas and intricate balli was created for 'sale signorile' and for 'dignissime madonne et non plebeie' (Cornazano).

Besides the two main types, the private repertory of court dances included the *calata*, *trotto*, *striana*, *alvadança* (possibly *altadanza*; see Prudenzani, *Saporetto*) and *roegarze* (Castiglione). The *chiarentana* (*chiarenzana*) was mentioned by Prudenzani in the context of chamber dances. Guglielmo (f.66*v*) and Giorgio (p.54) gave a fully choreographed balletto by that name, which is closer to an English longways than any other dance from the 15th century; it was also performed, side by side with torch dances, at princely weddings and other more public gala events (see Moe, 1956, p.62).

Soon after 1500 the first traces of a new repertory began to appear. The branle became visible both in the musical sources (Petrucci, Attaingnant, A. de Lalaing) and in the cheerful dance instruction book *Ad suos compagnones studiantes* by ANTONIUS DE ARENA (?1519 and later edns.). It was the characteristic dance of the common people (*see* BRANLE, fig.1), gay, uncomplicated, frivolous at times; 'and all those who take part in the dance acquit themselves as best they can, each according to his age, disposition and agility' (Arbeau, *Orchésographie*, 1588, trans. Beaumont, 113). *Tordiones*, *gallarda*, *l'antigailla gaya* and *pavana* were all mentioned in the university dancing-master's book, although he did not yet feel altogether secure with these novelties ('Hic tibi pavanas nolo describere dansas / Rarenter dansat iste paysus eas', p.79), and preferred to confine himself to the traditional basse danse. Not until 1560, when Lutio Compasso's *Ballo della gagliarda* was published in Florence, was the galliard's prominence asserted in the new dance repertory.

The strands of popular group dancing and professional solo dancing overlap and cross constantly in the *moresca* (morris, *morisque*, *Maruschka-Tantz*). From Portugal to Hungary, from Mallorca and Corsica to northern England, it appears from the Middle Ages to the present in nearly as many shapes and forms as there are documents attesting its popularity. However, during the early Renaissance three basic types predominate: the solo *moresca* with exotic movements, reminiscent of the sinuous, undulating dances that arrived in Europe via Spain with the invasion of the Moors (most pictorial representations of Salome dancing at King Herod's banquet are part of this tradition); the formation dance with swords or sticks (also known as 'Les mattachins' or 'Les bouffons', see Arbeau; for illustration *see* MATACHIN) representing the battles between Christians and heathens (see the *moresque* in the *Pas d'arbre d'or*, Bruges, 1468, as well as the sword and stick dances of the Basque country and England); and the competitive miming *morisca* in a circular pattern, in which each of the participants acts out a part and the most convincing obtains the prize from the person in the centre, usually a lady – 'Mayde Maryan' of the English morris – bearing a jewel, a rose or an apple (see the Israhel van Meckenem (ii) engraving in MORESCA; the illuminations to the Freydal manuscript of Maximilian I (fig.7); E. Grasser's figurines from the Rathaussaal in Munich). The movement is always strong, either grotesque or funny or exaggeratedly polished (Grasser); the dancers often paint their faces black (hence the *Schwartz-Knab* tunes in 16th-century German sources) or wear masks (Freydal; Arena, 73); bells are sewn to their clothes which emphasize each step and jump as the dancers gyrate to the accompanying pipe and tabor, bagpipe, tambourine, or, in more modern times, the fiddle and the harmonica. The figure of the fool who interferes with the pattern as well as with performers and spectators continues the tradition of the medieval devil, the prankster of the mystery and miracle plays; the horse evokes ancient fertility rites (see Sachs, 1933; Domokos).

Although the *moresca* in one form or another was part of the court repertory throughout the 15th century (the references in the Ambrosio treatise and festival reports attest that, as do the mumming pictures of the Freydal manuscript of 1502), the main carriers of the tradition were the well-to-do artisans in the late medieval cities and towns. In Nuremberg, whose coopers, butchers and knifesmiths were famous for their annual guild dances, and where the *Schembart* had been practised since the 14th century (see Sumberg), particular privileges were granted to have a *Morischkotanz* performed; an entire Fastnachtsspiel *Morischgentanz* survives from the early years of the 16th century. Similar events took place in Munich and Augsburg, and it is more than likely that the tradition remained constant until it surfaced again in Arbeau.

Although there are many literary references to national and regional styles of dancing in the Middle Ages and the early Renaissance – 'der alte tanze ... von Dürengen' (Wolfram von Eschenbach, *Parzival*), 'danzare all'ungaresca', 'ballare alla romana', 'calate de maritima et campagnia' (Prudenzani), 'la baixa moresqua' (Cervera manuscript), 'portugalisch tänz' (Leo von Rozmital) – it is impossible to say how these distinctions, apparently clear to contemporaries, were made in terms of the dance itself. Touches of costume were added to the fashion of



7. Moresca at a mumming scene: miniature from Maximilian I's romance 'Freydal', 1515–16 (Kunsthistorisches Museum, Vienna, PS 5073, f.64r); the emperor stands to the left holding a torch

each period (Salome and other biblical or exotic figures wear turbans with their 14th- or 15th-century dress); musical instruments, particularly percussion and wind, evoked specific localities (tambourines for Hungarian and Moorish numbers, bells for *morisques*, bagpipes for peasants or for the nobility in a rustic setting). On the whole, however, the language of dance, though changing through the ages, was essentially an international idiom that was spoken and understood everywhere.

Even the art of theatrical dancing, once it had left the medieval tumbling stage, followed largely the elegant example set by the ballroom, whose style and technique were either overemphasized and made fun of or transported directly on to the stage (see Brown, 1963). The break did not come until the late 18th century when the increasingly demanding art of the ballet dominated the stage while the ballroom cultivated a much simpler type of group dancing. During the entire Renaissance and through the Baroque period, however, theatrical dancing was simply an intensified and enlarged rendering of that which every courtier and patrician practised daily and performed nightly to his own and the observers' delight.

4. Late Renaissance and Baroque to 1730.

(i) Before 1630. From 1550 to about 1630 dance is well documented in choreographic and musical sources, descriptions of court spectacles, plays, memoirs, letters and iconography. These rich resources reflect realistically the great popularity of dance at that time as both a social and a theatrical art. The historian is particularly fortunate in the nature and scope of the four large published manuals on social dance from the second half of the 16th century, a number which would remain unequalled until the 18th century. Less fortunately, there are still lacunae in the documentation of dance as done by professional performers; despite many references, for example, there is no precise choreographic information on 'antyck' or grotesque dances, nor on the pantomimic or acrobatic techniques of such travelling entertainers as the *commedia dell'arte*.

Dance music of this period is not important solely as accompaniment to the dances themselves. The specific rhythmic patterns of the most popular dance types pervaded much vocal and instrumental music that was not necessarily intended for dance but was obviously meant to evoke it: in music ranging from lighthearted villanellas, canzonettas, *scherzi musicali* and ballettos to English falas and madrigals, and from simple settings for instrumental ensemble to virtuoso sets of solo variations, distinctive galliard, saltarello, canary and corrente rhythms are found; evocative dance rhythms and references appear also in more ambitious works (e.g. Monteverdi's *Zefiro torno*, constructed on the licentious *ciaccona* bass, or Dowland's pavan *Lachrimae, or Seaven Teares*). These rhythms found their way also into popular music still familiar today, like the national anthems of Britain and the USA (clearly a galliard). Furthermore, dance appears to have had a strong influence on the development of new forms and styles of the late Renaissance (1550–1600), which in the Baroque (1600–1750) were to prove so significant in all musical media. Central to the development of an instrumental style that was to become

independent of vocal models were formal designs such as ostinato variations, binary or ternary forms, or the compound forms of the dance suite and its related genres (*ordre*, *sonata da camera* and the orchestral *ouverture*), while the internal forms of smaller units, such as tunes built of two, three or more strains of eight *tactus*' length, often in period form, may have derived from dance. Furthermore, it was primarily the dance music of this time that began to exploit other specific elements of Baroque style, the most obvious of which were clear and regular metric organization with strong recurring accents and repeated rhythmic motifs, and simple basses supporting a chordal and homophonic texture based on functional harmony and standardized chordal schemes. It is most likely that performers would have followed the accepted norms in tempo and affect for clearly recognizable popular dance types, so an awareness of how the dances were actually done is vital to the interpretation of much of the dance-related music from this period, whether vocal or instrumental, sacred or secular.

Dancing skills were cultivated daily by the nobility and their middle-class emulators taught either by ubiquitous dancing-masters or at the Jesuit male 'colleges' on the Continent, for it was assumed that joyous flirtation and the exhibition through dance of feminine charms and lusty male prowess were healthy and desirable aspects of social intercourse. All occasions of state, great or small, required celebration and entertainment, often by dance, while personal aggrandisement and physical adornment were natural concomitants of the theatrical ambience of such public events. The regard in which skill in dancing was held throughout this period was reflected in a Neoplatonism that found its way into much of the prose and poetry of the time, as so vividly expressed in Sir John Davies's *Orchestra, a Poem of Dancing* (*c*1594):

> Dancing, bright lady, then began to be
> When the first seeds whereof the world did spring,
> The fire air earth and water did agree
> By Love's persuasion, nature's mighty king,
> To leave their first disorder'd combating
> And in a dance such measure to observe
> As all the world their motion should preserve.

The social dances performed at aristocratic gatherings included such large group dances as processional pavans, circular branles, or progressive longways dances 'for as many as will', but especially in southern Europe it was the individually choreographed ballettos (the direct descendants of the 15th-century Italian balli) which dominated such events. Ballettos were usually solo couple dances, but trios (e.g. Caroso's *Allegrezze d'amore*), or groups of two or three couples dancing simultaneously and in formations, were also popular. In such dances the partners either alternated solo and accompanying passages, or outlined on the floor a series of standard geometric and symmetrical figures while dancing simultaneously; such ballettos surely led to the noble *danses à deux*, *à trois*, and so on, of the later 17th century and the 18th, which had many of the same figures (for example, all of the figures of the standard minuet, often in the same order, were used regularly in 16th-century ballettos). Miming dances, like the battle between the sexes in Negri's *La battaglia*, or dancing embraces like the vaulting voltas, certainly enhanced the playful flavour of a ball, while dances that were essentially kissing-games (such as the popular Cushion Dance), or choreographed chases, as in Negri's *La caccia*, made the sport of love even more explicit. Young men dazzled their ladies with glittering galliards which could involve virtuoso 'tricks', including fast footwork, competitive hitch-kicks to a tassel raised high above the floor (fig.8), pirouettes or rapid air turns or beats ('capers'). From simple to complex in pattern, and from easy to difficult, there were dances to suit everyone; obviously, as Arbeau said, the chief purpose of social dance was to find a suitable, attractive and accomplished mate. The general style was international (with recognizable regional differences), light but vigorous, the affect normally bright, joyous, and certainly flirtatious; the emphasis was on leg and footwork, the torso erect and quiet, and the arms relaxed except when involved with a partner. Male and female, when dancing hand in hand, suited their styles to each other, but when dancing separately their styles were strongly differentiated according to their sex, the gentlemen displaying strength, elevation and athletic prowess, the ladies grace and charm.

A gradual change of style took place from the late 15th through the first half of the 16th century, documented by a variety of sources including Antonius de Arena's *Ad suos compagnones* (*c*1527; see also Sparti). From 1560 to 1630, however, there appeared a suprising explosion in print: four large dance manuals with full choreographies and music, instructions for steps and rules of behaviour, and six smaller collections of purely verbal descriptions of galliard, tourdion, canary and *passo e mezzo* variations; there are known manuscripts as well, but they are few and small (see list below). The chief authors of the large manuals, Fabritio Caroso (1581, 1600), Thoinot Arbeau (1588, 1596) and Cesare Negri (1602, 1604), were old men when their books were published; indeed, some of their dances can be traced by internal evidence back to the 1550s. That Caroso's and Negri's manuals were reprinted or copied up to 1630 also suggests their



8. Landing after the 'salto del fuocco' ('jump to the tassel'), a competitive feat in the galliard for which Cesare Negri listed many variations: woodcut from his 'Le gratie d'amore' (Milan, 1602)



9. Ballet des Pollonois: detail from 'Festivities in a Garden in Honour of the Polish Ambassadors', tapestry, Brussels, 1582–4 (Galleria degli Uffizi, Florence)

continued validity until well into the 17th century in Italy and Spain, although other publications (by F. De Lauze in 1623 and Mersenne in 1633) reveal that a different fashion, favoured by the French, was taking hold in France and England. That Italy probably dominated the realm of dance in the 16th century as it had in the 15th is however supported by the geographical provenance of nine of the publications, and also by the numerous Italian dancing-masters listed by Negri who were then working in France, Spain, the Netherlands and German-speaking countries. The Italian manuals contain the most elaborate and sophisticated steps, the most complex variations on the basic dance patterns, and four of the six surviving 16th-century choreographies of theatrical dances. Yet Arbeau is undoubtedly important, for he supplies ample evidence of the dance in France, and his manual is the only late 16th-century source for some types of French dance that were popular elsewhere, such as branles, the volta and the theatrical *matachin*. As for the English, the Spaniards and the Germans, much evidence that they were avid dancers comes from textual references: from Shakespeare, Cervantes and other writers, from letters or political reports, from cryptic aides-mémoires in manuscripts (see, for example, the Inns of Court MSS), or from travellers' accounts.

The large printed dance manuals just cited provide several hundred specific choreographies and music for social dances, many rules for the performance of the step patterns which constituted a basic vocabulary of movement, and rules of social etiquette often piquantly expressed by the dancing-masters whose function was to train their aristocratic young charges in social graces (Arbeau, for example, advises, 'Spit and blow your nose sparingly', while Caroso warns against tilting a chair too far onto its back legs).

On specially grand occasions, mellifluous poetry, brilliant costumes and colourful scenery were combined in the grand European spectacles (Italian *intermedio*, French *ballet de cour* and English masque) and related entertainments to produce a perfect delectation of the senses attested by all (fig.9). Also at this time new developments united song, dance and spectacle into yet

another significant and enduring genre, opera (e.g. Monteverdi's *Orfeo*, 1607, whose second act is almost completely dance-like, and which concludes with a dance as grand finale); even early oratorio included dance (e.g. Cavalieri's *Rappresentatione di Anima, et di Corpo*, 1600). The world of spectacle happily exploited the popular Neoplatonic conceit that in dance the harmonious movements of the parts of the body were comparable to the movements of all human bodies in a well-ordered world, and that these movements on earth mirrored the harmonious movements of the celestial bodies dancing to the music of the spheres; this conceit found full and explicit expression in sumptuous productions (indeed, Cavalieri's complexly organized finale to the famous Florentine *intermedii* of 1589, portraying the descent to earth, by order of Zeus, of Rhythm and Harmony, Bacchus and Apollo, the nine Muses and the three Graces, to teach humans to sing and dance so as to lighten their earthly load, is an allegory of this very myth). Geometrically figured dances for large numbers of performers, often of symbolic significance and designed to be viewed from above the dancing space, formed the main dances of the great spectacles cited above – Balthasar de Beaujoyeux's *Balet comique de la Royne* (1581), for instance, often misnamed the first ballet, incorporated 67 figures – and persisted throughout the 17th century; numerous charts of such figures (see fig.10 below) have survived, but the only complete source is Cavalieri's elaborate choreography of 1589 (cited above) to his own music, and with full scenic and costume descriptions.

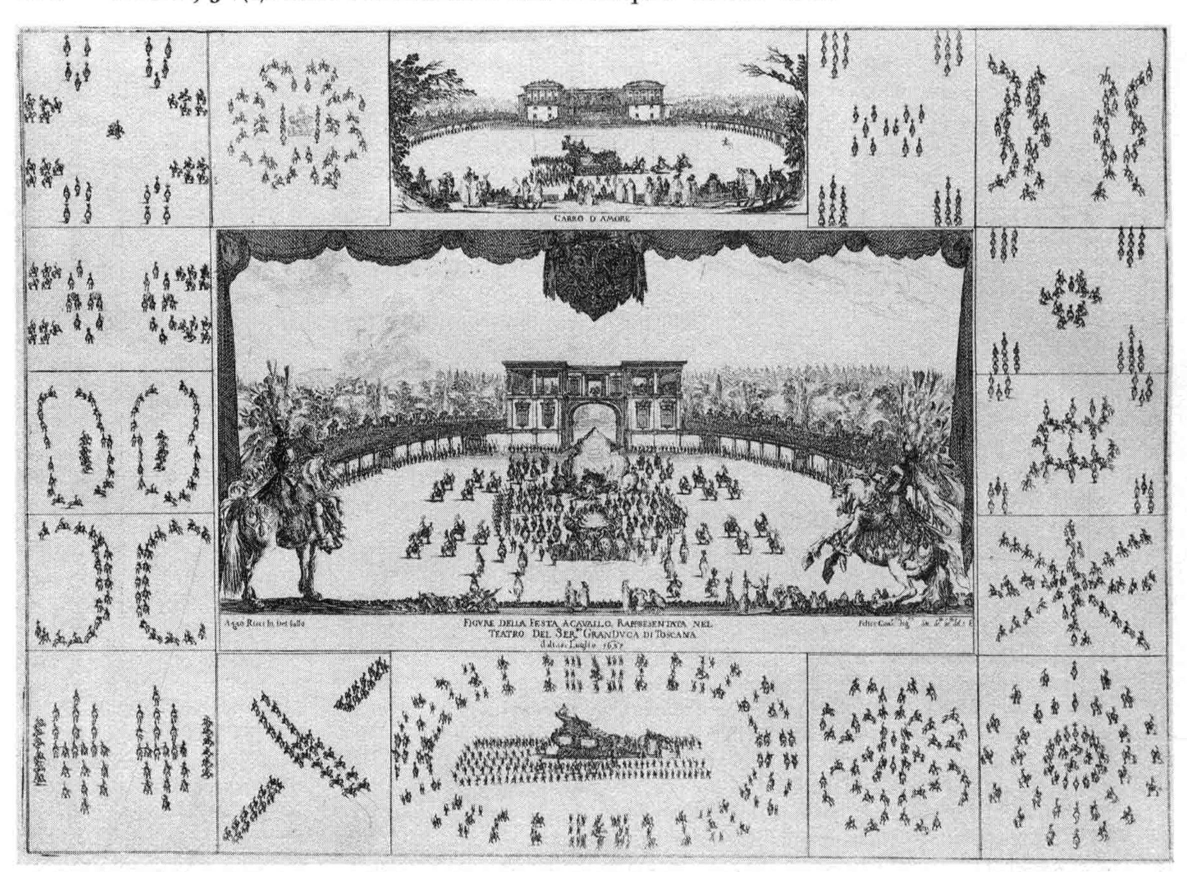
Such expensive entertainments were intended fundamentally as propaganda to show invited guests and (in the case of grand processions through a city) the general populace that the rulers of an area represented the acme of society in riches, beauty, accomplishment and taste; hence, whether large or small, sacred or secular, many of them exceeded in equivalent cost that of Hollywood musicals in the 20th century. Their political ramifications were many, and more than a few were blamed for impoverishing state coffers; it is certain that they contributed to the economic disaffection that led to the Puritan revolution in England. Not incidentally, of course, the very best professional designers, machinists, painters and performing artists, including dancers, were employed in such displays. Because both titled aristocrats and professionals danced in court spectacles throughout the 17th century, however (the greatest gods often personified by princes of highest degree), the differences between professional dance and social dance appear to have been confined to the degrees of difficulty within a cohesive style.

Most of the extant evidence indicates that theatrical dances (i.e. those performed in special costumes on special occasions, whether or not on a stage proper) essentially used the international movement vocabulary and familiar dance types expounded by the manuals (for example, the dance types recognizable in the music of Monteverdi's sung and danced ballos, like *Tirsi e Clori*). Yet Cavalieri, among others, makes clear in the preface to his *Rappresentatione* that more demanding dance occurred as well: 'there will be more elegance and novelty if they [dances in an entertainment] can be made to appear different from normal dances; as would be the case of a *moresca* representing a fight, or a dance originating from sporting games' (trans. Pirrotta). Apart from Cavalieri's choreography of 1589, however, concrete evidence of how professional dance might have differed in style or technique from social dance is somewhat lacking. Cavalieri's unique choreography gives the names of the small group of professionals (e.g. Vittoria Archilei) who took the roles of the gods, singing, dancing and playing simultaneously; furthermore, descriptions of other ballos quite often refer to the same feat. Additional evidence may exist in some of the extremely difficult galliard variations described by Negri, which employ the highly advanced skills of beaten steps, multiple pirouettes and multiple turns in the air that are today standard in the male ballet dancer's bag of 'tricks'.

Theatrical dances could, of course, vary widely in scope, extending in their lesser forms from brief excuses for laudatory poetry at state dinners, or welcoming processions for visiting dignitaries, to mock battles (*moresche*), horse ballets (*carrousels*; fig.10) or small stage works combining all theatrical forces (balli). There could be solo dances by one or two male dancers (in the third *intermedio* of 1589, for instance, Apollo dances a duel with a python in different poetic metres, then performs a solo victory dance; *see* INTERMEDIO, fig.4); small group dances by males or females (as in Monteverdi's *Ballo delle ingrate*); or shows of skilled swordsmanship by teams of young gentlemen (*matachins*; see Negri's list, p.13, of eight of his 'scolari' who danced a 'combattimento' with longswords and daggers, yet another with lances, and also *mattacinos*). The documented balli incorporate running figures, circles, half-moons, hays, squares and wheels, in quick succession; showy galliards alternate with stamped canaries and walking passages, and tuttis with solos; in short, the available sources, though small in number, contain excellent clues to a variegated repertory of dance in Renaissance and Baroque court spectacle

The degree to which traditional dance may have nourished or descended from aristocratic dance is unknown, but that there were cross-influences is clear enough from the circumstantial evidence (as, for example, in the branles of different regions of France, still danced today, that found their way to court; or in comparing the capers and 'gallery step' in traditional Morris dance with standard 'tricks' of the galliard). Some such cross-influences are well proved, as in the case of the Mexican origins of the sarabande, but most claims of folk origins for dances adopted by the upper classes cannot be so precisely documented. Nevertheless, in this period as in later Western dance history, the cultivated arts of dance and music certainly drew inspiration from the folk and the exotic, whether real or imagined, for fresh ideas, renewed vigour and special 'character'. In every case that character was gradually remade in the current courtly or theatrical image until fresh inspiration was needed.

It is small wonder that throughout this period dance music found its way into instrumental collections for the educated amateur, but its sheer quantity and the profusion of titles are new and staggering. The collections range from instrumental manuals (Le Roy) to huge eclectic volumes (Besard). They are for solo instrument (Fitzwilliam Virginal Book) or ensembles (Mainerio), and extend from very simple pieces in two or three strains, with or without varied *doubles*, to huge sets of virtuoso variations on a tune or migrant bass. While it is unlikely that the latter were intended for dancing, it also remains debatable



10. Carrousel in Florence, July 1637: 'Figure della festa a cavallo, rappresentata nel teatro del Ser. Gran Duca di Toscana', engraving by Stefano della Bella; many of the geometric figures had symbolic significance

whether the simple *danseries* (as, for example, in Gervaise) were intended specifically to accompany dances: professional musicians, who worked from memory, would not have depended on these collections for their repertories. Frequent concordances and reprints among the sources may reduce the real repertory somewhat, but attest further its popularity and geographical spread. Among the instrumental publications of importance were those by Abondante, Gardano, Gorzanis and Barbetta in Italy; Gervaise, Le Roy, Morlaye, Du Tertre, d'Estrée and Francisque in France; Gerle, Wechsler, Schmid, Ammerbach, Waissel and Praetorius in Germany; Susato and Phalèse in the Low Countries; Barley, Dowland, Morley and Holborne in England; and Cabezón and Ortiz in Spain.

With regard to instrumental usage, Arbeau listed sackbuts, recorders, pipe and tabor, violins, transverse flutes, spinets, hautboys and 'toutes sortes d'instruments', adding that dances might also be sung. Caroso and Negri, however, gave the music only in lute tablature and mensural notation, and there is other evidence that in Italy, whether in social dance or in spectacle, a special tradition of appropriate instrumentation existed. Drums and double-reed instruments, for example, were considered to be grotesque or peasant types and were excluded from noble or Olympian scenes (see Weaver) and, it seems, high society. This tradition seems also to have been followed in the English masques and French *ballets de cour*. Huge complements of appropriate instruments accompanied dance in large spectacles, and were combined with vocal forces of all types: Cavalieri's ballo, according to the score and Rossi's description, called for several vocal choirs, the entire viol family (including contrabass), the entire lute family (including theorboes and chitarroni), the same for guitars, violins, harps, lira, citterns and mandoras, flutes, sackbuts and cornetti, psaltery, regal organs and harpsichords.

There are many musical concordances for the dances in the manuals based on well-known migrant tunes or basses, whether originally sacred or secular, vocal or instrumental; for example, Gastoldi's balletto *L'innamorato* was choreographed by Stefano, an associate of Negri's, as *Alta mendozza*, but the tune appeared in England as *Sing we and chaunt it* and in Germany as the chorale *In dir ist Freude*. Furthermore, the same dance music might appear in duple or triple metre in different sources (e.g. Arbeau's and Negri's canaries). Phrasings were usually regular but could occasionally be irregular, and changing metres or hemiola provided charm and interest. National differences in style emerged in dance music as elsewhere: the English, for instance, were in general more tuneful than the Italians, who tended to emphasize the basses and chordal schemes (romanesca, folia, *passo e mezzo*). Nonetheless, most of the music is rather commonplace; obviously the physical delights suggested by dance music and the social status dance enjoyed were more responsible for its great vogue than the quality of the music itself. Gems are to be found,

however, in (for example) Monteverdi's *Scherzi musicali*, while the famous sets of variations on dance themes by such composers as Sweelinck, Byrd and Cabezón exemplify the opportunities and challenges that dance music could suggest. Among the stage works it is Monteverdi, once again, whose ballos and *Orfeo* are masterpieces pervaded by dance; appreciation of these is increased by recognition of the dancing they evoke.

Popular individual dance types which appeared in both the dance manuals and the musical collections were the allemande (*tedesca*), branle (brawl, *brando*), canary (*canario*), courante (corrente), galliard (*gagliarda*), tourdion (*tordiglione*), volta (*volte*), pavan (*pavaniglia*, *paduana*, *passo e mezzo*) and saltarello. Some popular types, such as the *bergamasca*, *ciaccona* and sarabande, are not in the Renaissance manuals at all; perhaps they were still seen as too crude for courtly ladies and gentlemen. More difficult to explain are seemingly large discrepancies between frequencies of dance types in the manuals and the musical collections. Despite their large numbers in the musical sources, for example, there are few choreographed pavans or *passo e mezzi*, and the saltarellos that do appear at this time are movements in balletto suites which are indistinguishable from other quick after-dances called by various other names (e.g. *la rotta*). Perhaps the biggest difference of all between manuals and musical collections is that the typical paired dances of the musical sources – pavan–galliard, *passo e mezzo*–saltarello, or *Tanz–Nachtanz* (*Hupfauff*, *Proportz* or tripla), which continue the old duple–triple, slow–fast combinations – seem to be largely absent from the manuals. The multi-movement ballettos of the Italian manuals do, however, most often begin with these combinations. Of even more import historically is the fact that most multi-movement ballettos are essentially variation suites, although they begin with the slow–fast, duple–triple combination; this suggests that multi-movement danced suites may first have inspired the grouping of dances into the multi-movement musical suites which began to appear in the first half of the 17th century. Thus, knowledge of how to perform dances from the manuals can give valuable insights into the relative dance tempos in instrumental suites of the 16th and 17th centuries.

Apart from variation suites themselves, the variation principle obviously pervaded dances and music alike. Each of the individual dances consists of a series of variations (*mutanze*, or figures), one to each repetition of the music, which was also undoubtedly varied in performance even though in print the music for an entire suite is shown in one simple version. Further, the facts that there are no purely 'low' or 'high' dances, that almost all step patterns, including the seemingly immutable galliard, are adaptable to either duple or triple metre, that there are galliard variations and dance phrases of irregular five-, six- or seven-bar lengths, and that one dance can consist of many extremely brief sections in different metres (e.g. Negri's *Brando detta Alta regina*, in 11 sections of different metres and dance types), suggest a greater sophistication and flexibility in the dances of this period than has sometimes been imagined. Finally, the evidence that in the galliard, the *tordiglione*, the canary or the *passo e mezzo* the dancer as well as the musician could invent his own variations ad libitum, provided only that he matched the danced cadence (i.e. metre) to the musical cadence, again makes clear that improvisation and variation went hand in hand in dance as they did in music.

One last point remains to be made about the significance of dance music to late-Renaissance and later musical form: one of the givens at this time was that in any dance the symmetry of the body was paramount: whatever was danced beginning with the left foot (whether short step patterns or long choreographic combinations of step patterns) must be repeated beginning with the right. This mandate, of course, required repeated (or virtually repeated) music of exactly the same length, and it had to be clearly audible to the dancers (that is, musically related to the left-footed passage) served by the musicians. Whether in tiny internal repetitions, two-bar units, four-bar phrases or larger combinations, the choreographies in the Italian manuals particularly adhered to this 'True Rule' of symmetry, and the music reinforced it (see Caroso). As Caroso explained it, the perfect piece of music for dance was made up of multiples of two; indeed, it was a semibreve made up of two minims – a binary time value – that was now the 'perfect beat', rather than the ternary value of heretofore. While such aesthetic symmetry to meet the demands of dance was not entirely new (some 15th-century balli required it at times), the rigour of its application now may well have led to a new regularity of musical construction. Indeed, it is not beyond the realm of possibility that the almost iron-clad *Vierhebigkeit* of 19th-century music may have derived essentially from the needs of 16th-century dance.

(ii) 1630–1730. In the 17th century dance continued to be seen as a fundamental social grace and as a means of training the body for polite society, but its status as an art increased. Under the patronage of the French monarchy, dance achieved official recognition through the establishment in 1661 of the Académie Royale de Danse (eight years before a similar academy was founded to support opera), whose charter acknowledged the art of dance as 'l'un des plus honnêtes et des plus nécessaires à former le corps et à lui donner les premières et les plus naturelles dispositions à toutes sortes d'exercices'. During this period dance technique advanced rapidly, and the vocabulary it engendered – much of it still in use in ballet today – radiated along with French dances out to the rest of Europe. At the same time French dancing absorbed influences from other countries, especially Italy, Spain and, later in the century, England. Across Europe dance was not only a necessary practice for those wishing to demonstrate (or to achieve) social standing, but also a fundamental element in such politically charged spectacles as court balls and ballets. The rhythms of the dance even penetrated such genres as sacred music.

The enormous amount of dance music composed during this period falls into two broad and overlapping categories: dance music composed to set dancers in motion and dance music intended for listening. Although it is not always possible to separate the two functions from each other (theatrical music was not infrequently arranged for chamber performance), differences can be observed in both instrumentation and repertory. In France, the primary instrument for accompanying dancing was the violin (Mersenne, de Pure); in fact, so close was the relationship that dancing-masters were often violinists who composed their own music and accompanied their own classes. (Outside France dance was sometimes accompanied by plucked string instruments – the lute in

Italy and the guitar in Spain.) Functional dance music was generally performed by consorts – primarily members of the violin family, but also double reeds – or, as the century progressed, by the emerging orchestra. On the other hand, the dance music found in suites for solo lute or harpsichord, and later for viol, flute or other melody instrument with continuo, was composed for listening. As a consequence of this distinction, the repertory for such ensembles as the 24 Violons du Roi (also known as the *grands violons*), which played for balls and ballets, differs in content from the solo suites of composers such as Gaultier and Chambonnières in France or Froberger in Germany. Although such dance types as the courante and sarabande appear in both repertories, the various types of branle are much more numerous in the functional dance literature, whereas the allemande (rarely danced after the beginning of the 17th century) became one of the building-blocks of the Baroque solo suite.

Within the realm of functional dance music, there are also two overlapping categories: theatrical and social. (For the history of theatrical dance from its institutionalization *see* BALLET). Many of the courts in Europe cultivated some form of danced entertainment, called variously ballet, masque, ballo or intermedio, that involved both professional dancers and courtiers. Depending on the nature of the occasion and the means available, such spectacles could be extremely elaborate, with huge numbers of performers, elaborate sets and costumes, and even specially designed stage machinery. The content was often allegorical, with gods and heroes of ancient mythology standing in for members of the court, but at the same time a work might also contain comic or even burlesque elements. In the English MASQUE this dichotomy was formalized in the use of the antimasque that acted as a foil to the more serious portions of the masque as a whole, whereas in France certain grotesque ballets stood as independent works (e.g. *Le ballet royal du grand bal de la douairière de Billebahaut* of 1626, for which a large number of illustrations survive: see Christout, 1987). Indeed, during the reign of Louis XIII (1610–43) the burlesque ballet was particularly cultivated. However, even the most formal ballets performed for the highest state occasions could contain lighthearted elements, in keeping with Menestrier's precept that 'ballet requires that one mix the pleasant with the serious . . .' (*Des ballets anciens et modernes*, 1682): for example, in the ballet Lully interleaved between the acts of Cavalli's opera *Ercole amante*, performed in 1662 in honour of Louis XIV's wedding to Maria Theresa of Spain, an entrée for Jupiter and four kings of antiquity is preceded by an entrée for Mercury and a group of 16 thieves.

As this example suggests, mid-century French court ballets were constructed as a series of entrées or scenes, each performed by a single group of characters; these could contain from one to several dance pieces and might sometimes include a song or chorus. The sequence of entrées was held together by a loose story line or an overarching theme. Many ballets involved both men and women (although women participated in smaller numbers and in fewer works), and professional male dancers frequently performed alongside their aristocratic patrons in the same entrées; in France the tiny number of female professionals, such as Mlle Verpré, generally performed as soloists. Like his father, Louis XIV (reigned 1643–1715) was an enthusiastic dancer and performed in numerous ballets, by no means only as a god such as Apollo (fig.11): in the *Ballet d'Alcidiane* (1658), for example, he danced as Hatred, Aeolus, a demon and a Moor. Although he stopped performing on stage in 1670, he continued to dance at balls for another ten years.

Court spectacles were ephemeral, performed once and not revived. In France, thanks to the efforts of André Danican Philidor, the king's music librarian, music from roughly 130 ballets from the period *c*1575–1651 still survives, although often incomplete. Whereas these ballets contain some familiar dance types (e.g. pavane, courante, gavotte, canarie, gaillarde, bourrée, sarabande and various branles), most of the music is simply labelled with the names of the characters (e.g. '3e entrée, Les fous de la fête'). In other words, the ballet composers did not tend to move social dances on to the stage, but rather aimed to write music appropriate for the characters in each scene. (Michel de Pure, 1668, was but one among many theorists who insisted that ballet music must suit its dramatic context.) Similar character entrées form the basis of Jean-Baptiste Lully's ballets of the 1650s and 60s or of the ballets of Wolfgang Ebner and Johann Heinrich Schmelzer for the imperial court in Vienna. As the century progressed, the number of stage works involving court performers declined. In England, the Puritan era did not completely end the performance of masques, which mostly found their way into schools. In France, the emphasis at court shifted from ballet to opera (Lully acquired the privilege for the Académie Royale de Musique in 1672) or to smaller works such as mascarades. Although court



11. Costume design for Louis XIV who danced as Apollo in the 'Ballet de Pélée et Thétis', 1654 (F-Pi 1005, f.1r).

ballets did not die out immediately, they became less frequent and, with a few noteworthy exceptions such as Lully's *Triomphe de l'Amour* of 1681, less elaborate. The last gasp of the French court ballet occurred in 1720, when the 10-year-old Louis XV danced in Lalande's *L'Inconnu* and *Les Folies de Cardenio*; by then theatrical dancing had become the domain of professionals.

As with ballet, French ballroom dancing became a model emulated by most of the rest of Europe. The formal court ball followed a strict protocol, and was more of a spectacle than a participatory event. It opened with a series of branles, involving the restricted number of guests who had been chosen in advance to dance at the ball. After the final *branle à mener*, a progressive dance in which the leading couple worked its way down the line before returning to the top, came a series of *danses à deux*, in which only one couple danced at a time, generally in order of rank, while everyone else watched. For most of the 17th century the courante dominated the social dances; during the last quarter of the century it was gradually replaced by the minuet. Both of these dances were built on repeating step units subjected to a limited amount of variation, and could be performed to any suitable piece of music, which would then be repeated as many times as necessary to complete the floor pattern. (Courantes tended to have an odd number of bars – often five or seven – in each strain; 17th-century minuets also sometimes had irregular phrase lengths, although the four-bar phrases characteristic of the 18th-century dance may also be found.) Other couple dances performed at balls consisted of elaborate, through-composed choreographies by such dancing-masters as Louis Guillaume Pécour that were set to specific pieces of music; these dances had to be memorized by the dancers in advance of the event. At the turn of the century, from which time a number of choreographies have survived, the most frequently performed couple dances were the courante, minuet, passepied, bourrée and gavotte. In masked balls, where greater freedom was permitted, dances of a more theatrical character were also admitted, for example the sarabande, gigue, loure, canarie, rigaudon or even the chaconne. Dancers at court balls were held to a very high standard; the memoirs of Saint-Simon recount the unfortunate incident of a young man who was laughed off the dance floor at two successive balls in 1692.

The extent to which folk dances may have influenced courtly styles is difficult to measure. Many dance types were ascribed a regional or national origin (the passepied from Brittany, the bourrée from Auvergne, the forlana from Friuli, the sarabande from Spain), but even 17th-century writers provided conflicting and often fanciful stories about a dance's past. Moreover, even for the upper levels of society there is very little information about actual dance practices from the middle decades of the 17th century. The verbal instructions found in F. de Lauze's *Apologies de la danse* (1623), Mersenne's *Harmonie universelle* (1636–7) and Juan de Esquivel Navarro's *Discursos sobra el arte del dançado* (1642), which apply primarily to a limited range of social dances, are incomplete and ambiguous and lack music. The fullest instructions from the middle of the century come from *The English Dancing Master*, a series of publications begun in London in 1651 by John Playford (and continued through 18 editions until 1728), each volume of which contains the tune and floor patterns for a large number of country dances. Although the name of the genre suggests that the dances are traditional, Playford clearly aimed his collections at an urban, educated audience; moreover, both the dances and the music show signs of artistic tinkering or, in some cases, new composition. All involve at least four dancers; many are 'longways for as many as will', that is, danced in two columns with the men on one side, the women on the other. The steps are extremely simple; the interest lies in the figures through which the dancers move. In 1684 English country dances were introduced at the French court for the first time. They quickly became popular, but not without first undergoing adaptation to French taste, primarily through the addition of refined footwork drawing on the step vocabulary of French court dance. Renamed the 'contredanse', the Frenchified version spread to the rest of Europe.

At around the same time that André Danican Philidor, in his role of music librarian to Louis XIV, began his effort to preserve much of the music by Lully and his predecessors, the king took an interest in having the dances from his reign preserved as well. During the 1680s at least three different systems of choreographic notation were developed in France: one, for the notation of contredanses, by André Lorin; the second, a schematic staff notation by Jean Favier, which preserves the only completely choreographed theatrical work from the period, *Le Mariage de la Grosse Cathos* (1688), a mascarade set to music by Philidor; and a third system invented by Pierre Beauchamp, choreographer at the court and the Paris Opéra, but exploited commercially by Raoul-Auger Feuillet. Whereas the first two systems remained in manuscript, Feuillet's book *Chorégraphie*, published in 1700 along with two books of notated dances by Louis Guillaume Pécour, Beauchamp's successor at the Opéra, reached a wide audience throughout Europe. Not only did the choreographies published over the next 25 years by Feuillet and his successor Dezais help disseminate the French style of dance internationally, the system was used by other dancing-masters and notators to preserve their own works; to date over 330 choreographies in Feuillet notation have been located, the vast majority of them for one or two dancers (see Little and Marsh, 1992). In addition, Feuillet developed a simplified version of the system for notating contredanses; the hundreds of contredanses preserved in this way have not yet been inventoried.

The 80 pages of positions and step tables included in *Chorégraphie* reveal a richly developed and demanding technique within a clear conceptual framework, signs that the basic dance style had been in place for some time. Since Feuillet included only minimal indications on how to perform the steps, his book must be consulted in conjunction with technical descriptions found in dance manuals such as Pierre Rameau's *Le maître à danser* (1725). These reveal that the underlying technique and basic step vocabulary were the same for both the social and theatrical dances of the period. Both rely on the five basic positions of the feet (codified, according to Rameau, by Pierre Beauchamps), turned out to an angle of approximately 90°, with preparatory *pliés* followed by *élevés* on to the ball of the foot. Even the simplest ballroom choreographies demand an acute sense of balance and draw on an extensive movement vocabulary in which basic step units such as the *pas de bourrée*, *contretemps de gavotte*, *temps de courante* and *coupé* are



12. Minuet: 'Menuet de Strasbourg', engraving by Pierre Landry from the 'Almanach royal' (1682); Strasbourg was captured by the French in the previous year

subjected to variation (including changes to the rhythm) and combined in myriad ways. Each dance is through-choreographed: every strain of music, repeated or not, receives its own sequence of steps. The only dance types that rely on a repeating step unit, and may thus be performed to any suitable tune, are the courante, minuet and passepied, and even these are subject to variations. All other dances match a specific tune with a specially choreographed set of movements; hence there is no such thing as a 'standard' sarabande, gavotte or gigue. Movements of the arms are rarely notated, but follow a set of conventions based on coordination with the steps. The ballroom dances allow for modest leaps or hops, whereas the theatrical style calls for larger gestures and a more extensive step vocabulary, including virtuoso steps such as *cabrioles* and *entrechats*. Both styles demand precision, control, grace and an excellent memory. Feuillet notation has the virtue of revealing the floor pattern that the dancers trace, which generally follows principles of mirror-image symmetry. The dances are always orientated along an imaginary vertical axis that bisects the dancing space, and that leads from 'upstage' where the dance begins towards the real or imagined figure of the king, who always sat at 'downstage' centre (for illustrations *see* BALLET, fig.2, and FEUILLET, RAOUL-AUGER). This very frontal presentation, characteristic of both the social and theatrical choreographies, marks a significant shift from the orientation of many of the Italian dances from the beginning of the 17th century, in which the dancers are often turned inwards towards each other. This change in the use of space may be related to the growing use of the proscenium theatre as the century progressed.

Most dance pieces of this period have a binary structure, with both sections repeated. Dance notations, however, show flexibility in regard to the handling of repeats. Some choreographies require more than one repetition of the music (*AABBAABB*), others involve a *petite reprise*, a repetition of the last few bars of the strain, that either replaces or supplements the repeat of the *B* section (the schemes *AABp* or *AABBp* are both found in choreographies). In 17th-century dances the opening of the *B* section does not necessarily make use of melodic material presented at the start of the piece; rhythmic consistency is a more common means of unifying the two sections, although there is sometimes a change of metre at the start of the *B* section, particularly in pieces composed for the stage. The French also favoured rondeau structures (usually *ABACA*), which could apply either to untitled dances or to generic types (e.g. the *gavotte en rondeau* in the Prologue of Lully's opera *Atys*). A third structural category is made up of the chaconne and *passacaille*, which were built on continuous variations over a harmonic pattern, usually of eight-bar phrases divided 4+4. These are by far the longest dances in the repertory: the chaconne in Act 5 of Lully's *Amadis* has 862 bars. With the exception of the structurally regular chaconne and *passacaille*, dance music from this period is often quite irregular; phrases containing an odd number of bars are not uncommon, nor is it rare for phrases of different lengths to succeed one another even in such dance types as the gavotte or sarabande. Given the wide variety of both phrase structures and rhythmic patterns in dances for which choreographies survive, it is clear that dance steps did not impose structures on the music.

The development of dance notation accelerated the spread of French dancing and its music throughout Europe, a trend apparent since the beginning of the century. When Charles II was restored to the English throne in 1660, he established an ensemble on the model of the French king's 24 Violons. Although his efforts to import French musical practices were met with some resistance, such composers as Henry Purcell were not immune to the Lullian model; moreover, French dancers frequently crossed the Channel to perform for English audiences. The extent of French penetration can be measured by the publication in 1706 of two independent English translations of Feuillet's *Chorégraphie*, one by John Weaver, the other by Paul Siris; moreover, between 1706 and 1744 a large number of notated choreographies were published in England, a number second only to those originating in France. Several of these dances originated in royal celebrations, for example 'The Britannia, a new dance composed by Mr. Isaac performed at court on Her Majesty's birthday' (London, 1708); others reflect the longstanding English practice of providing dancing between the acts of plays in the public theatres, for example L'Abbé's *New Collection of Dances* (London, *c*1725). In Germany a number of substantial treatises on dancing in the French manner were published in the early 18th century, including Johann Pasch's *Beschreibung wahrer Tanz-Kunst* (Frankfurt, 1707), Samuel Rudoph Behr's *Wohlgegründete Tantz-Kunst* (Leipzig, 1709), Louis Bonin's *Die neuste Art zur galanten und theatralischen Tantz-Kunst* (Frankfurt and Leipzig, 1711) and Gottfried Taubert's *Rechtschaffener Tantzmeister* (Leipzig, 1717), the last of which – over 1000 pages long – is particularly informative. Moreover, many German courts had French dancing-masters in their employ, even those where Italian opera held sway. The accession of the Duke of Anjou, Louis XIV's grandson, to the Spanish throne in 1702 opened Spain to French musical practices, and whereas the Spanish embraced French dance styles less fully than did other countries, numerous arrangements of dance tunes by Lully and other French composers appear in Spanish and Latin American collections of guitar music; the mid-18th-century dance publications of Pablo Minguet y Yrol contain instructions and some choreographies for both French and Spanish dances. The most popular piece for arranging, known simply as *Amable*, was 'Aimable vainqueur' from Campra's opera *Hésione* (1700), whose choreography by Pécour as a ballroom dance was published many times between 1701 and 1765, two of them in Spain. French dances began to appear in Venetian ballrooms around 1690 (before that time French visitors to Venice considered Italian social dances as little more than walking), and in 1728 Giambatista Dufort's *Trattato del ballo nobile* discussed French dances, with emphasis on the minuet and contredanse, for an Italian audience.

This enormous dance activity in the 17th and early 18th centuries has left behind several kinds of musical objects. Dance music written for the stage was rarely published and, as a result, much of it has been lost, although some exists in incomplete or defective manuscript copies (as is the case with Lully's court ballets) or is only partly preserved in abridged arrangements, printed or manuscript. The most notable exception to the pattern of incomplete preservation occurred in France, where, starting in 1678 with Lully's *Isis*, most of the operas

performed in Paris – including the dance pieces – were published in full score. Nonetheless, even in France the tendency in the 18th century to publish short scores means that for many operatic dances, including some by Rameau, the inner parts have not survived. This situation is, however, far better than in Italy and Germany, where a good deal of the dance music performed between the acts of operas has entirely disappeared. Although some of the ballet music still extant has been published in modern editions, much remains in manuscript. There are a few surviving anthologies of music for the 17th-century French ballroom, most of them manuscript. The Kassel manuscript (ed. Ecorcheville, 1906) includes repertory, in full score, of the 24 Violons by such mid-17th-century composers as Dumanoir and Mazuel; the dances represented in the largest number are the courante, sarabande and branles of various types (including the gavotte), although the collection also includes a few bourrées and gaillardes, and one each of the gigue, passepied and minuet. Late in the century André Danican Philidor began collecting the melodies of a large number of ballroom dances into a manuscript anthology he entitled *Suite de danses pour les violons et hautbois qui se jouent ordinairement aux bals chez le roi* (*F-Pn* Vm^7 3555; see also the related *F-Po* ℞ 2359), of which he published a selection in 1699 under the same title. The print contains mainly branles, courantes, menuets, passepieds and contredanses, but the manuscript represents the full range of social dances, including the tunes to many notated choreographies; the title of the collection notwithstanding, the dances are arranged by type, not into suites. From the first half of the 18th century, when ballroom practices were shifting increasingly towards the minuet and contredanse, there are numerous anthologies of tunes for these two dance types.

By the end of the 17th century dance music composed for listening had its own conventions and was preserved in quite different types of sources. Whereas there was some overlap between the two repertories in that dances composed for the stage were frequently recycled for listening – the arrangements of Lully's theatrical music into trio suites arranged by key being a case in point – the only known instances of a dance composed for a solo or chamber suite later appearing on stage or in the ballroom occurred when a composer borrowed from himself. Rameau, for example, reused 'Les sauvages' from his *Nouvelles suites de pièces de clavecin* of 1728 in his *opéra-ballet Les Indes galantes* of 1735, but pieces by composers who wrote for the salon, such as François Couperin, do not appear in collections of practical dance music. The chamber suite thus followed its own line of development, although both its nomenclature and its content varied considerably across time and space (*see* SUITE). In France the earliest examples are for the lute, followed around 1660 for the harpsichord, and towards the end of the century, *pièces en trio* (two treble instruments and continuo) or suites for solo viol and continuo. (Despite the dominance of the violin in actual dance music, no solo suites for violin were composed in France during the 17th century.) French composers treated the order and choice of movements within a chamber suite much more freely than did their German counterparts, but as in Germany the allemande became a densely textured, contrapuntal piece, far removed from the simple processional dance it had been at the start of the century or from the rustic German character-dances that occasionally appeared on the stage. And whereas the opera scores published under Lully's direction support Le Cerf de la Viéville's contention that Lully's ornamental practices were quite restrained, French suites of the same period, particularly those for solo harpsichord, overflow with *agréments*: Jean-Henri d'Anglebert's ornament table in his *Pièces de clavecin* (1689) contains no fewer than 29 examples. It was perhaps the difference in ornamental practices between orchestral and solo dance music that provoked the theorist Saint-Lambert's comment that minuets for dancing were to be performed faster than harpsichord minuets (*Les principes du clavecin*, 1702).

In Italy dance pieces appeared both in collections such as Giovanni Maria Bononcini's *Sinfonia, allemande, correnti, e sarabande* op.5 (1671) or in *sonate da camera*, such as the same composer's op.2 trios (1667), whose title *Delle sonate da camera e da ballo* suggests that some of the pieces may have been put to use in the ballroom. Bononcini, whose residence in Modena put him within a French sphere of influence, was at ease in both the French and Italian styles, and Arcangelo Corelli's sonatas and concertos – especially, but not exclusively, those classified as *da camera* – also show signs of French influence, particularly in regard to the rhythmic play within some of the correntes. Composers in German areas, such as the violinist Heinrich Ignaz Franz von Biber, incorporated dance movements in both Italian and French styles into their sonatas. Although there are notable distinctions between such related dances as the Italian *giga*, the French gigue and the English jig, the language of the title of a dance does not necessarily indicate the national origin of its style. *Sonate da chiesa* and concerti grossi by Corelli and other composers across Europe also contain dance-based movements, although they may bear only a tempo marking such as 'Allegro' (*see* SONATA and CONCERTO). In fact, the *giga*, whether so marked or not, came to be the typical last movement of the Baroque sonata. When the Italian violin style reached France in the early years of the 18th century, both Italian dances and French dances that had acquired an Italian accent were incorporated into suites by such composers as Jacques Hotteterre and François Couperin, the latter's deliberate blending of the two national styles in *Les goûts réunis* (1724) being of particular interest.

The orchestral suite, because of its origins in arrangements of theatrical dance pieces for listening (e.g. Michel-Richard de Lalande's *Symphonies pour les soupers du roi*, MS copied 1703), had more varied contents than the chamber suite. In Germany, where orchestral suites were composed in great numbers following their introduction in the late 17th century by composers such as Georg Muffat and Johann Sigismund Kusser, both of whom had studied in Paris, they were generally called 'Ouvertüren' after their usual first movement, an overture in the French manner. In addition to dance movements familiar from the keyboard suite (sarabande, gavotte etc.), they often included ballroom dances such as branles or more theatrical types such as canaries or chaconnes, as well as pieces simply marked 'air' or 'rondeau', as was common for dances in operatic scores. Some ouverture-suites even allude to theatrical characters, either in individual movements ('Les combattants' in an *Ouvertüre* by Georg Philip Telemann) or throughout, as in Telemann's *Ouverture burlesque*, which attributes dances to characters from the

commedia dell'arte ('Scaramouches', 'Mezzetin en Turc' etc.). Although orchestral suites were probably not composed as functional dance music, they nonetheless stay closer to the actual practice of dancing, particularly the theatrical, than do the chamber and solo suites.

Although most dance music of the Baroque period was instrumental, there are references in France to dancing done 'aux chansons'. Moreover, many songs of the period clearly bear the imprint of the dance, both in the popular repertory such as vaudevilles and in art music by composers such as Michel L'Affilard, whose dance-songs, appended as examples to his *Principes très-facile pour bien apprendre la musique* (see in particular the fifth edition, 1705), indicate the type of dance on which they are based. In the operas of Lully and his successors, many of the instrumental dances in the divertissements are paired with songs or choruses in the same metre and with similar rhythmic and melodic profiles. But dance rhythms appear in vocal *airs*, both in France and elsewhere, even without dance in the vicinity and even within an italianate framework, as in some of Handel's operatic arias. Moreover, dance rhythms worked their way into sacred vocal music: there are numerous examples of dance-based movements within the motet repertory in France (Montagnier, 1996), and J.S. Bach's cantata *Himmelskönig, sei willkommen* BWV182 welcomes Jesus to the rhythms of a gavotte and ushers the believers into heaven to the strains of a passepied.

5. 1730–1800. The gradual disappearance of the suite did not lead to a decline in the composition of dance music: not only did dance remain an important component of theatrical entertainments throughout the 18th century, but dance-based movements infiltrated almost every genre of instrumental music, from the Italian opera overture to the solo sonata to the Viennese Classical symphony, although their presence was often masked by the simple tempo markings used to designate movements. Several Baroque dance types, such as the courante, almost ceased to exist, whereas others, such as the gavotte, held on for considerably longer, while new dance types emerged, particularly from central Europe. On a technical level the division between social and theatrical dance practices grew wider, but there remained some overlap in repertory, and the dance types found in instrumental genres were borrowed from both the stage and the ballroom. In the emerging 'absolute' instrumental music, composers began to treat dance as a topos which could draw on both a web of cultural associations and muscle memory.

Dancing remained an essential social grace in polite society, and, while balls continued to take place in courts and private homes, public venues also opened: many opera houses began to host masked balls as a means of increasing their revenues and other types of public dance halls began to appear as the century progressed. The publication of dances in Feuillet notation, however, almost ceased after 1730. Dezais' continuation of Feuillet's annual collections of ballroom dances had ended in 1725, and although the English dancing-master Kellom Tomlinson did not publish his *Art of Dancing* until 1735, he claimed on the title-page that the book had been written in 1724. Moreover, the emphasis on the minuet (to which a third of Tomlinson's book is devoted) was to become even more pronounced in later dance manuals. Although the republication of a few of Pécour's *danses à deux* as late as 1780 shows that they had achieved the status of classics, such dances were performed only at the most ceremonial of balls or else studied in dancing lessons for their pedagogic value; by mid-century social dancing was dominated by the minuet and the contredanse.

In the ballroom the minuet carried the weight of tradition and remained a vehicle for demonstrating proper deportment and the disciplined use of the body that was seen as essential for anyone aspiring to social standing. Although it was occasionally danced by two couples, it remained primarily a dance for a single couple, while everyone else in attendance watched. The minuet outlasted the French Revolution; it appears in English and German dance manuals into the early 19th century (see Aldrich, 1984). Collections of minuet music were published in large numbers; Haydn, Mozart and Beethoven, among others, composed orchestral minuets for the ballroom. Moreover, the minuet remained in the theatrical repertory and can be found in operas and ballets throughout the century. But it gained still more currency through its absorption into virtually all the instrumental genres of the 18th century – solo, chamber and orchestral (*see* MINUET). Most prominently, it became the third movement of the Viennese Classical symphony and string quartet, where it was not infrequently subjected to the compositional manipulations of the high style (e.g. Mozart's Minuetto in canone in the Quintet in C minor K406, 1787). Outside France the Italianized version of the name (minuetto or tempo di minuetto) tended to appear as the heading for a movement, but the minuet is not always identified as such every time it appears; a movement headed 'Rondo', for example, might be based on minuet rhythms. Whereas, according to evidence from both theoretical sources and pendulum markings, the minuet had a lively tempo at the start of the century, by its end the expansion in the minuet's uses not surprisingly resulted in a broader range of possible tempos (Harris-Warrick, 1993; Malloch, 1993).

One of the attractions of the contredanse was that it allowed several couples to dance at one time. The contredanse itself had various subcategories. The *contredanse anglaise*, often known simply as the 'anglaise', used a traditional English longways formation. The *contredanse française*, which came to be called the 'cotillon', involved two or, more often, four couples in a square formation. Both types generated huge amounts of material from all over Europe, both printed and manuscript: dance notations with and without music, verbal descriptions of figures, and collections of music (for a partial list, primarily of French sources, see Guilcher, 1969; for illustration *see* CONTREDANSE). Even though contredanses of both types involved a limited range of steps compared with the court dances, the sequence of figures could be quite complex. In his *Trattato theorico-prattico di ballo* (Naples, 1779) the Italian dancer Gennaro Magri praised the French practice of allowing at a ball only dancers who had memorized the steps and figures in advance; in fact, he stated, the contredanse should not be done at all if there was any doubt that its performance would not meet a high standard. Magri's own contredanses sometimes use large groups of dancers; one, composed for a mascarade, calls for 32 people. Following 1760 the *contredanse allemande* (sometimes, confusingly, called simply the 'allemande') swept Paris; according to La Cuisse (*Répertoire des bals*, 1765) it derived from the exposure the French army had to German dancing during

the Seven Years' War. This variation on the *contredanse française* added complex hand holds and passes under the arm to the figures of the dance. A group performing a *contredanse allemande* may be seen in the engraving *Le bal paré* (1774), by Duclos after Saint Aubin. (Behind-the-back hand holds and hands on the hips may be seen as markers of a German character in French dance as early as 1701.) In the last decade of the century yet another regional variant, the écossaise, began to appear in ballrooms.

The music for contredanses is generally in a major key and in duple metre, either simple or compound, with simple melodies and regular, four-bar phrasing. Many of the earlier dances have the rhythmic profile of the gavotte, with an upbeat of two crotchets within a time signature of ¢ or 2. Later contredanses tend to be in 2/4 or 6/8; the French tunes often start on the half-bar. A number of *contredanse allemande* tunes have a turning figure decorating the arrival on the tonic in bar 4; in Germany these also tended to have an upbeat. Some contredanse tunes were newly composed, whereas others were borrowed from a wide variety of sources, including popular songs and operatic music. There seems to be considerable overlap between contredanse tunes and the vaudeville repertory used in *opéras comiques*; presumably the borrowings went in both directions. Contredanses were often performed on stage, within divertissements, but especially as part of the vaudeville finale used to conclude many plays, ballets and *opéras comiques*. They were also seen on the stage of august theatres such as the Paris Opéra, when the nature of the divertissement within a ballet or opera allowed for a lighthearted dance of this type. Rameau's *acte de ballet Pygmalion* (1748), for example, concludes with a contredanse (*see* BALLET, §I, (iii)).

Because of its pervasiveness, the influence of the contredanse is hard to overstate. Not only did such composers as Mozart and Beethoven write contredanses for ballroom use (e.g. Beethoven, 12 Contredanses for orchestra, 1802), they also incorporated tunes with the profile of a contredanse into many instrumental works, particularly in rondo finales. Two examples among many include the Presto from Haydn's Symphony no.85 ('La reine') and Mozart's Rondo for piano and orchestra in D K382; Mozart even borrowed a tune from a subcategory of the *contredanse allemande* repertory known as 'Strassburger' for an episode in the last movement of his G major Violin Concerto K216 (see Reichart, 1984, and Dahms, 1997).

In the middle of the 18th century a group of triple-metre dances from southern Germany and Austria began to enter European ballrooms. Known collectively as 'Deutscher' ('Teutscher') or German dances, individual dances had names such as the Dreher, Schleifer, Ländler or (starting in the 1780s) Walzer. The most radical differences between these and the French court dances were that the dancers faced each other in a closed position and whirled rapidly around each other, qualities that to many eyes made them morally suspect and medically risky. Nevertheless they became extremely popular, especially in German-speaking countries; Haydn, Mozart, Beethoven and Schubert all wrote sets of Deutscher for balls in Vienna. In France in the 1760s such dances tended to be assimilated into figures within the *contredanse allemande*, but by the 1790s the waltz had become an independent dance there as well, its music generally notated in 3/8 rather than 3/4. It seems to have appeared in London at about the same time as in Paris. This dance, too, was sometimes called the 'allemande', and the French appellation, as well as the Italian 'ballo tedesco', even appears in German music anthologies. (Carl Maria von Weber chose to identify the 12 dances in his op.4, 1801, for piano by three apparently equivalent designations: allemandes, Walzer and deutsche Tänze.)

Because of their triple metre, German dances lent themselves to interplay with the minuet. Sometimes composers wrote a dance of this type for the trio in the third movement of a symphony or string quartet, as Mozart did in his Symphony no.39 in E♭ K543 and Haydn in his Symphony no.97 in C. But composers also alluded to the rhythms of the Deutscher in non-dance movements, as in the first movement of Beethoven's Piano Sonata in G (op.79), which is in 3/4 time and marked 'Presto alla tedesca', or in the many rondo finales with themes in a swinging triple metre. It has even been suggested that Beethoven paraphrased a Deutscher tune in the triadic opening theme of the 'Eroica' Symphony (Reichart, 1984), thus providing a certain symmetry with the contredanse tune of his own composition that he used as the basis for the finale. An extraordinary interplay between dance types occurs in the first-act finale of Mozart's opera *Don Giovanni* (1787), in which three separate stage orchestras simultaneously play a minuet, a contredanse and a 'teich' (Deutscher), while the various characters dance to the music appropriate to their social stations.

Other kinds of regional dances also made their way on to the stage and into instrumental works. The polonaise, in a moderate triple metre and danced in Poland as a processional, seems (despite its frenchified name) to have been particularly cultivated in German-speaking areas. J.S. Bach and Telemann both included polonaises in some of their suites, and in the second half of the 18th century there are polonaises by W.F. Bach, Kirnberger, Mozart and Beethoven (e.g. the latter's Allegretto alla polacca in the Serenade in D op.8). The polonaise was also used for local colour in operatic divertissements, as in François-André Danican Philidor's *tragédie lyrique Ernelinde* (1767). Another Polish dance, the mazurka, had considerably less currency during this period than it was to have later. Hungarian dances, such as the Gypsy-inflected *verbunkos*, began having a musical impact in Vienna in the last third of the century. From Spain, which had produced the *passacalle*, chacona and zarabanda in the 17th century, now came the *seguidilla* and the fandango; the latter appears in Boccherini's String Quintet op.40 no.2 (G341), and Mozart composed a fandango for the wedding scene in Act 3 of *Le nozze di Figaro*. Turkish music and dance, which had been imitated on stage as far back as Lully's *comédie-ballet*, *Le bourgeois gentilhomme* (1670), featured in numerous works in the 18th century including Rameau's *opéra-ballet*, *Les Indes galantes* (1735, Paris), Starzer and Hilverding's pantomime ballet *Le Turc généreux* (1758, Vienna), Favart's *opéra comique*, *Soliman Second, ou Les trois sultanes* (1761, Paris), Gluck's *opéra comique*, *Le cadi dupé* (1761, Vienna), and Salieri's *Tarare* (1787, Paris). Just as composers developed musical markers for the Turkish style while remaining within the parameters of European art music, so dancers probably put a veneer of gestures characterized as 'Turkish' on top of the basic ballet step vocabulary. The



13. Title-page of the piano score of Johann Strauss (i)'s 'Odeon-Tänze' op.172 (Vienna: Haslinger, 1845)

single extant choreography called a 'Turkish dance', set to music from 'La Turquie' in Campra's *opéra-ballet*, *L'Europe galante* and published by the English choreographer Anthony L'Abbé in 1725, uses certain character steps such as planting the foot flat on the floor and hopping backwards to mark the dance as exotic.

Although the paucity of dance notations after 1730 makes it much harder to discern precise features of the theatrical style than is possible for the start of the century, opera and ballet scores show that audiences saw and heard a much wider range of dance types than they themselves performed in the ballroom. Theatrical conventions governed the choice of dance types within a flexible, evolving framework that composers both within and outside the theatre could draw upon; the pastoral realm, for example, could be evoked by the sounds of a passepied, *musette* or gavotte. Such associations could be drawn upon in many musical contexts: Allanbrook has demonstrated the expressive and dramatic uses to which Mozart put dance 'topics' in his operas *Le nozze di Figaro* and *Don Giovanni*; she has also pointed out that a number of Viennese symphonies juxtapose the two leading social dances of the era, the minuet and contredanse, in their third and fourth movements (Allanbrook, 1983). Surely one of the responses audiences of the period would have had to such works would have been muscular. As investigations continue into the musical conventions of late 18th-century dance music, both theatrical and social, it will undoubtedly become possible to give nuance to our understanding of many genres, including those often viewed as 'absolute'.

6. 19TH CENTURY. During the 19th and 20th centuries, a period of extensive industrialization and development of leisure interests, dancing became a recognized pastime of the public at large; regular dance orchestras were no longer the prerogative of royal courts or the aristocracy but were able to maintain an independent existence, and directing dance bands and composing and arranging for them became a full-time activity very much in the public eye, its leading exponents enjoying international fame. In addition dance music increasingly came to be listened to as well as danced to.

The centre of 19th-century dance music was Vienna, and the upsurge of interest in dancing was prompted by the popularity of the waltz. During the 18th century the waltz had developed from various country dances in triple time (such as the German dance and the ländler) to make its way during the early years of the 19th century from the taverns in the suburbs of Vienna to the large dance halls that were being built in the city (fig.13). The significance of the waltz was to rival that of its predecessor, the minuet, and its period of survival as a ballroom dance was to exceed that of any other. It was the waltz that, in spreading through Europe, persuaded a wider public to take an interest not only in the dance itself but in the music.

In the early 19th century the waltz's chief rivals for ballroom popularity were the quadrille and the galop.

The quadrille, a formal square-dance, had developed from the country dance or contredanse as a 'quadrille de contredanses', and survived for most of the century as a more relaxed dance beside the other livelier dances. The quadrille had a complicated set of steps, by contrast with the galop which was one of the simplest dances ever invented. A lively dance, and a suitable way to bring an evening to an end, the galop's popularity finally faded during the second half of the century. Perhaps second only to the waltz in popularity was the polka, a hopping dance which came from Bohemia in the 1830s; it was the rage in Vienna and Paris by 1840 and in Britain and the USA during the following years, remaining popular until around the turn of the century. The polka was not only popular in the social dance arena but could also be witnessed on the professional stage. The choreographer Jean Coralli produced a version for the Paris Opéra in 1844, and Carlotta Grisi and her husband, Jules Perrot, performed their version at Her Majesty's Theatre in London. The polka also exerted an influence on music for the concert hall, though to a much lesser extent than the waltz. The first composer to develop it to any degree was Smetana, who not only composed polkas for dance orchestras but also incorporated the rhythm into weightier compositions like *The Bartered Bride* (1866).

There were, of course, many other dances that achieved lesser significance: the polonaise, a processional dance, served as a suitable way to start an evening; the cotillon reappeared in various forms as a novelty dance; and the mazurka achieved popularity either independently or in compound form as the polka-mazurka. There were indeed many variants of the main dances. The *valse à deux temps* was a quicker form of waltz with elements of the galop, while the *redowa* was another dance related to the waltz. The schottische achieved popularity around the mid-century and was closely related to the polka, while the polka itself was danced in German countries during the second half of the century either as the slower 'polka française' or as the quicker 'polka schnell'. The 'quadrille des lanciers', a variant of the quadrille which appeared in Britain about 1817 and reappeared throughout Europe in the 1850s, finally achieved popularity in Britain as 'the lancers'.

Of the chief dances the quadrille in particular was restricted in its format and in the scope its regular eight-bar phrases gave for musical development. Other dance formats allowed greater development and more scope for musical creativity, and the waltz in particular, by including an extended introduction anticipating the main themes, by allowing the melodies to expand, and by rounding off the whole with a recapitulatory coda, was able to achieve the status of a miniature tone poem. Indeed the importance of the 19th-century dance was by no means confined to the ballroom; quite apart from the extensive influence the waltz in particular had on serious music, as the minuet had before it, the main dance bands supplemented their playing at balls by giving concerts in parks and entertainment centres. The dance repertory was supplemented by operatic selections, instrumental showpieces and songs, but such dances as the waltz and polka became as much the main attractions of these concerts as of balls. Entertainment centres such as the Tivoli Gardens in Copenhagen were opened towards the middle of the century with such concerts as prime attractions, and many of the dance-band leaders of the time were at least as celebrated for their concerts as for their performances at balls.

Among the most celebrated dance-band leaders of the century were Lanner, the Strausses and Ziehrer in Vienna, Labitzky in Carlsbad, Gungl in Berlin, Musard, Isaac Strauss and Waldteufel in Paris and H.C. Lumbye in Copenhagen. The composition of the main bands developed from the orchestra for which Mozart composed his dances for the Vienna Redoutensaal: double woodwind, a small body of strings without violas, and percussion; yet the maintenance of a regular orchestra and the requirements of novelty items for popular concerts encouraged elements of showmanship and displays of instrumental technique that make these bands recognizable forerunners of the show bands of the 20th century. Certainly the spread of the waltzes of Johann Strauss (i) abroad during the 1830s in no way prepared audiences for the impression made by his orchestra on its international tours. In the *Journal des débats* in 1837 Berlioz enthused over the rhythmic precision of the band, the remarkable effect of the short, staccato themes being passed from one wind instrument to another and the thrilling effect of their *fortissimo*, and the enthusiasm was repeated wherever the orchestra went in Britain in 1838. Perhaps the greatest of the showmen was Jullien, whose orchestra produced all manner of eccentric sounds. By the 1860s, however, when the waltz had become somewhat institutionalized and when the most famous examples (such as *The Blue Danube* and *Tales from the Vienna Woods*) were written, the main dance-orientated orchestras had become similar to small symphony orchestras, the style more lyrical and the instrumentation more conventional.

7. 20TH CENTURY. Whereas during the 19th century the popularity of the leading dances spread from Europe to America, during the 20th century the traffic was reversed. Examples of American influence had been felt during the 19th century, for example the barn dance (or military schottische) which began a long popularity in British ballrooms during the 1880s. Of wider significance was the boston or 'valse boston'; though known in Europe during the 1870s, it was in the years immediately before World War I that it enjoyed considerable popularity in European ballrooms as danced to the waltzes of Archibald Joyce, Sydney Baynes and others. Although the boston itself in time fell out of favour, it was probably primarily responsible for breaking the hold that the fast, rotary Viennese waltz had on the public in favour of the more sedate 20th-century style of waltz. Even more of a sensation in the years preceding World War I was the tango, which was rhythmically related to the habanera and exported from Argentina to Paris where it was adapted to the ballroom. At a time when the afternoon *thé dansant* session was popular at fashionable hotels, 'tango teas' were very much the fashion at the height of the dance's popularity in 1912–14. A companion dance, the maxixe, which arrived at much the same time from Brazil, was less successful.

It was, however, the ragtime dances, of which the two-step and cakewalk had been direct precursors, that brought about a radical change in dance styles. Around 1910 the one-step, a dance based on a simple walking step, became popular in the USA, providing an entrée to the dance floor for commercial ragtime numbers such as *Alexander's Ragtime Band*. Variants of the one-step

included the bunny hug and turkey trot, and there were other ragtime dances such as the horse trot and fish walk. But it was the foxtrot, developed in the USA around 1912 and promoted by the dancing team of Vernon and Irene Castle, that really established a new era in dancing; it reached Britain in 1914 and in due course spread through Europe. After ragtime, the actual steps or the movement of the dances were no longer a central concern. Rather, the impetus for the new dance styles came from the rhythm. There was also a dramatic shift away from the uniformity that had dominated dancing in the past, towards an increasing emphasis on individuality and freedom.

After World War I interest in the new dance styles rapidly increased. New dances enjoyed periods of success, such as the shimmy, which reached Europe from the USA in 1921 and was characterized by a turning in of the knees and toes followed by a shake of the bottom. Another was the charleston, which featured vigorous side-kicks and which, like so many earlier dances, met with a good deal of opposition on moral and medical grounds before its brief period of acceptance in the mid-1920s. The waltz survived to lend rhythmic variety in the midst of the prevalence of common time, but its tempo was by then considerably slower than that of the 19th-century waltz. Like so many dances, it was subject to continual changes in steps and tempo; and the foxtrot came to be danced either as the 'slow foxtrot' or the 'quick foxtrot' which in due course came to be known simply as the 'quickstep'.

The rise of new styles coincided with mounting public interest in ragtime and jazz, and the syncopation and instrumental characteristics of such ensembles were taken over by the dance bands of the time. However, in seeking to satisfy the public the typical dance band eschewed the more revolutionary or suspect aspects of jazz, such as improvisation. Yet there was no firm dividing-line between jazz and dance bands, and the dance bands were probably as near as the general public came to jazz. Paul Whiteman, perhaps the most widely known bandleader of the 1920s, was popularly dubbed 'King of Jazz', yet his publicity proclaimed that he 'confined his repertory to pieces that were scored and forbade his players to depart from the script'. He was a violinist by training and in the early 1920s led his band on the violin as in the 19th-century dance band; soon, however, the violin was generally dropped as lead instrument and the standard dance-band instrumentation became two or more brass instruments, two or more saxophones (usually doubling other reed instruments) and a rhythm section consisting of piano, banjo and drums, sometimes with a brass bass or tuba. Later still the guitar replaced the banjo.

Whereas the fame of 19th-century band-leaders and their music had owed a good deal to sheet music and the bandstand, those of the 1920s and 1930s owed much to the gramophone and radio. It was especially through the growth of radio during the 1920s that the new dance-band sounds gained wide popularity and radio stations soon came to realize their commercial value. Notably in Britain, where dancing had during the 19th century been accepted as a pastime less than elsewhere in Europe, people learnt the new dance styles, and dance halls were introduced in many large towns. Hotels too realized the value of providing a large ballroom with its own band, which supplemented and eventually replaced the older 'Palm Court' ensemble.

A new feature of the 1930s was an interest in Latin American dancing to the accompaniment of a band whose rhythm section included maracas, claves and Cuban drums. The interest was sparked off by the arrival of the rumba in New York in 1931 and continued with the samba, a newer version of the maxixe. A later feature of the 1930s, and a more direct development from the earlier dance and show bands, was the advent of the swing bands of Benny Goodman, Glenn Miller and others. The associated dances, such as boogiewoogie and jitterbug, were free and improvised, and marked a notable move away from traditional formal dancing in close embrace.

The formalized dance steps and the dance bands which were so popular in the inter-war years began to lose their attraction after World War II. Two distinctive features in 1950s social dancing stand out: the continuing interest and development in Latin dancing, and the advent of rock and roll. The rumba and samba continued to be popular in the 1950s, as did Latin American dance bands like those of Edmundo Ros and Roberto Inglis. But Cuban music in the 1950s also began to be influenced by American jazz and swing, and this fusion gave rise to a different kind of rhythm which, in turn, demanded a new kind of Latin dance, the mambo, 'a dance with one beat in every bar in which no step is taken'. As mambo music developed so did the mambo style of dancing, and the triple mambo came to form the basis of the cha cha cha.

Although interest in Latin American dancing continued into the early 1960s, it did not have the mass appeal of rock and roll. Formal dancing, in effect, was dealt a decisive blow in 1955 with the release and popularity of the film *The Blackboard Jungle*, featuring the song *Rock around the Clock* by Bill Haley and the Comets. When the film *Rock around the Clock* was released in Britain the follwoing year large numbers of teenagers danced wildly in the cinema aisles as the film was showing. This gave rise to 'moral panic' in the press, where concerns were raised regarding the potential bad effects of rock and roll dacing on the behaviour of young people. Black American music had a strong influence on the development of popular music and social dance in the 20th century. The roots of rock and roll are to be found in the jitterbug, the lindy hop and swing. Rock and roll dancing became more simplified and less acrobatic as it continued into the 1960s and it remained largely a partner dance.

The establishment of rock and roll signalled the arrival of youth culture as a hedonistic and powerful force in the expanding world of leisure and consumerism. The introduction of cheap and virtually unbreakable LP and 45 r.p.m. records in particular ensured the swift circulation of commercial pop music, via individuals, the jukebox and the radio stations.

The history of social dancing since the 1960s has been largely bound up with specific youth subcultures and their identification with certain popular music groups or individual vocalists. With the advent of the twist craze, popularized through the records of Chubby Checker in the early 1960s, partner dancing in the dance halls appeared to be dead, except for the final slow 'smooch' dance. Solo dancing became the norm for teenagers and was later accepted by other age groups. One teenage dance craze followed another, and organized dancing gave way to the cult of self-expression. In the early sixties the centre of popular musical culture and the dance styles it engendered shifted from the USA to Britain. Traditional

dance bands were replaced by groups using electric guitars, electric organs and rhythm instruments. The new sounds, the Mersey sound, rhythm and blues and blue beat demanded new dances. By 1965 the twist was outdated and was supplanted by more dances of self-expression such as the blue beat and the shake and the numerous other dances that followed in their wake. The shake was closely associated with a distinct youth subculture called the mods, and the movement in its initial stages was linked to the rise to fame of pop groups like the Beatles and the Rolling Stones. Another youth culture, the rockers, did not embrace the new sounds or dances and instead favoured rock or the twist, if they danced at all. Afro-Caribbean music, particularly from Jamaica, had a significant impact on the popular music and dance scene, in the United Kingdom, from the mid-sixties through to the early eighties. Between 1969–72, for example, there were seventeen Jamaican based records in the top twenty of the popular music charts. The sounds of the blue beat, which the mods came to favour over the Mersey sound, ska, rock steady, and reggae with Bob Marley as its icon, came to be popular with various sectors of white youth culture as well as black Britons of Afro-Caribbean descent.

Dancing in the 1960s revealed a gulf between the generations. The older generation danced ballroom and Latin, jive and the twist, whereas the younger generation (aged 16–25) focussed on solo beat dances to express their individuality. The era witnessed the demise of the traditional dance halls (replaced by the discothèque) and the rise of club culture and the disc jockey who played the records for the clubbers to dance to.

The lack of formalism in social dancing in youth culture continued for most of the 1970s. The dance crazes of youth groups were closely associated with the musical style of their pop heroes. The smoothed-out rock and roll of the 1960s was recycled into glitter rock or glam rock, perhaps best exemplified in the music and style of David Bowie. The early punk rock movement, in a reaction to glam rock, found expression through earlier rock music and reggae before it took on the 'non-music music' style of groups like the Sex Pistols. The dance associated with the punks was called the pogo, and it consisted of jumping up and down and 'slamming' into dancers. In the late 1970s, however, disco music became the pre-eminent dance music. A new, more defined style of set disco dancing began to emerge, symbolized in the film *Saturday Night Fever*.

Dancing was more important in some youth cultures than others, and the 1980s witnessed the emergence of some significant social dance forms. Beginning in the black ghettos of New York and spread by disc jockeys like Afrika Bambaataa, break dancing and hip hop placed stress on individual skills, innovation and set moves. Exhibitionist and acrobatic in form, breakers or hip hop dancers were soon to be seen performing to rap music in the streets or the shopping malls of large western cities. Dancing is also central to rave culture, a phenomenon that burst on to the urban scene in the late 1980s, which, like disco, has its roots in urban black and gay club scenes in the USA. Ravers have no set or formal moves and tend to dance alone on the spot using sinuous body movements. The main aim is to dance continuously for long periods at a time to 'house' music mixed and synthesized by the disc jockey to the count of 120 to 130 beats a minute.

The late 1980s also witnessed the renewed popularity of Latin rhythms and partner dancing. First there was the snake-like sensuousness of movement characteristic of the lambada, then the tango and more recently the salsa. It seems that some 30 years after the explosion of the twist and the advent of solo self-expressive dancing, there is a resurgence of interest in learning the skills necessary for dancing with a partner.

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JULIA SUTTON (1, 4(i)), E. KERR BORTHWICK(2), INGRID BRAINARD (3), REBECCA HARRIS-WARRICK (4(ii), 5), ANDREW LAMB (with HELEN THOMAS) (6–7)

Dance, Stanley (Frank) (*b* Braintree, 15 Sept 1910; *d* Rancho Bernardo, CA, 23 Feb 1999). American writer on jazz of English birth. After attending Framlingham College (1925–8) he first wrote about jazz in the French journal *Jazz-hot* (from 1935) and in 1937 moved to the USA, where ten years later he settled in Connecticut. He wrote for such publications as *Down Beat*, *Metronome*, the *New York Herald Tribune*, *Saturday Review*, *Jazz Journal* (to which he contributed a monthly column, 'Lightly and Politely', from 1948 to 1976) and *Jazz Times* (from 1980). His books consist largely of interviews with jazz musicians, and provide a rich source of oral history. He had a particularly close association with Ellington, whom he accompanied on several international tours. He won a Grammy Award for his liner notes to *The Ellington Era* (Col. C3L27, 1963), and the ASCAP-Deems Taylor Award in 1979 for his book *Duke Ellington in Person*. In addition to his work as a writer Dance was a record producer for Felsted, Columbia, Black Lion and RCA Camden.

Dance's wife, Helen Oakley Dance, collaborated with her husband and has also written a book on T-Bone Walker (*Stormy Monday: the T-Bone Walker Story*, Baton Rouge, LA, 1987/*R*); her interviews with jazz musicians have been published in *Coda* and *Down Beat* magazines.

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DANIEL ZAGER

Dance, William (*b* London, 1755; *d* London, 5 June 1840). English pianist and violinist. He was the grandson of George Dance (1700–68), the famous architect, and other family connections of his were painters and playwrights. He was a violinist at Drury Lane Theatre in 1771–4, at the King's Theatre from 1775 to 1793 and led the orchestra at the Handel Commemoration of 1790 in the absence of Cramer. W.T. Parke, reporting his performance of a piano concerto at the Hanover Square Rooms in 1789, said that he 'displayed great taste and power of execution'.

The circular proposing the meeting which led to the formation of the Philharmonic Society was issued by 'Messrs. Cramer, Corri and Dance' from Dance's house on 17 January 1813, and Dance was a director and the treasurer of the society until his death. Mendelssohn was a friend of the family and inscribed the manuscript of his fourth Song without Words (14 September 1829) to Dance's daughter Sophia Louisa.

Nellie Curzon Smith, a great-granddaughter of William Dance, who married Henry J. Watt and died young, was a brilliant pianist. She was a pupil of John Farmer and later a protégé of Joachim at the Berlin Hochschule für Musik.

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H.G. FARMER/R

Dănceanu, Liviu (*b* Roman, 19 July 1954). Romanian composer and conductor. He studied composition with Niculescu at the Bucharest Academy (1975–81) and later gained a post there teaching composition and music history. Dănceanu directed the International New Music Weeks in Bucharest between 1991 and 1993, becoming the director of the International Contemporary Music Days in Bacău in 1992. The founder and leader of the Archaeus ensemble, he has been president of the Romanian section of the ISCM. His awards include the Enescu Prize (1988).

A consistent proponent of new composition techniques, Dănceanu sustains an emotional intensity in his works. His active involvement with the Archaeus ensemble has influenced his compositional style, allowing the development of new internal structures which focus on the essence of sound. New perspectives deriving from this involvement have led Dănceanu to follow diverse stylistic directions in his works.

WORKS
(*selective list*)

Orch: Angulus ridet, sym. poem, op.7, 1981; Quasisimphonie (Sym. no.1), op.13, 1983–5; Quasitoccata, op.21, str, 1985; Marea unire [The Great Union], op.42, 1988; Bn Conc., op.49, 1989; Sapte zile [Seven Days], conc., op.56, trbn, orch, 1991–2

Vocal: Quasiricercare, op.14, 1–5 vv, perc, 1984; Trachos, op.46, chorus, ww qt, 1989; Sym. no.2, op.59, solo v, chorus, orch, 1992; other choral works

Chbr: Allegorie, op.3, wind septet, 1979; Qt, op.29 no.1, cl, bn, vn, vc, 1985; Qnt, op.29 no.2, cl, bn, vn, vc, perc, 1986; Octetto, op.36, cl, bn, vn, vc, gui, pf, 2 perc, 1986; Quasiconcerto, op.12, cl/sax, ens, 1987; L'effetto Doppler, op.47, 2 fl, pf, 1989; Palimpseste de Couternon, op.50, sax qt, 1990; Conc. sintoboe, op.53, ob, synth, 1991; Saxas, op.57, saxs, 1992; Andamento, op.64, cl, vn, perc, 1994

Solo inst: La rocade de Ianus, opp.2–6, pf; Quasifuga, op.11, gui, 1983; Melodie hexaphonique, op.42 no.1, perc, 1988; Syntiphonia I, op.54, synth, 1991

Other works: Archaeus, op.5, vn, tape, 1981; Glass Music, op.20, 5 pfmrs, 1985; Quasiopera, op.38, 8 pfmrs, 1986; musical theatre works, film scores

OCTAVIAN COSMA

Dance music. 20th-century club dance music. It developed out of DISCO and the invention of the synthesizer into a major worldwide force, eclipsing rock; unlike most others genres, it has developed at a very fast rate, aided largely by the continual invention of sub-genres and frequent artistic collaborations.

The roots of dance music can be traced to the early HIP HOP crews of the New York streets in the late 1970s. Hip hop was the fusion of early DJ techniques (*see* DJ (ii), MIX and SCRATCHING), RAP, break dance and, significantly, graffiti culture. The DJ's use of specially extended versions of tracks (on 12-inch singles) had begun in the last days of disco with records by the New York Citi Peech Boys, D Train and others. Artists such as Kool Herc and D.J. Hollywood began mixing and scratching records at block parties in the south Bronx. They were then joined by early rap artists, who gave the Jamaican art of toasting a more contemporary, political and lyrical vitality. Afrika Bambaataa further developed hip hop with *Planet Rock* (Tommy Boy, 1982), a record which, instead of scratching and mixing, incorporated the synthesizers and drum machines then being exploited by Germany's Kraftwerk and early UK synth-pop artists.

As rap and hip hop gained wider appeal, Blondie – an established white rock act – introduced the styles to a mainstream audience with their US number one single, *Rapture* (Chrysalis, 1980). In the same way, scratching and break dance was highlighted in the UK by the white artist Malcolm McLaren, with *Buffalo Girls* (Charisma, 1983).

In the late 1980s, hip hop developed into HOUSE when Derrick May, based in Detroit, combined it with funk and soul grooves, the use of 4/4 beat-based drum machines and early sampling techniques. Other early instigators of house included Carl Craig and Todd Terry. The first house records to achieve mass appeal in the UK were *Love can't turn around* (1986) by Farly Jackmaster Funk, followed by the UK's first number one house hit, *Jack Your Body* (DJ Int., 1986) by Steve Silk Hurley (based in Chicago), and later by the UK's first home-grown house number one, *Pump Up the Volume* (4 AD, 1987) by M/A/R/R/S, which was also one of the first INDIE MUSIC-dance music crossover tracks.

The term 'house' is said to have developed from the Warehouse club in Chicago, where the pioneer of the style, Frankie Knuckles, was the resident DJ. At the same time, New York's Paradise Garage club was gaining an equal reputation for attracting crowds of all types. Unlike disco or rock before it, people of all races and sexual orientations mixed in the new dance clubs. The Paradise Garage is also one possible origin of GARAGE music, which has co-existed with house ever since, most notably spawning 'speed garage' in the late 1990s.

House has remained a consistent area of experimentation and generated many other genres, most notably 'acid house' and TECHNO. Acid house was the term used to describe the sound of the 'squelchy' Roland TB-303 synthesizer bass effects achieved by the Chicago-based pioneer Marshall Jefferson and Phuture (the band he produced) on their inspirational single *Acid Trax* (1987). The style combined with the drug ecstasy and illegal rave parties in the UK, and began a transformation of dance music with an impact reminiscent of 1960s' psychedelia. This coincided with the rebirth of rap, which now ranged from the highly political (Public Enemy) to the intentionally irreverent (De La Soul). Acid house exponents in the UK included S Express, D-Mob, Jolly Roger and a host of imitators. The style also led to some of the mainstays of British dance music including Bomb the Bass, DJ Mark Moore (of S Express) and Liam Howlett (of the Prodigy).

The 'anything goes' attitude of acid house also inspired the ailing UK jazz scene, resulting in ACID JAZZ (ii). Consequently, live bands such as Corduroy, Brand New Heavies and JTQ (the James Taylor Quartet) acted as an antidote to the entirely synthesized doodlings of acid house. Over a couple of years, acid house transformed into the RAVE scene, which was fought by the UK establishment and influenced the Criminal Justice Bill in a bid by the authorities to outlaw outdoor dance events and the increasingly widespread use of ecstasy.

With acid house parties and then raves came the need for 'chill-out areas' to coexist with huge, often-outdoor dance events. Chill-out DJs originally played anything from Brian Eno, Jon Hassell and other ambient music innovators to environmental sound effects and Motown soul. These were soon combined on record and merged into the new form AMBIENT HOUSE, whose prime exponents were the Orb. Although the Orb have continued to develop the ambient house sound, other artists who can be considered early pioneers of the style, such as 808 State, Orbital and Future Sound of London, have since taken a more experimental, techno-oriented direction.

Ambient house and acid house converged in the Balearic islands soon after to create 'Balearic beats', which has continued to act as a testing ground for new styles and clubs. The 'Balearic beats' scene of the early 1990s included remixes of anything from teen pop (Mandy Smith) to industrial music (Nitzer Ebb). It was transformed in the late 90s into the Ibiza scene which regenerated TRANCE.

Rave music was such a widespread phenomenon that for a period it merged with traditional rock and guitar music. Such performers of indie music as Primal Scream worked with dance producers, and some bands (such as the Beloved, the Shamen and, latterly, Everything but the Girl) even converted to become completely dance based. This lead to the 'baggy' era, characterized by bands that included both guitarists and DJs or some element of dance production. Its notable bands included the Happy Mondays, the Farm, Inspiral Carpets and Stone Roses. Largely a UK development, some achieved massive success in the USA, notably EMF.

Although rave gained more commercial success than acid house (with artists such as Altern 8 and Praga Khan), it was quickly seen as a novelty and disappeared underground to transform into the even more pounding and unexpurgated sub-genres of 'happy hardcore' and 'gabba'. At the same time, techno became visible on a large scale. The term had originally been coined in the late 1980s by Derrick May, taken from the 'Techno Rebels as agents of the Third Wave' in Alvin Toffler's novel, *The Third Wave*. The style began as a harder, more funky and edgy version of house music, which then spiralled off in one direction as May spiralled off in another with the more subliminal 'deep house' sound. By the mid-1990s, techno was being explored by Europeans with the Berlin-based 'Teutonic beats' collective and the Belgian label R&S.

With commercial acceptance of all styles of dance music increasing, commercial flavours of techno became increasingly common, and acts such as 2 Unlimited and Snap (both featuring singers and dancers fronting the music of unseen producers) enjoyed huge success. In fact, some new sub-genres of dance music, such as the disco style 'handbag', existed only in the commercial space.

With such increasing commercialism, rebirth from the street level that had produced rap and hip hop was imminent and much needed. In Bristol, TRIP HOP was created in the mid-1990s when the slow, dark indie attitude was mixed with dance breaks, beats and samples in the work of Portishead and Massive Attack. As numerous other artists (including Morcheeba) developed the trip hop sound, it – like ambient house – became a key sub-genre of dance music which was not actually made for dancing.

Soon after in London, producers and DJs began sampling and playing at breakneck speed records saturated with a sense of rhythm, so creating BREAKBEAT and JUNGLE. Artists such as Goldie and record labels such as Movin Shadow defined a rhythmic renaissance which lost little of its original style or appeal after development into the widespread and more commercial genre, drum 'n' bass. The up-tempo onslaught of jungle was echoed with the next development of the indie music-dance music crossover, as witnessed by the 'big beat' sound of artists such as the Chemical Brothers and Bentley Rhythm Ace. 'Big beat' combined hardcore drum machine theatrics (inspired in part by early Art of Noise records such as *Beatbox*, 1984) with rock vocals and arrangements. At the same time, garage music was experiencing a rebirth with the equally hardcore 'speed garage'.

By this time, the USA had undergone a hard-fought battle to bring rap into the mainstream (via the 'Parental Advisory' campaign in the late 1980s to outlaw, or at least to highlight, explicit lyrics). With it, the R&B label had become a major force with artists such as TLC and R Kelly and producer-artists such as Puff Daddy and Babyface gaining national and international prominence. The label managed to combine street credibility with a multi-million-dollar industry, as did several other parts of dance music, notably the UK 'superclubs'. The superclubs' success was helped by the increasing fascination of the media and public with DJs who, through remix

and production work, had permeated into most other areas of pop music. DJs including Sasha, Paul Oakenfold, Carl Cox and Paul Van Dyk were able to command huge salaries and celebrity status. The superclubs of Cream, Ministry of Sound and Gatecrasher (based in Liverpool, London and Sheffield respectively) used aggressive marketing through such products as compilation albums and magazines to become brand names that far exceeded the prominence of many record labels and certainly many of the by now faceless dance music artists they played. All owed a debt not only to Paradise Garage and the Warehouse, but also to Manchester's Hacienda club, one of the first UK clubs to devote whole nights to dance music and one which was part owned by one of the UK's early synth bands, New Order.

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IAN PEEL

Dance of death (Fr. *danse macabre*; Ger. *Totentanz*). A medieval and Renaissance symbolic representation of death as a skeleton (or a procession of skeletons) leading the living to the grave; in more recent times a dance supposedly performed by skeletons, usually in a graveyard. The 14th-century epidemics of bubonic plague in Europe are generally thought to have influenced the creation of the dance of death, but its literary origins can be traced at least as far back as the *Dit des trois morts et des trois vifs* (before 1280) of Baudouin de Condé. The illustrations in the *Danse macabre* (1485), published by Guyot Marchant, and in Heinrich Knoblochzer's so-called *Heidelberger Totentanz* (1490), as well as the famous woodcuts of Holbein in *Les simulachres et historiées faces de la mort* (1538; later known as *Totentanz*) depict skeletons playing musical instruments (see illustration; *see also* DANCE, fig.6); but musical activity is by no means always present in 15th- and 16th-century pictures of the dance of death, and in most of them dancing is not shown either. A possible derivation of the French 'macabre' from the Hebrew and Yiddish word for a gravedigger suggests



Dance of death: woodcut ('The Princess') from Hans Holbein (i)'s 'Totentanz' series, before 1526, published 1538

that the dance's origins may lie in the customs of medieval gravediggers' guilds.

A song of Spanish provenance which perhaps accompanied a 14th-century dance of death is quoted by Ursprung (p.155), but the earliest music that can definitely be linked with the dance is a *Mattasin oder Toden Tantz* in August Nörmiger's *Tabulaturbuch auff dem Instrumente* (1598). The 19th-century tradition of the dance of death as a midnight revel by resurrected skeletons drew its impetus largely from Goethe's poem *Der Todtentanz*. It was this, together with Andrea di Cione's fresco *The Triumph of Death* in the Campo Santo, Pisa, that inspired Liszt's *Totentanz* for piano and orchestra (1849), and Goethe's version of the dance is echoed in Adolphe Adam's ballet *Giselle* (1841). Saint-Saëns's symphonic poem *Danse macabre* (1874) was originally projected as a setting of a well-known poem by Henry Cazalis, similar to Goethe's, in which Death is represented as a gruesome fiddler of dance-tunes. Both Liszt and Saint-Saëns used the plainchant DIES IRAE, which in other music has assumed a macabre character of more general significance; it reappears in Mahler's *Das klagende Lied* (1880–99) and in Ligeti's *Le Grand Macabre* (1978), both of which are loosely connected with the oldest traditions of the dance of death.

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MALCOLM BOYD

Dance organ. *See* FAIRGROUND ORGAN.

Dance royale. *See* DANSSE REAL.

Danchet, Antoine (*b* Riom, Auvergne, 7 Sept 1671; *d* Paris, 21 Feb 1748). French librettist. He studied first with the Oratorians of Riom, then in Paris with the Jesuits. A Latin poem on the taking of Mons won him a chair of rhetoric at Chartres in 1692, after a year he returned to Paris. In 1696 he found employment as tutor to two children in the home of Colbert de Turgis, but the great success of his first opera, *Hésione* (music by André Campra, 1700), alarmed the puritanical de Turgis family. He refused to stop writing librettos, and a trial ensued that was decided in his favour.

Danchet first collaborated with Campra on a divertissement, *Vénus, feste galante*, performed on 27 January 1698 at the home of the Duchesse de la Ferté. Between 1698 and 1740 Danchet provided Campra with librettos for 18 works: eight *tragédies en musique*, three *opéras-ballets*, three divertissements, two *fragments* and two ballets. In addition he supplied Campra with eight cantata texts and wrote four five-act tragedies for the theatre. The Académie des Inscriptions, Médailles et Belles-Lettres admitted Danchet in 1705 and he achieved the rank of associate the following year. In 1712 he was elected to the Académie Française. From 1727 he took charge of the *Mercure de France*, which he directed until his death.

Idomenée, *Télèphe* and *Camille, reine des volsques* (all Campra, 1712, 1713 and 1717 respectively) are true tragedies. *Camille*, a political tragedy, minimizes the role of the supernatural. *Achille et Déidamie* (Campra, 1735) is a weak work for which librettist and composer were accused of 'completely drowning the subject in divertissements. No one wished to honour it by calling it a tragedy'.

In *Les fêtes vénitiennes* (Campra, 1710) music and text are equal partners; the work conforms exactly with Rémond de Saint-Mard's definition of *opéra-ballet*: 'Each act must be made up of a fast moving, light and, if you wish, a rather *galant* intrigue … two or three short scenes and the rest of the action in *Ariettes*, *Fêtes*, *Spectacles* and other such agreeable things'. The format of *opéra-ballet* gave Danchet an opportunity to test his original dramatic ideas. Thus in the third entrée of *Les fêtes vénitiennes* he fashioned the action to accommodate an 'opera' within an *opéra-ballet*. It is subdivided into four scenes; the first two have an identity separate from the entrée, and the third serves as a divertissement for both the 'opéra' and the entrée. The action of the two is coordinated from this point to the end of the entrée.

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JAMES R. ANTHONY

Danckert, Werner (*b* Erfurt, 22 June 1900; *d* Krefeld, 5 March 1970). German musicologist and ethnomusicologist. He studied natural sciences and mathematics at the University of Jena, and musicology with Riemann and Abert at the University of Leipzig, with Becking at the University of Erlangen and with Schering at Leipzig Conservatory, where he also studied the piano and composition (1919–21). In 1924 he took the doctorate at Erlangen with a dissertation on the history of the gigue and then worked there as Becking's assistant (1924–5). In 1926 he completed the *Habilitation* in musicology at the University of Jena with a dissertation on styles of melodic writing. His project of assembling the Jena collection of early musical instruments (1933) was co-sponsored by the State Museum in connection with its new series of museum concerts. He served as music critic for the *Thüringer allgemeine Zeitung* in Erfurt from 1932 to 1937. He was named reader at the University of Jena in 1937 but moved to the University of Berlin in the same year, where he was named supernumerary professor in 1939. He served temporarily as head of the musicology

department in Graz from 1942 until the end of the war. After the war he was judged in the Soviet sector to be unsuitable for an academic post, owing largely to his service for the music division of the Nazi ideologue Alfred Rosenberg's cultural operation. He became a professor in Rostock, East Germany, in 1950 but was forced to flee in the same year to Krefeld, West Germany. Thereafter he was unable to obtain an academic post and had to eke out a living as a music teacher and through his publications.

As an ethnomusicologist Danckert contributed greatly to the study of melody, particularly pentatonicism. Using the theoretical concepts of the German anthropologists of the so-called 'Kulturkreis' school, he undertook a study of European folk music, *Das europäische Volkslied* (1939). One of the two substantial works dealing with symbolism in music that were left unpublished at his death was published posthumously. Towards the end of his life he published several arrangements of early French and English songs and dances for wind and string duets and trios.

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ISRAEL J. KATZ/PAMELA M. POTTER

Danckerts, Ghiselin (*b* Tholen, Zeeland, *c*1510; *d* after August 1565). Netherlandish composer, singer and writer on music. Although he mentioned in an unpublished treatise on music that he was at one time in the service of Pierluigi Caraffa, member of a well-known Neapolitan family, his principal post was as a papal singer. He remained a member of the Cappella Sistina from 1538 until August 1565, when he was compelled to retire as part of a reorganization of the chapel on the grounds that 'he has no voice, is exceedingly rich, given to women, useless' ('vocem non habet, excellens dives, mulieribus deditus, inutilis'). He served at various times as the chapel's *punctator* and *camerlengo*; De Bruyn deduced from the partly published diaries of the Cappella Sistina that Danckerts was rarely absent from his post.

As a composer he was evidently little known and sparsely published; no single collection of his works remains. In 1551 Danckerts was chosen along with Bartolomé de Escobedo to judge the debate between Don Nicola Vicentino and Vicente Lusitano on the role of the chromatic and enharmonic genera in contemporary musical practice. The debate was won by Lusitano but its most lasting consequences were the writing of Vicentino's well-known treatise, *L'antica musica ridotta alla moderna prattica* (Rome, 1555) and Danckerts's own unpublished treatise, written in the wake of the debate. De Bruyn dated the first redaction of the treatise at about 1551, followed by two later versions written *c*1555–6 and 1559–60. Its importance lies mainly in its presentation of Danckerts's views on the musical developments of his time; it is in part drawn from his experience as a papal singer. In one interesting chapter in what is taken to be the second version, Danckerts described a controversy about the application of accidentals between two Roman singers of the church of S Lorenzo in Damaso, which must have taken place between 1538 and 1544. This revealing passage is one of the few in contemporary writings which give some idea of the practical difficulties faced by 16th-century singers in coping with the problem of applying unspecified accidentals to polyphony (see Lockwood). In

another important passage Danckerts attacked what he called the 'nuova maniera' in music of his own time, by which he meant the tendency of composers of about 1550 to introduce degree-inflecting accidentals into their works, to use the terms 'cromatico' and 'misura di breve' in titles of publications, to confound the traditional meaning of certain mensuration signs and most of all to undermine the traditional eight-mode system. Even though it remained in manuscript, the treatise became known beyond Roman musical circles as a contribution to the conservative side of musical thought in the second half of the 16th century. The Bolognese theorist Artusi later issued a defence of Danckerts's and Escobedo's sentence against Vicentino, which he eventually incorporated into his *Imperfettioni della moderna musica*, i (Venice, 1600).

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2 madrigals, on texts by Ariosto, 4vv, 1555^{27}

4 other Ariosto settings attrib. 'Ghiselij' *B-Bc* 27731 (cantus only), by Danckerts according to Van den Borren

Several puzzle canons, incl. 2 in P. Cerone: El Melopeo y maestro (Naples, 1613)

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LEWIS LOCKWOOD

Dancla. French family of musicians.

(1) (Jean Baptiste) Charles Dancla (*b* Bagnères de Bigorre, 19 Dec 1817; *d* Tunis, 10 Nov 1907). Violinist, composer and teacher. He was the most celebrated member of the family. He studied the violin locally with Dussert and at the age of nine played for Rode, who was then living in retirement in Bordeaux. He played and sight-read so well that Rode gave him letters of introduction to Baillot, Cherubini and Kreutzer. From 1828 to 1840 he attended the Paris Conservatoire; he studied the violin with Paul Guérin and Baillot and won a *premier prix* in 1833; he then studied counterpoint and fugue with Halévy and composition with Berton; his fellow pupils included Gounod, Bousquet and Franck. While a composition student, he played the violin in Paris theatre orchestras (he succeeded Javault as leader at the Opéra-Comique) and thus supported his family and enabled them to study at the Conservatoire. He was associated with Habeneck's Société des Concerts du Conservatoire as early as 1834 and was its leading violinist from 1841 to 1863.

Dancla's interest in chamber music was stimulated by Baillot's performances of quartets by Boccherini, Haydn, Mozart and Beethoven. About 1839 the Danclas formed their own chamber music group, and from the 1840s their concerts at Hesselbein's home were a regular feature of the Paris season. Owing to internal politics at the Conservatoire, his ambition to succeed Baillot in 1842 as principal professor of violin was not fulfilled, despite Habeneck's support. Six years later he refused the post of assistant conductor at the Opéra-Comique and left Paris because of the unsettled conditions. For two years he was the postmaster of Cholet; he continued to play the violin in the Cholet area and, occasionally, with his family in Paris. Reviewing a Paris concert in 1849 at which Dancla's Fourth Quartet in B♭ was performed, Henri-Louis Blanchard wrote: 'He is still a good composer even though circumstances have forced him to become a man of letters'. He returned to Paris to work as an official in the postal administration, and was finally offered a position at the Conservatoire in 1855. Five years later he was made professor of violin, a post he held until his unwilling retirement in 1892; at the age of 75 he still played his own works in public.

Although impressed by Beriot's style and elegance and overwhelmed by Paganini's virtuosity, Dancla's model was Vieuxtemps. He did not tour, so his reputation outside France was based on his compositions. Blanchard had some reservations about his playing, which he attributed to Dancla's nervousness and irritability, but praised his trill, his lightness of bowing and his brilliance. He was highly respected at the Conservatoire, but had fewer eminent pupils than did his colleague Massart. He was a prolific composer (Fétis numbered his works at over 140) and won prizes for four of his 14 string quartets and three of his works for male chorus; but it is only through his numerous didactic works that his music survives, the most important being the *20 études brillantes et caractéristiques* op.73 and the *Ecole du mécanisme* op.74. He may be regarded as the last exponent of the classical French school of violin playing.

(2) Arnaud Phillipe Dancla (*b* Bagnères de Bigorre, 1 Jan 1819; *d* Bagnères de Bigorre, 1 Feb 1862). Cellist and composer, brother of (1) Charles Dancla. He studied the cello locally with Peres, a Bagnères amateur, and with Norblin at the Conservatoire, where he won a *premier prix* in 1841. He was a regular member of the Société des Concerts from 1847 to 1861 and also a member of the orchestra of the Opéra-Comique. Illness forced his early retirement to his native town. He wrote studies and concert pieces for the cello, notably a *fantaisie* on Auber's 'La sirène', and a number of religious pieces for cello with organ or harmonium accompaniment.

(3) (Jean Pierre) Léopold Dancla (*b* Bagnères de Bigorre, 1 June 1822; *d* Paris, 29 April 1895). Violinist, cornettist and composer, brother of (1) Charles Dancla. Like his brother he studied the violin with Dussert. At the Conservatoire he studied the cornett with Meifred, winning a *premier prix* in 1838, and the violin with Baillot, winning a *premier prix* in 1842. He played in the orchestra of the Société des Concerts from 1846, gave concerts (often featuring a sinfonia concertante, in which he would play the viola) with his brother Charles, and was a cornettist in the national guard. In 1853 he joined the orchestra of the Opéra, and five years later the

orchestra of the Théâtre Italien. He was a prolific composer of chamber music, character pieces and transcriptions for the violin, and sacred choral and vocal music.

(4) **(Alphonsine Geneviève) Laure Dancla** [Déliphard] (*b* Bagnères de Bigorre, 1 June 1824; *d* Tarbes, 22 March 1880). Pianist and teacher, sister of (1) Charles Dancla. She studied at the Conservatoire and won a *premier prix* in solfège in 1837. She performed chamber music with her brothers and for many years taught music in Tarbes, in the Pyrenees. Some of her piano pieces and songs were published in Paris.

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ALBERT MELL, CORMAC NEWARK

Danco, Suzanne (*b* Brussels, 22 Jan 1911; *d* Fiesole, 10 Aug 2000). Belgian soprano. She received her entire musical education at the Brussels Conservatory, where she carried off many prizes and diplomas, for piano and the history of music as well as for singing. The unusual breadth of her musical culture was shown by her command of many different styles. In opera she was best known for her Mozartian interpretations, notably of Fiordiligi and Donna Elvira, which were applauded throughout Italy as well as at the festivals of Edinburgh, Glyndebourne and Aix-en-Provence. In England she sang parts as different as those of Mimì (1951, Covent Garden) and of Marie in a BBC concert performance of Berg's *Wozzeck*; and she made a touching and exquisite heroine in Ansermet's first recording of *Pelléas et Mélisande*. As a concert singer she was in demand for unusual music of all periods and schools, but was most at home in the songs of Debussy, Ravel and Berlioz, of which she left several recordings. Her versatility was the more remarkable in that her clear, cool soprano offered no great richness or variety of colour; but it had been admirably trained, and could manage the roulades of Mozart as easily as the most difficult intervals of Berg.

DESMOND SHAWE-TAYLOR

Dancourt [d'Ancourt], **Louis Hurtaut** [Heurtaux] (*b* Paris, 1725; *d* Paris, 29 July 1801). French librettist, dramatist and actor. He failed to make his mark as an actor in Paris, and pursued his career in the provinces (in Rennes, Strasbourg, Bordeaux and Rouen) and on various foreign stages (Bayreuth, Munich, Berlin and Brussels). While in Berlin sometime after 1755 he wrote the libretto of the divertissement *Le triple horoscope* which was set to music by Gaultier. With the warm recommendation of Favart, Dancourt then joined the French company in Vienna in 1762. During the 1763–4 season he wrote the libretto of *La rencontre imprévue, ou Les pèlerins de la Mecque*, which was set by Gluck. This work derived from Lesage and D'Orneval's play *Les pèlerins de la Mecque*, and had its first performance in 1764. Dancourt revived it in Brussels (1765), in Bordeaux (as *Ali et Rezia*, 1766) and in Paris, with music arranged by Solié (as *Les fous de Médine, ou La rencontre imprévue*, 1790). Adapted and translated into Italian by Carl Friberth, it inspired Haydn's *L'incontro improvviso* of 1775.

Dancourt subsequently wrote many other librettos. His pastoral *Scamandre*, set to music by Rozière, Dugué and the younger Feyseau, was performed in Bordeaux in 1766. He collaborated with Prosper-Didier Deshayes (*Le faux serment, ou La matronne de Gonesse*, 1785), Louis-Sébastien Lebrun (*L'art d'aimer, ou L'amour au village*, 1790), Claude Le Petit (*Le combat nocturne, ou Les morts vivants*, 1769), Henri-Joseph Rigel (*Ariane, fille de Minos*, 1784; *Jephté*, 1783; *Atine et Zamorin, ou L'amour turc*, 1786; *Le magot de la Chine*, 1800), Jean Joseph Rodolphe (*Le mariage par capitulation*, 1764), and Jean-Claude Trial (*Éscope à Cythère*, 1766).

A great supporter of the exaggerated comedy of the Théâtres de la Foire writers, Dancourt defended *opéra comique* in vaudevilles, and opposed the influence of the bourgeois and sentimental dramas of the time in his own *comédies mêlées d'ariettes* and *opéras comiques*.

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MANUEL COUVREUR

Ḍaṇḍā [ḍaṇḍī, ḍaṇḍiā]. Concussion sticks of northern South Asia. Clashed wood or bamboo sticks, natural or lathe-turned, plain or painted, with or without jingles, are widespread in South Asia, especially in dancing. Common northern names are *ḍaṇḍiā*, *ḍaṇḍa*, *ḍaṇḍī* and *cāṛ*, all meaning 'stick'; the equivalent southern terms are *kōlu* and *karra* (*katta*). The *lī-keli* of Sri Lanka is a related instrument. Each dancer usually has a pair of sticks, which he or she clashes together and against those of the other dancers, as in the famous *ḍaṇḍā rās* of Gujarat; in the southern *pinnāl kolāṭṭam*, a maypole stick-dance, the dancers have only one stick each.

The *ḍaṇḍiā* of Gujarat are often comparatively short and thick, lathe-turned and given an ornamental lacquer. Small metal pellet-bells (*ghuṅgrū*) are sometimes hung from the end of one stick on strings. The *ḍaṇḍiā rās*circle-dance is performed primarily by men, during the autumn festival of Navarātrī. The *ḍaṇḍiā* of neighbouring Rajasthan are used in fertility dances of the springtime *holī* festival, as well as at the autumn harvest. The *ḍaṇḍā* of Madhya Pradesh are long sticks (about 60 cm) used by Ādivāsī peoples in the *sailā* dance, while those of adjacent Bihar appear to play the sticks (with pellet-bells) as clappers, in one hand. The *ḍaṇḍo*of Sind is a single stick rattle.

South Asian percussion or stamping sticks include the *tippani* of Gujarat and the *gedi* of Madhya Pradesh; the *cimṭā* of the Punjabi areas, the *cinpiā* of Rajasthan and the *ṭokā*of Assam are metal clappers with sprung joints.

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ALASTAIR DICK/R

Dandelot, Georges (Edouard) (*b* Paris, 2 Dec 1895; *d* Saint Georges de Didonne, 17 Aug 1975). French composer. Son of the Parisian impresario and musicographer Arthur Dandelot, he studied the piano with Louis Diémer, intending to train for a career as a virtuoso. He was also an enthusiastic athlete, and twice won running championships (in 1912 and 1913). His studies were interrupted by World War I, in which his courageous conduct won him a citation. Demobilized in 1919, and having given up the idea of becoming a concert pianist, he went to study theory at the Paris Conservatoire, studying with Caussade and Jean Gallon, while also attending Widor's composition classes. He completed his musical training with Dukas and Roussel. A remarkable teacher, he taught at the Ecole Normale de Musique from 1919, and was then professor of harmony at the Paris Conservatoire (1942–65). He also wrote a considerable number of didactic and educational works. In 1929 the publication of his first collection of *Chansons de Bilitis* made him known as a composer; his reputation was established by the oratorio *Pax*, a stirring indictment of war which displays the loftiness of his inspiration.

The musical language of Georges Dandelot gives priority to formal and textural clarity. Faithful to tonality, he nonetheless frequently made use of polytonal elements. He composed in all genres, and excelled in the field of the *mélodie*, where he wrote some particularly successful works, including his *Cinq poèmes précieux*, of which the 'Pont Mirabeau', a setting of Apollinaire, enjoyed a certain celebrity.

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(*selective list*)

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JACQUES TCHAMKERTEN

Dando, Joseph (Haydon Bourne) (*b* London, 11 May 1806; *d* Godalming, 9 May 1894). English violinist. He had his first lessons from his uncle, Gaetano Brandi, and from 1819 to 1826 was a pupil of Nicolas Mori. He was a member of the Philharmonic Society's orchestra, 1831–55, and also played regularly at provincial festivals. Especially prominent in musical life in the City of London, Dando led the orchestras of the Classical Harmonists' and Choral Harmonists' Societies, and the amateur concerts at the London Tavern. In September 1835 he organized and performed in the first public chamber music concert in England, at the Horn Tavern, Doctors' Commons. He also played the viola in the regular ensemble for the Quartett Concerts, set up by Henry Blagrove at the Hanover Square Rooms in 1836, and in other West End chamber music concerts. When Blagrove withdrew from the Quartett Concerts in 1842, Dando took over as leader and ran the series in the Throne Room of Crosby Hall, Bishopsgate, until 1859.

Dando was a committed teacher, known affectionately as the 'father of amateurs'. According to a tribute in the *Musical Herald* (1892), he did much to encourage women to play string instruments. In the 1870s a stiffening of the third finger of his left hand forced him to give up performing professionally, and from 1875 he taught the violin at Charterhouse, Godalming, where he occasionally conducted and led quartets in school concerts.

In his youth Dando sang at the Bavarian Chapel in London, St Paul's Cathedral and the Foundling Hospital, and for 31 years was a member of the choir at the Temple Church. He was a founder member of the Bach Society (1849) and a contributing fellow of the Musical Institute (1851–3).

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CHRISTINA BASHFORD

Dandrieu [Dandrieux, d'Andrieu, d'Andrieux]. French family of musicians.

(1) Pierre Dandrieu (bap. Angers, 21 March 1664; *d* Paris, 20 Oct 1733). A priest as well as a musician, he was organist of St Barthélemy, Paris, when in 1691 Louis Marchand tried unsuccessfully to displace him from the position by inducing a 'fille de mauvaise vie' to accuse him of having got her with child. There is circumstantial evidence that he had at one time been a pupil of N.-A Lebègue (François-Sappey, 1982). At his death he was living in two luxuriously furnished rooms in the house of his elder brother Jean in the Île de la Cité. Only one work is attributable to him with reasonable certainty, a book of 36 noëls with variations and five miscellaneous pieces, although it has been suggested that even this could have been published under his name by his nephew (2) Jean-François Dandrieu (Hugon, *RMFC*, 1979). As the words 'le tout revû [et] augmenté' on the title-page indicate, this was a second edition of a lost original; the publisher's address dates it between 1721 and 1733. The choice of

nöels and miscellaneous pieces recalls the contents of Lebègue's third organ book (*c*1685), and the variation techniques seem to reflect those of Lebègue (Dufourcq). Three airs by 'Monsieur Dandrieu' in collections published by Ballard in 1697 and 1699 are likely to be by Pierre, since Jean-François would have been only about 15 in 1697.

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Noëls, O filii, chansons de Saint-Jacques, Stabat mater, et carillons, org/hpd (Paris, *c*1714; enlarged 2/1721–33); ed. in Publications de la Société française de musicologie, i/22 (Paris, 1979); see Jean-François Dandrieu for a further version of this collection

(2) Jean-François Dandrieu (*b* Paris, 11 Sept 1681 – 17 Jan 1682; *d* Paris, 17 Jan 1738). Composer and organist, nephew of (1) Pierre Dandrieu. After Couperin and Rameau, he was the most celebrated harpsichord composer of the 18th century. His parents, both from Angers, were Jean d'Andrieu, a prominent and very comfortably-off master *gainier* (maker of scabbards, jewel-boxes and other fine leather cases), and Françoise Rondeau. No record of his birth exists; the death certificate gives his age as 56, and a document of 10 September 1697 gives it as 15. He had a brother, Nicolas, and two sisters, (3) Jeanne-Françoise and Marie Louise-Charlotte. The whole family (including his uncle, Pierre) lived in the large paternal house in the Rue Ste-Anne 'près le Palais'. According to Titon du Tillet he was a pupil of J.-B. Moreau, an exact contemporary of his father and, like him, a native of Angers. It was probably owing to Moreau that the child Dandrieu, not yet five years old, played before Elisabeth-Charlotte of Bavaria, the princess Palatine, wife of the king's brother, Philippe d'Orléans, and known as 'Madame'. The connection appears to have continued, since nine years later he was to dedicate a book of sonatas to that same delightful lady. Through her, he might also have played to Marie-Anne-Christine-Victoire of Bavaria (*d* 1690), wife of the dauphin and, like Elisabeth-Charlotte, a Wittelsbach. In any case, a German connection seems to have been established, which manifested itself in the existence of a considerable number of pieces scattered through nine German and Austrian sources, both printed and manuscript (François-Sappey, 1982, p.99), as well as in a style that was evidently perceived as sufficiently German – perhaps because of his love of fugal writing – for him to have been commonly called 'the German organist' (F.W. Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–8), i, 460; note also the German connection of (3) Jeanne-Françoise Dandrieu).

His first official position was as organist of St Merry, a prestigious post occupied by Lebègue until his death in 1702. Dandrieu assumed the duties in January 1704, was named to the post on 20 July 1705 and remained there until his death. The title-page of *Livre de Sonates* op.2 (1710) names him organist of St Barthélemy; no document explains why he should have temporarily occupied his uncle's post, to which he succeeded officially only upon the latter's death in 1733. On 17 December 1721 he was confirmed as organist of the royal chapel for the April to July quarter succeeding J.-B. Buterne, a post with heavy duties that would have obliged him to provide a substitute (perhaps his sister) at St Merry and later St Barthélemy. Few other professional activities beyond the publication of his works are recorded: two juries, the first of which (1706) awarded the post of Ste Marie-Madeleine en la Cité to Rameau, and a consultation regarding the organ of St André des Arcs. He never married, and was buried in St Barthélemy (pulled down in 1858). The vast bulk of archival documents concerning the Dandrieus concerns their considerable financial affairs (transcribed in Françoise-Sappey, 1982).

The most striking witness to Dandrieu's talent is his two sets of string sonatas (1705 and 1710), which show an astounding mastery of imitative counterpoint and tonally directed harmony, italiante rhythm and disjunct melody. Rarest of all for a French composer, however, was his ability to achieve continuity and drive by delaying or avoiding cadences or maintaining the rhythmic flow through them. La Laurencie (who misdated the 1710 book to after 1733) characterized the melodic style of his allegros as 'vive, légère, d'une extrême élégance'. Whether taught by Moreau or instilled by study of Corelli and the example, perhaps, of Mascitti (attached to the Orléans establishment from 1704), these skills, counterpoint above all, permeated his music to the end. To a greater extent than any of his French contemporaries, Dandrieu seems to have thought polyphonically. It was natural for him to invent melodies that worked in double counterpoint, to imitate them immediately in another voice and to transpose, recombine them and develop them. Sequences, falling or rising, often with exchange of parts and chains of suspensions, and single, transposed repetitions of longer phrases were his favourite way of spinning out ideas.

These characteristics are much less evident in the first three books of harpsichord music, the very Italian-sounding pair of preludes to the first book excepted, since he was writing within an established native idiom (no such idiom had yet been established in France for sonatas). The first book (*c*1704–5) particularly, consisting of one substantial and very serious classical suite, takes an honourable place in the company of Marchand (1702), Le Roux (1705) and Rameau (1706). The special interest of the third book, made up entirely of easy teaching pieces, lies in the very complete fingering of each piece. It was in the last harpsichord book (1734) that italianism made its return – indeed the string sonatas themselves returned, transformed into harpsichord pieces. A number of the movements have one or two variations appended.

Under the revolutionary impact of François Couperin's harpsichord publications, which began in 1713, all traces of the old suite – specifically, the defining allemandes and courantes – were banished from Dandrieu's fourth and fifth books, which were published as books 1 and 2, as if the 'reactionary' earlier ones had been repudiated; moreover, whereas not a single piece in the early books bears a character title, *all* the pieces in the two new books are titled. The third and last of the new series (1734) constituted a retrogression. To be sure, all the pieces are titled and none carry dance labels; nevertheless, the first two suites begin with crypto-allemandes and courantes, and nearly all the other pieces belonging to these suites are recycled from the early books, somewhat simplified and otherwise brought up to date. The remaining six suites of this book, all of three movements, consisted entirely of ingenious (and unacknowledged) transcriptions from the string sonatas.

Dandrieu had little of Couperin's harmonic audacity, complexity of rhythm and texture, endless variety of harpsichord colour, studied naivety, humour or nobility. Instead, there was effortless craft, cohesion, drive and brilliance. The themes, motifs and figures are always well-turned, but they are drawn from a narrow range of types. Even the rationale of the titles is different: whereas Couperin worked from the idea to the music, Dandrieu used titles as performing directions: 'I have tried to draw them from the very character of the pieces they designate, so that they can determine the style and tempo by awakening simple ideas acquired by the commonest experience or ordinary and natural sentiments of the human heart'. Far more than either Couperin or Rameau, Dandrieu cultivated the variation; besides the varied noëls for organ and single *doubles*, there are nine sets of from two to five variations in the harpsichord books. The multiple printings and editions of his works, which continued long after his death, are proof of the celebrity this music enjoyed in the 18th century.

Although the *Livre de pièces d'orgue* appeared a year after his death, it is clear that Dandrieu himself completed the preparation; indeed, the music may have been largely composed between 1705 and 1710 (François-Sappey, 1982). Sets of from three to six pieces, each beginning with an offertory, alternate with *Magnificat* settings through six church 'keys'. Here also, Dandrieu raided his string sonatas: five of the offertories are transcriptions from the opening two (in one case three) movements of as many sonatas, with their extended italianate fugues. The effect on the organ is of vaguely Bach-like preludes and fugues, a genre virtually unknown elsewhere in French classical organ music. Fugal writing dominates in the rest of the collection, too, and confers on the conventional pieces, such as duos, trios and division basses, an unaccustomed coherence and solidity. The book of noëls, which was not published until 21 years after Dandrieu's death (possibly by his sister) and has been a musicological puzzle for nearly a century, is a thorough revision with cuts and additions of Pierre Dandrieu's noëls. It was the subject of an exhaustive discussion by Hugon, François-Sappey and Dufourcq (*RMFC*, 1979), who were unable to do more than list various hypotheses as to the authorship and chronology of both collections. What is certain, however, is that the later version is a great improvement on the earlier; it is shorn of prolixities, corrected, tightened up and enriched.

Dandrieu wrote one rather jejune piece for orchestra, *Les caractères de la guerre*, to be danced in an unidentified opera. Like so many others of his pieces, it too reappeared again and again, first in the harpsichord book of 1724, then in revised and separately issued re-editions. His *Principes de l'accompagnement* was no less successful, and its approach was apparently considered useful enough to merit a thorough updating according to Rameau's advances by an unknown hand as late as 1777; only the announcement survives.

Dandrieu's considerable body of music, nearly all of it attractive and very skilfully composed, yet almost never played, richly merits revival; but its greatest fascination lies in the multiplied possibilities of observing the composer at work, revising and recomposing his own and his uncle's music, sometimes more than once. In one case, for example, a violin allemande (from the *Livre de Sonates*, op.2 (1710), Sonata no.2) is transcribed for keyboard fairly faithfully, though with note values doubled (*D-SWl* 619), then partly recomposed as *La modeste* for the harpsichord book of 1734.

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published in Paris unless otherwise stated

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[2e] Livre de clavecin (1710–20), repr., with Livre de clavecin and Pièces de clavecin, in Pièces de clavecin rangées en 6 suites (1719–20); F

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2e livre de pièces de clavecin (1728/*R*); A

3ème livre de pièces de clavecin (1734/*R*), incl. arrs. of earlier str sonatas; A

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(3) Jeanne-Françoise Dandrieu (*b* 1695; *d* 1752–60). Harpsichordist and organist, sister of (2) Jean-François Dandrieu. Like her brother, she was a pupil of J.-B. Moreau; her uncle (1) Pierre Dandrieu was her 'tutor'. She was harpsichordist to Maximilian II, Elector of Bavaria (another Wittelsbach; see (2) Jean-François Dandrieu), during his residence in France between 1709 and 1715. (This further evidence of a link between the Dandrieu family and German circles is augmented by the fact that portraits by the French painter J. Vivien exist of both Maximilian and Pierre Dandrieu.) In 1718 she played a role in the presence of the king in a *ballet de cour* alongside a 'Mlle Couperin'. Upon her brother's death in 1738 she became organist of St Barthélemy, a post she held until her death. Though she is not known to have composed, she may have been responsible for the various posthumous publications of her brother's works. Like him, she never married.

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DAVID FULLER

Danek, Adalbert. *See* DANKOWSKI, ADALBERT.

Dan Fog. *See* FOG, DAN.

D'Angelico, John (*b* New York, 1905; *d* New York, 1 Sept 1964). American guitar maker of Italian descent. He was apprenticed to his great-uncle, Raphael Ciani (who repaired string instruments in New York City), and also began to study violin making and playing. While still in his teens D'Angelico ran the Ciani business after Raphael's death, but in 1932 he started his own shop on Kenmare Street and began building arched-top guitars and mandolins, the guitars at first in the style of the industry-standard Gibson L-5. Soon he began refining his instruments, and jazz players (including Oscar Moore, Chuck Wayne, Johnny Smith and Mundell Lowe) especially were drawn to D'Angelico's big, powerful-sounding guitars. By 1936 D'Angelico was defining his two most famous models, the New Yorker and the Excel, continuing to add distinctive decorative touches and subtle improvements. He moved to nearby premises in 1959, and James (Jimmy) D'Aquisto became an increasingly important and valued collaborator. D'Aquisto continued making guitars in the D'Angelico tradition after the latter's death, until his own death in 1995. A total of 1164 numbered D'Angelico guitars were recorded; they are widely sought by players and collectors alike, and are among the most highly valued arched-top guitars ever produced.

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TONY BACON

D'Anglebert, Jean-Baptiste-Henry (bap. 26 March 1662; *d* 1735). French musician, son of JEAN HENRY D'ANGLEBERT.

D'Anglebert, Jean Henry (bap. Bar-le-Duc, 1 April 1629; *d* Paris, 23 April 1691). French composer, harpsichordist and organist. His father, Claude Henry dit Anglebert, was a prosperous master shoemaker at Bar-le-Duc (Meuse). Henry was the name of the family, in which Anglebert was a traditional first name. Nothing is known of his early musical training or how he came to Paris. He is thought to have been a pupil of Chambonnières, and the fact that one of his finest pieces is a *tombeau* for him implies at least friendship and high regard. A keyboard manuscript (private collection of Guy Oldham, London) containing autograph entries by him, Louis Couperin (pieces dated from 1650–59) and probably also Chambonnières, apparently circulated among these composers and shows D'Anglebert to have been closely associated with the leading members of the French harpsichord school in the 1650s. He is first known in Paris from the contract of his marriage (11 October 1659) to Magdelaine Champagne, sister-in-law of the goldsmith and organist François Roberday. In it D'Anglebert is described as *bourgeois de Paris*, indicating that he was by that time well established there.

His first professional appointment appears to have been as organist to the Jacobins in the rue Saint-Honoré, where he was employed when they contracted for a new organ from the builder Étienne Énocq (26 January 1660). He was also among those who provided Roberday with a subject for his *Fugues et Caprices* for organ (Paris, 1660). D'Anglebert's involvement in music at court began about this time. In August 1660 he purchased the charge of *ordinaire de la musique pour le clavecin* to the Duke of Orléans, brother of Louis XIV, in succession to Henry Du Mont, a post he held until at least 1668. His friendship with Lully is attested by Lully's being godfather at the baptism of his eldest son Jean-Baptiste-Henry on 26 March 1662. Later that year D'Anglebert formally entered the king's service by buying (23 October) the reversion of the post of harpsichordist from the disaffected Chambonnières, in an arrangement whereby Chambonnières kept the emoluments but D'Anglebert took over the duties. He was thenceforth entitled *ordinaire de la musique de la chambre du roi pour le clavecin*. On the attainment of his majority at the age of 13, Jean-Baptiste-Henry became in turn his father's reversioner (9 March 1674) and held the post until his death in 1735. After 1679 D'Anglebert was also in the service of the Dauphine Marie-Anne de Bavière, Duchess of Burgundy.

D'Anglebert's principal musical monument is his *Pieces de clavecin* (Paris, 1689; ed. M. Roesgen-Champion, Paris, 1934, and K. Gilbert, Paris, 1975, including all of his other music, to be found in the *F-Pn* manuscript discussed below), which was clearly intended to summarise his life's achievements. It is one of the most handsomely engraved of all early keyboard books, which is probably why so many copies have survived. D'Anglebert may have been helped with the expense of publishing it by the dedicatee, the Princesse de Conti, legitimated daughter of Louis XIV and Mlle de la Vallière. It was for her, a talented harpsichordist who later was also a pupil of François Couperin, that D'Anglebert says he composed most of the harpsichord pieces. These are arranged in four key groups and are of a richness and grandeur that place them among the most magnificent creations of the French harpsichord school. His activities as organist are represented by five fugues in which the same subject is worked in different metres, as it would be in the sections of a ricercare and canzona; and a *Quatuor* on three subjects derived from the Kyrie *Cunctipotens*, to be played with a voice on each of three manuals and one on the pedals. These demonstrate the mastery of expressive

counterpoint that underpins the quality of all D'Anglebert's works.

His activities as court musician and his admiration for Lully are evident in harpsichord arrangements of pieces from Lully's stage works. They are the finest examples of many such arrangements, expanding the repertory of keyboard genres to include the overture and the character piece, and enriching keyboard textures to suggest orchestral sonority. The pieces must have been very familiar to him as continuo player or even participant on stage, as in the *Mascarade de Versailles* in which he appeared along with other musicians (18 January 1668) and whose overture is among those he arranged. The *Pieces* also includes a brief and practical basic tutor for continuo playing, which gives useful indications about the texture, tessitura and decoration of chords.

Two autograph manuscripts contain most of his other known works. One (*F-Pn** Rés.89ter, *c*1675–80) has, in addition to the types of repertory in the *Pieces*, arrangements of lute pieces by Mesangeau, Ennemond and Denis Gaultier, and Germain Pinel. These are the only such arrangements known by one of the leading French harpsichord composers and show D'Anglebert's interest in transferring the very sensitive style of the lute to the harpsichord. The other (autograph, Guy Oldham's private collection) has two pieces written in a form of letter notation designed to gain for the keyboard the clarity of lute tablature in representing complex *brisé* textures.

An important part of D'Anglebert's influence is the extreme care he took to represent performance detail in his notation, including the notation of *préludes non mesurés* (*see* PRÉLUDE NON MESURÉ). The *Pieces* set a new standard in the engraving of keyboard music. Its table of ornaments is the most sophisticated before François Couperin's (1713) and provided a model into the 18th century for French harpsichord composers including Rameau, and also outside France, most notably for J.S. Bach, who made a copy of it around 1710 (*D-F* Mus.Hs.1538) and used it as the basis for his own system of ornament signs.

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DAVID LEDBETTER

Danhuser, Der. *See* TANNHÄUSER, DER.

Danican. *See* PHILIDOR family.

Daniel [d'Aniels], **Arnaut** (*b* Riberác, ?1150–60; *d* *c*1200). Troubadour. Famed as a master of the difficult style, or *trobar ric*, he brought the poetic style of the troubadours to new heights. His most notable admirers have included Dante, Petrarch, and, much later, Ezra Pound. In canto xxvi of the *Purgatorio*, Dante not only rated Arnaut higher than Giraut de Bornelh (known as the 'maestre del trobadors'), but paid him a supreme compliment by rendering his speech in Old Provençal. What little is known of Arnaut's life has been derived from his *vida*, his *razo* and a few references scattered throughout his poems. The *vida* refers to him as a man of letters who later became a *joglar*, or entertainer. One of Arnaut's poems (PC 29.8) alludes to his presence at the coronation of the 'king of Estampes', probably that of Philippe II Auguste in 1179 or 1180 (see Gouiran). Dante made him a contemporary of Count Raymond Berenger of Provence (1168–81).

Music survives for two of Arnaut's 18 poems, *Chanzon do·l moz* (PC 29.6) and *Lo ferm voler* (PC 29.14), both of which are found only in the manuscript *I-Ma* R. 71. In *Lo ferm voler*, poetry and music reveal subtle order despite apparent chaos (see Switten). The poem's six rhymes recur in an apparently random sequence in each of its six strophes and its *tornada* (final three-line strophe). Likewise, the melody, the same for each strophe, is not made up of repeated sections, but is through-composed. Yet the rhymes follow a precise pattern, and are paired thus in the *tornada*: *ungla–uncle*, *verja–arma*, *chambra–intra*. A similar pairing is found in the final note of each melodic line (G–G, F–F, C–C). Kropfinger has suggested that the static melody and fluctuating rhymes interact to reinforce the key word-pair *chambra–intra*. A further unifying device is the motif C–E–G–A, which opens and concludes the melody. The poetic form of *Lo ferm voler*, referred to by Arnaut as a *chantar* or *canso*, was later imitated by Dante; not until Petrarch did it receive the name by which it has become known – the sestina.

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K. Kropfinger: 'Dante, die Kunst der Troubadours und Arnaut Daniels Sestine "Lo ferm voler"', *Neue Musik und Tradition: Festschrift Rudolf Stephan*, ed. J. Kuckertz and others (Laaber, 1990), 25–53
M. Switten: 'De la sextine: amour et musique chez Arnaut Daniel', *Mélanges de langue et de littérature occitanes en hommage à Pierre Bec* (Poitiers, 1991), 549–65

For further bibliography *see* TROUBADOURS, TROUVÈRES.

JOHN D. HAINES

Daniel, Francisco (Alberto Clemente) Salvador (*b* Bourges, 17 Feb 1831; *d* Paris, 24 May 1871). French musicologist and composer of Spanish descent. He was a pupil at the Ecole Normale in Bourges and learnt the violin, the piano and theory from his father, Salvador Daniel. He entered the Paris Conservatoire in 1843 and later joined the orchestra of the Théâtre-Lyrique, where he became friendly with Delibes; and played the viola with Gouffé in chamber music concerts. His friendship with Félicien David influenced him to go in 1853 to Algeria, where he became interested in Arab music and collected folktunes from village and countryside; he also made journeys to Tunisia, Morocco, Egypt, Spain and Portugal for this purpose. In Algiers he was the director of a choral society and professor of music at the Ecole Arabe. In 1857 he went to live in Madrid, where he gave violin concerts and, accompanied by Max Marchal, played in the salons of high society. The following year he was a music critic for *La independencia española* under the pen name of Sidi-Mahabul; in 1859 he went to Lisbon.

When Daniel returned to France in 1865 he set about introducing the Arab music he had collected to the European public. In 1867, at the suggestion of Prince Napoleon, he presented a programme of Arab airs which he had arranged for orchestra as one of a series of concerts given in the famous Pompeian house built by the prince on the Champs-Elysées. He also gave lectures on Arab music to the Société des Compositeurs de Musique, of which he was a member, and published several Arab fantasias for piano, a *Messe africaine* (Paris, n.d.) and an *Album de [12] chansons arabes, mauresques et kabyles* (Paris, *c*1865–70).

His political leanings were revealed in his friendship with Vallès and Courbet, his concerts for the people in the Rue St Denis and his contributions to Rochefort's *La marseillaise* and other revolutionary journals. Because of these activities he lost favour with society and the musical establishment and his deteriorating financial situation forced him to resume work as an orchestral violinist. During the Siege of Paris he took part in the rising of 31 October 1870 and was wounded. In January 1871 he bore arms against the regular troops and in May replaced Auber as director of the Conservatoire, for which activities he was shot.

Talented, intelligent and cultured, Salvador, as he was known to his friends, was also passionate and arrogant, considering himself rejected by a society which refused to recognize his talent. He was known above all as a specialist in the history of Arab music; his death prevented the publication of a collection of 400 Arab songs translated into French with piano accompaniment. He also wrote an opera using Arab themes, which, despite the support of Berlioz, was not performed. This and several compositions for violin and piano are lost.

WRITINGS

'Essai sur l'origine et les transformations de quelques instruments', *España artistica* (1858), nos.38, 40, 44, 45; repr. in *Revue africaine*, vii (1863), 266, and in *La musique arabe* (Algiers, 1863, 2/1879; Eng. trans., 1914/*R* as *The Music and the Musical Instruments of the Arab*), 127–54
'La musique arabe, ses rapports avec la musique grecque et le chant grégorien', *Revue africaine*, vi (1862), 33, 106, 195, 284, 349, 416; vii (1863), 96; repr. with 'Essai' in *La musique arabe* (Algiers, 1863, 2/1879; Eng. trans., 1914/*R*) [incl. memoir of F. Salvador-Daniel, notes, bibliography]
'Notice sur la musique kabyle', *Poésies populaires de la Kabylie de Jurjura*, ed. L.A. Hanoteau (Paris, 1867); repr. in *La musique arabe* (Algiers, 2/1879; Eng. trans., 1914/*R*), 155–76
'Fantaisie sur une flûte double, instrument arabe', *Revue africaine*, x (1866), 382, 424
'Les chants de la race cabirique ou gallique', *Bulletin de la Société des compositeurs de musique*, ii (1866–70), 141
A propos de chansons: lettres à Mlle Thérèse de l'Alcazar, i–ii (Paris, 1867); iii, unpubd
La facture des instruments primitifs pendant les premiers âges du monde [paper read to Société des Compositeurs de Musique] (MS, n.d.)

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J.-B. Weckerlin: *Musiciana* (Paris, 1877), 344ff
P. Lacôme d'Estalenx: 'Salvador Daniel', *RGMP*, xlvii (1880), 114, 122, 130
A. de Ternant: 'The Director of the Paris Conservatory of Music during the Commune', *British Bandsman*, ii (1888–9), 83, 103
F. Pedrell: *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles* (Barcelona, 1894–7)

GUY BOURLIGUEUX

Daniel, Jean [Miltou; Mitou] (*b* Poitou, *c*1480–*c*1501; *d* Angers, *c*1550). French composer, organist and poet. He was organist at Notre Dame, Nantes, in 1518. From about 1524 to 1544 he was organist in Angers, first at St Pierre, and later at the cathedral, where he knew Janequin. Signing his poems 'grâce et amour', Daniel wrote music and text for dramatic monologues and texts for some compositions by Pierre Certon. His chansons were printed between 1556 and 1583 in collections by Le Roy & Ballard and Fezandat. Around 1525–30 he wrote both music and text for numerous noëls, but only the texts were published, several of which are in Poitou dialect.

WORKS

Il estoit un clerc, 1565[5]; Mon coeur, 1552[4]; Si me plaingnois, 1556[15]; Suzanne ung jour, 1552[3]
Chantzons sainctes pour vous esbattre (n.p., 1524) (texts only)
Chansons nouvelles de Noel (n.p., n.d.) (texts only)
Les grans nouelz nouveaux (n.p., n.d.) (texts only)
Noels joyeux plains de plaisir (n.p., n.d.) (texts only)

JANE ILLINGWORTH PIERCE

Daniel, John. *See* DANYEL, JOHN.

Daniel, Oliver (*b* De Pere, WI, 24 Nov 1911; *d* Scarsdale, NY, 30 Dec 1990). American administrator and musicologist. He was educated at St Norbert College, West De Pere (1925–9), and afterwards studied piano in Europe and at the New England Conservatory, Boston. He toured

as a concert pianist and taught piano until 1942, when he became music director of the educational division of CBS radio; from 1947 to 1954 he produced and directed various broadcast series, including 'Invitation to Music', '20th-century Concert Hall', and programmes of the New York PO and the Boston SO. Daniel co-founded the Contemporary Music Society with Stokowski. In 1954 he helped set up CRI, where he also served as a director, and from 1954 to 1977 he headed the concert-music division of BMI. He has been on the board of directors of many organizations, including the American SO (1962–72), the American Music Center (1966–78), the Society for Asian Music (1967–9), the Charles Ives Society (1973-83), and the American Composers Orchestra (honorary chairman, 1977–), and from 1958 was active in the affairs of the International Music Council of UNESCO. In 1956 he received the Laurel Leaf award of the ACA.

An ardent and effective advocate of American composers, Daniel spurred the efforts to edit and perform Ives's Symphony no.4 that led to its première in 1965. Also active as a journalist, he contributed a regular column to *Saturday Review* (1957–68); other writings appeared in *The New Grove*, *The Etude*, *Musical America*, and *Stereo Review*. He edited several collections of early American music by such composers as Billings, Belcher and Hopkinson, and wrote the biography *Leopold Stokowski: a Counterpoint of View* (New York, 1982).

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G.B. Wexler: 'Krenek and BMI: the Oliver Daniel Correspondence', *Newsletter of the Ernst Krenek Archive*, i/2 (1990), 1, 3–4

CARL SKOGGARD

Daniel, Paul (*b* Birmingham, 1 July 1958). English conductor. He was a chorister at Coventry Cathedral before gaining a music scholarship to King's College, Cambridge; he then studied conducting at London's GSM, continuing with Franco Ferrara in Italy and in London with Sir Adrian Boult and Edward Downes. He was associated with David Freeman's Opera Factory in London from its inception in 1981, and from 1987 to 1990 was music director, conducting works ranging from Cavalli to Birtwistle, Ligeti and Maxwell Davies. At the same time he pursued a concert career with major orchestras at home and abroad, and made his American début with the London Sinfonietta at Pepsico Summerfare in 1988. From 1990 to 1996 he was musical director of Opera North, for which he conducted *Ariane et Barbe-bleue* (Dukas) and the first British stage productions of *Der ferne Klang* (Schreker) and Verdi's *Jérusalem*. He was appointed music director of the ENO in 1997, having previously conducted for the company the British premières of *Akhnaten* (Glass), *Le Grand Macabre* (Ligeti), *The Stone Guest* (Dargomïzhsky) and *Lear* (Reimann), as well as sharing (with Elgar Howarth) the world première of *The Mask of Orpheus* (Birtwistle). In 2000 he conducted the première of Turnage's *The Silver Tassie*. Daniel's performances in an adventurously wide repertory are distinguished by discerning musicianship and exciting theatrical flair. He is married to the soprano Joan Rodgers. His recordings include Michael Berkeley's *Baa Baa Black Sheep* and orchestral works by Birtwistle.

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R. Hartford: 'King Pin', *Classical Music* (20 April 1991), 16–17
R. Beale: 'In the Lion's Den', *Classical Music* (27 April 1996), 12–13

NOËL GOODWIN

Daniel, Play of [Ludus Danielis]. The name of two surviving medieval liturgical plays, one by Hilarius (*F-Pn* lat.11331, 12th century, without notated music), the other by the students of Beauvais (*GB-Lbl* Eg.2615, early 13th century, notated).

For further information and bibliography *see* MEDIEVAL DRAMA, §II, 4 and §II, 7(iii).

JOHN STEVENS

Daniel, Salvador [Salvador-Daniel, Don] (*b* Hostalrich, Gerona, 1 April 1787; *d* ?Paris, *c*1850). Spanish pianist, organist, teacher, writer on music and composer. A captain in the forces of the liberal party (not the Carlist, as has been thought), he fled Spain and took refuge in France after the absolutist reaction of 1823. He settled in Bourges and, making use of the musical knowledge he had acquired while training for the priesthood, became a piano teacher, organist of the cathedral of St Etienne and a teacher of solfège and harmony at the town's Collège Royal and Ecole Normale. He was still in Bourges in 1847, but apparently settled later in Paris. An excellent violinist and pianist, he also made a serious study of music theory. He supported the GALIN–PARIS–CHEVÉ METHOD, a simplified method of teaching music which gained popularity and created controversy in Paris in the mid-19th century, and put forward a new application of it in his writings. He composed a mass for three voices, which was published in the second volume of *Grammaire philharmonique*.

WRITINGS

Grammaire philharmonique, ou Cours complet de musique contenant la théorie et la pratique de la mélodie, les règles de la transposition ainsi que de l'écriture à la dictée ou d'après l'inspiration, la théorie et pratique du plain-chant et la théorie et pratique de l'harmonie (Bourges, 1836–7)
Alphabet musical, ou Principes élémentaires de la théorie et pratique de la musique, i (Paris and Bourges, 1838, 5/1864); ii (Paris, 1843)
Commentaires de l'Alphabet musical et de la Grammaire philharmonique (Paris, 1839)
Cours de plain-chant, dédié aux élèves maîtres des écoles normales primaires (Paris, 1843, 3/1865)
Guide de l'instituteur pour l'enseignement du chant (Paris, 1847)
La musique arabe: ses rapports avec la musique grecque et le chant grégorien (Algiers, 1879; Eng. trans., 1915/R)

GUY BOURLIGUEUX

Danieli, Irlando (*b* Lanzo d'Intelvi, Como, 4 Nov 1944). Italian composer. He studied classics and, concurrently at Milan Conservatory, composition with Donatoni (graduating in 1970), choral music and choir direction. He began to teach composition at the conservatory in Milan in 1976. His awards include the Prix de Monaco (1973), the Gaudeamus Prize (1976), the Guido d'Arezzo international choral composition prize (1977) and the Stockhausen Prize (1978). Danieli has remained somewhat apart from the main contemporary scene in Italy. Nevertheless, firmly rooted in the European tradition, he has developed a personal language, at once advanced and rigorous, which is especially characterized by a musical fabric built from richly expressive melodic lines. His output is diverse and reveals a particular interest in vocal music and music for children. He has been involved in the preparation of editions of other composers' work, including that of Nono and Togni.

WORKS
(*selective list*)

STAGE

Ops: Breus (young people's op, G. Pascoli and Danieli, after V. Hugo), 1961, rev. 1992; L'ansia di Ulisse (Danieli), 1972; Il

viandante atomico (M. Bor), 1974; Viaggio di un bambino attraverso i suoi sogni (Danieli, G. Raboni, F. Bass, texts by children), 1989; Ghiolmo l'Olmo, o la giornata di un albero (young people's op, Danieli, B. Brecht, Raboni and others), 1991, Bergamo, 1997; Cantico dei cantici (Scriptures, G. Ceronetti and others), 1994, Milan, Rosetum, 1995; Monologo di Galileo nel suo LXXVI anno (G. Galilei and Danieli), 1996

Other stage: Around Scorpio (ballet, Danieli), 1995, Milan, Ghislanzoni, 1996; La grande opera, pictures from 'L'alchemista' (music theatre, P. Coelho), actress, 5 perc, 1997; incid music

VOCAL

Vocal-orch: O Môrt, (vieux) capitaine (C. Baudelaire), vv, bn, 2 orch, live elecs, 1975; Nè mai tu potrai morire, ora sei pensiero (Danieli), chorus, brass, 1980; Splendor: canto dell'aurora (S. Ambrogio), Bar, SATB, orch, 1997

Choral: Veris Carmen (Virgil), SATB, 1963, rev. 1991: Interrotte speranze (Petrarch), female chorus, 1973; Pierres milliaires et feux follets (E. Verhaeren), 1v, large chorus, insts, 1975; Donna de paradiso (J. da Todi), female chorus, 1975, rev. 1990, arr. 1v, insts; Casida del llanto (F. García Lorca), female chorus, 1977; 3 frammenti dall'Apocalisse (S. Giovanni), male chorus, 1983, arr. 2 choruses; Ploratus Musae (Déploration de Josquin) (J. Molinet), female chorus, 1986; Missa aquae fractae, male chorus, perc, tape, 1988, arr. mixed chorus, org, 1989; 3 canti di bambini (Danieli), children's chorus, 1991; Laudes Mariae: Mystère (Scriptures, C. Bettinelli, Petrarch, Dante), spkr, 5 vv, 5 choruses, tubular bells, org, 1993

Other vocal: Libriccino di Miryam (G. Raboni), vv, insts, 1979; Miroir I, II, III (S. Beckett), S, live elecs, 1986; Ninne nanne di Vivian (V. Lamarque), vv, insts, 1989; Anelli aleatori sopra la prima terzina della 'Commedia' di Dante, 6 vocal groups, insts, 1990; Compagna anche la Morte (A. Gatto, E. Vittorini), S, fl, cl, str trio, gui, 1995; Richiami notturni dal castello di Utopia [Nocturnal Calls from Utopia Castle] (T. More), S, insts, 1996

INSTRUMENTAL

Chbr: Robot lunaire, 2 pf, 1981; Quartetto 'Nei giardini di Kensington' [In Kensington Gardens], fl, vn, gui, pf, 1982, rev. fl, vn, vc, pf, 1992, rev. fl, vn, sax, pf, 1996; Betelgeuse nel sogno, ob, hp, 1984; Dialoghi della pioggia e dell'aria, vn, va, gui, 1985; Le chant des eaux et des oiseaux, vn, 4 vn groups, 1987; Ode agli abitatori di un albero abbattuto: I, cl, pf, 1987, II, ob, pf, 1988; Richiami notturni dal castello di Utopia, 2 fl, 1989

Solo inst: Apparizione improbabile ('. . . eine höchst abgesonderte und verbindungslose Erscheinung . . .'), pf, 1978; Elis für Elis (Gitarrelieder), gui, 1978; . . . Et l'air a l'air d'être un soupir . . ., hpd, 1979; Aude la Belle, gui, 1990; Canto notturno di un astrofisico, pf, 1990; Leaves, db, 1990; Sequenza su un rāga della notte, ob, 1990; Robin's plays, tpt, 1991; Migrations, bn, 1992; . . . aux Jardins de la Guastalla (Hommage à Claude Debussy), pf, 1993

Principal publishers: Amici della Musica di Arezzo, Antes, Carrara, Eco, Edi-Pan, Gioventù musicale d'Italia, Orpheus, Ricordi, Rugginenti, Sarx Records, Sonzogno, Sudno, Suvini-Zerboni

WRITINGS

with L. Allorto Bozzano and F. Armani: *Nuovo dizionario della musica e dei musicisti Ricordi* (Milan, 1976)

Musica nel tempo (Milan, 1980)

many entries in ed. R. Allorto: *Nuova enciclopedia della musica Garzanti* (Milan, 1983)

many entries in *Grande enciclopedia GE20 de Agostini*

OLGA CALIGARI

Danielis, Daniel (*b* Visé, nr Liège, bap. 1 May 1635; *d* Vannes, 17 Sept 1696). Flemish composer, organist and singer. He became organist at the cathedral of St Lambert, Liège, at the age of 22, leaving that post in spring 1658 to go to Spa, where he met Duke Gustav Adolf of Mecklenburg-Güstrow. On 20 June the duke engaged him as a bass singer, and Danielis settled in the north German duchy. He became Kapellmeister in February 1661. After several periods away from Duke Gustav Adolf's court, he finally left it on 26 March 1681 and is next heard of in France on the occasion of the famous competition for posts at the Chapelle Royale held in 1683, in which he was unsuccessful. On 14 January 1684 he was appointed *maître de musique* at the cathedral of St Pierre, Vannes, and remained there until his death.

Danielis's extant works are chiefly *petits motets*. His other works, now lost, included larger-scale sacred pieces (masses, vespers settings and a *Te Deum*) and works for the theatre. Apart from six motets in the Düben collection in Uppsala, hardly anything remains from his Dutch and German periods. None of his works was published during his lifetime, but the number of extant copies of some motets (e.g. *Ad arma* and *Venite et videte*) shows that he was highly thought of in his day. Copyists have sometimes confused him with other composers, both French (J.-F. Lochon and François Couperin (ii)) and Italian (Carisio, Lorenzani and Carissimi). His origins and professional career led Danielis to write in an italianate style, somewhere between Du Mont's and Couperin's.

WORKS

4 motets, 2vv, bc, in Mélanges de musique latine, françoise et italienne (Paris, 1725–7)

*c*75 motets, 1–4vv, insts, *F-Pc*, *Pn*

6 motets, 1–4vv, 2 vn/va, bc, *S-Uu*; ed. J.R. Jamelot (Versailles, 1996)

Miserere en plain-chant, 1v, *F-Pc*

Ménalque (pastorale en musique, 5, ? J.J. Bochard de Saron), 1688, lib, *VA*

Tout passe dans le monde, cant., 1v, bc, in Nouvelles poésies spirituelles et morales (Paris, 1731)

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E. Lebeau: 'Daniel Danielis, 1635–1696', *RBM*, xii (1958), 70–74

G. Bourligueux: 'Le mystérieux Daniel Daniélis (1635–1696)', *RMFC*, iv (1964), 146–78

G. Bourligueux: 'Un livre de musique de la cathédrale de Vannes à la Bibliothèque du Conservatoire de Paris', *Bulletin de la Société polymathique du Morbihan* (1966), 38–43, esp. 41

G. Bourligueux: 'Autour de Daniel Daniélis', *Bulletin de la Société polymathique du Morbihan* (1970), 135–48

C. Cessac: *Catalogue thématique de l'oeuvre de Daniel Danielis (1635–1696)* (Versailles, forthcoming)

CATHERINE CESSAC

Daniel-Lesur [Lesur, Daniel Jean Yves] (*b* Paris, 19 Nov 1908). French composer and teacher. His mother, Alice Thiboust, was a composer and pupil of Tournemire, with whom Daniel-Lesur had early organ and composition lessons. He studied at the Paris Conservatoire (1919–29) with Jean Gallon for harmony and Caussade for counterpoint and fugue, also taking piano lessons from Armand Ferté. In 1935 he was appointed professor of counterpoint at the Schola Cantorum, where he remained until 1964, serving also as director for the last seven years of his tenure. His pupils there included Ohana. In 1936 Daniel-Lesur was, with Messiaen, Jolivet and Baudrier, a founder-member of the group La Jeune France, dedicated to a 'return to the human' and opposed to the neo-classicism then prevailing in Paris. He was organist of the Benedictine Abbey of Paris (1937–44), and in 1939 he began a long and varied association with French radio. The administrative posts he has held in later years have included those of Inspecteur Principal de la Musique (1969–73), Administrateur de la Réunion des Théâtres Lyriques Nationaux (1971–3) and Inspecteur Général de la Musique (from 1973).

Daniel-Lesur's music stands apart from that of his more famed contemporaries in La Jeune France, being more conventional in texture, rhythmically more regular, and more directly diatonic. Its modal shading probably comes

less from his colleagues' influence than from his respect for Tournemire and his interest in folk music. Of this he has made numerous arrangements, besides using folktunes occasionally in original compositions in a manner that suggests a closeness to d'Indy. However, in its strength and warm dignity, his music has more in common with that of Dukas. A list of forebears would also have to include Berlioz, whose influence is evident in the opera *Andrea del Sarto*, and not just in the choice of a story taken from the romanticized life of an artist of the Italian high Renaissance. The project was particularly important to Daniel-Lesur: he wrote incidental music for Musset's drama in 1947, drawing on this for the symphonic poem of 1949; the opera followed in the 1960s. It shows a Berliozian desire to establish sudden psychological insights by means of orchestral coups, but its more permanent qualities of richly veiled mystery suggest a successor to Dukas' *Ariane*.

WORKS
(*selective list*)

Stage (incid music unless otherwise stated): L'étoile de Séville (A. Ollivier, after Lope de Vega), 1941, Lyons, 1941; Le destin d'Orphée (P. Barbier, after Sophocles), 1945; Anne et le dragon (R. Caillava), 1945; Le fourbe de Séville (T. de Molina), 1946; Prométhée enchaîné (Aeschylus), 1946; Athalie (J. Racine), 1947; Andrea del Sarto (A. de Musset), 1947; Saint-Amour (P. Barbier), 1948; Le bal du destin (ballet), 1954; Andrea del Sarto (op, 2, Daniel-Lesur, after A. de Musset), 1961–8, Marseilles, 24 Jan 1969

Orch: Suite française, 1935, also for pf; Passacaille, pf, orch, 1937; Pastorale, cbr orch, 1938; Ricercare, 1939; Variations, pf, str, 1943; Andrea del Sarto, sym. poem, 1949; Ouverture pour un festival, 1951; Conc. da camera, pf, chbr orch, 1953; Serenade, str, 1954; Symphonie de danses, 1958; Sym. D'ombre et de lumière', 1974; Nocturne, ob, orch, 1974; Fantasie concertante, vc, orch, 1992

Choral: L'Annonciation (cant., L. Masson), T, nar, chorus, chbr orch, 1952; Le cantique des cantiques, cant., 1953; Cantique des colonnes (P. Valéry), female vv, orch, 1954–7; Messe du Jubilé, 1960; folksong arrs.

Chbr: Suite, ob, cl, bn, 1939; Suite, str qt, 1940; Suite, pf qt, 1943; Suite médiévale, fl, hp, str trio, 1946; Elégie, 2 gui, 1956; Intermezzo, va, pf, 1977; Novelette, fl, pf, 1977; Les deux bergers, 2 fl, 1985

Songs: Les harmonies intimes (Daniel-Lesur), Mez/Bar, pf, 1931; La mort des voiles (P. Fort), Mez/Bar, pf, 1931; La mouette (H. Heine), Mez/Bar, pf, 1932; Les yeux fermés (Heine), Mez/Bar, pf, 1932; 3 poèmes de Cécile Sauvage, Mez/Bar, pf, 1939; L'engance de l'art (C. Roy), Mez/Bar, pf, 1942; Clair comme le jour (Roy), Mez/Bar, pf, 1945; Berceuses à tenir éveillé (Obaldia), S/T, pf, 1947; Chansons cambodgiennes, Mez/Bar, pf, 1947; La lisère du temps (Roy), S/T, pf, 1990

Pf: Suite française, 1934, orchd 1935; Pastorale variée, 1947; Ballade, 1948; Nocturne, 1953; Le bal, 1954; Fantaisie, 2 pf, 1962; 3 études, 1962; Contre-fugue, 2 pf, 1970; Berceuse sur le nom de Dmitri Shostakovich, 1975

Org: Scène de la Passion, 1931; La vie intérieure, 1932; Hymnes, 2 vols., 1935, 1937

Principal publishers: Amphion, Billaudot, Choudens, Durand, Ricordi, Transatlantiques

WRITINGS

with B. Gavoty: *Pour ou contre la musique moderne?* (Paris, 1957)
L'improvisation musicale et ses perspectives (Paris, 1986)
'Hommage à Olivier Messiaen', *Olivier Messiaen: homme de foi* (Paris, 1995), 89–90

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J. Roy: *Musique française* (Paris, 1962)
S. Gut: *La groupe Jeune France* (Paris, 1984) [incl. list of works]

PAUL GRIFFITHS/R

Daniélou, Alain (*b* Neuilly-sur-Seine, 4 Oct 1907; *d* Lausanne, 27 Jan 1994). French musicologist and orientalist. After gaining his baccalauréat in Paris (1925) he spent a year at St John's College, Annapolis, Maryland (1926–7), and on his return to Paris studied the piano, classical dancing (N. Legat and Nizhinska), singing (Charles Panzéra) and composition (Max d'Ollone). After involving himself in Parisian artistic life with recitals and exhibitions of his paintings, he left in 1932 for the East: he travelled in North Africa, the Middle East, India, Indonesia, China and Japan, and finally settled in Benares in India, where he studied Sanskrit, philosophy and music in the traditional schools (1935–50). In 1949 he was appointed research professor at the Hindu University of Benares, and associate director of the School of Indian Music. He left Benares to become director of the library of manuscripts and Sanskrit publications of Adyar in Madras (1954), and in 1956 became a member of the Institut Français d'Indologie in Pondicherry. He was appointed a member of the Ecole Française d'Extrême-Orient in Paris (1959), adviser to the International Music Council of UNESCO (1960) and director of the International Institute for Comparative Music Studies (1963) which he established in Berlin and Venice.

Daniélou's experience with the musical languages of both East and West gave him a unique approach to musicology, in which he attempted to relate philosophical and emotional concepts with precise mathematical calculations of scalar intervals. In his *Traité de musicologie comparée* he took this approach even further by trying to prove the ancient Chinese theory that universal order depends on the precise tuning of intervals. His work provoked criticism, in particular for misquoting the ancient texts on which he based much of his information. Daniélou also published on various aspects of Indian civilization, such as Hindu philosophy and sculpture. As music adviser he edited collections of discs of Asian and African music for the series UNESCO Anthology of the Orient.

WRITINGS

Introduction to the Study of Musical Scales (London, 1943, 2/1979)
Northern Indian Music (London and Calcutta, 1949–54, 2/1968 as *The Rāga-s of Northern Indian Music*, 3/1987)
A Catalogue of Recorded Classical and Traditional Indian Music (Paris, 1952)
ed., with S. Moreux: *Anthologie de la musique classique de l'inde* (Paris, 1955/*R*) [incl. disc]
La musique du Cambodge et du Laos (Pondicherry, 1957)
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ed., with others: *Creating a Wider Interest in Traditional Music: Berlin 1967*
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Sémantique musicale (Paris, 1967, 2/1978)
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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Danielpour, Richard (*b* New York, 28 Jan 1956). American composer. He studied at Oberlin College and the New England Conservatory (BM 1980), where his teachers included John Heiss. He went on to study with Persichetti and Mennin, among others, at the Juilliard School of Music (MM 1982, DMA 1986). He also studied conducting with Benjamin Zander and the piano with Theodore Lettvin, Lorin Hollander, Veronica Jochum and Gabriel Chodos. In 1981 Danielpour performed the première of his Piano Concerto with the Caracas PO. Among his numerous honours are the Columbia University Bearn's Prize (1982), the American Academy and Institute of Arts and Letters' Charles Ives Fellowship (1983) and residencies at the MacDowell Colony and Yaddo. In 1989 Bernstein invited him to serve as guest composer at the Accademia di S Cecilia, Rome and the Schleswig-Holstein Festival. He has also served as composer-in-residence with the Seattle SO (1991–2), the University of Southern California (1992), the Santa Fe Chamber Music Festival (1994) and the Pacific Symphony (from 1998). His teaching appointments include positions at the Manhattan School of Music (from 1993) and the Curtis Institute of Music (from 1997).

Like many American composers of his generation, Danielpour has largely divorced himself from serial techniques, which were important to early works such as the First String Quartet (1983). With *First Light* (1988), he found a new, distinctly American voice. He is best known for his orchestral and chamber music, including vocal works in both genres. Although he is often described as a neo-romantic, his musical language is broadly based and widely varied. Acknowledging the Beatles as an early influence, his style draws freely from pop, rock and jazz rhythms; he cites the music of John Adams, Christopher Rouse and Joseph Schwantner, particularly in his use of percussion, as later influences. In his vocal works, which display pristine idiomatic writing, he has collaborated increasingly with living poets. Many of his instrumental works are given evocative titles that refer to extra-musical sources. The two books of *Sonnets to Orpheus* (1991, 1994) balance surface clarity with complex formal structures. The Cello Concerto (1994), *Anima mundi* (1995) and the Concerto for Orchestra (1996) combine the simplicity of the *Sonnets* with involved textures characteristic of earlier works, and feature an increased attention to colouristic variety.

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(*selective list*)

Stage: Anima mundi (ballet), 1995, Seattle, 4 April 1996; Urban Dances (ballet), 1997, New York, 4 June 1997

Orch: Pf Conc., 1981, withdrawn; Sym. no.1 'Dona nobis pacem', 1985; Sym. no.2 'Visions' (D. Thomas: *Vision and Prayer*), S, T, orch, 1986; First Light, chbr orch, 1988 [arr. orch, 1989]; The Awakened Heart, 1990; Metamorphosis (Pf Conc. no.1), 1990; Sym. no.3 'Journey Without Distance' (H. Schucman: *A Course in Miracles*), S, chbr chorus, orch, 1990; Song of Remembrance, 1991; Toward the Splendid City, 1992; Pf Conc. no.2, 1993; Vc Conc., 1994; Conc. for Orch 'Zoroastrian Riddles', 1996; Celestial Night, 1997

Vocal: Prologue and Prayer (Bible: *Gospel of St John. Paul's Letter to the Ephesians*), SATB, str, 1982, rev. 1988; Sonnets to Orpheus I (R.M. Rilke, trans. S. Mitchell), S, chbr ens, 1991; Songs of the Night (Rilke, trans. Mitchell), T, pf trio, 1993; Sonnets to Orpheus II (Rilke, trans. Mitchell), Bar, chbr ens, 1994; Canticle of Peace (Bible), Bar, SATB, str, brass, perc, 1995; Sweet Talk (T. Morrison), Mez, vc, db, pf, 1996; Elegies, S, T, orch, 1997; Spirits in the Well (Morrison), S, pf, 1998; see also ORCH, CHBR

Chbr and kbd: Fantasy, pf, 1980; Str Qt no.1, 1983; Psalms, pf, 1985; Sonata, pf, 1986; Pf Qnt, 1988; Urban Dances I, brass qnt, 1988; The Enchanted Garden (Preludes, Bk II), pf, 1992; Str Qt no.2 'Shadow Dances', 1993; Urban Dances II, brass qnt, 1993; Str Qt no.3 'Psalms of Sorrow' (Bible), Bar, str, 1994

Principal publishers: G. Schirmer, Peters

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D. Webster: 'Memory and Emotion', *Symphony*, xlix/l (1998), 33–4, 64–5

LAURIE SHULMAN

Daniels, Barbara (*b* Newark, OH, 7 May 1946). American soprano. After studying at Cincinnati College-Conservatory, she made her début in 1973 with West Palm Beach Opera as Mozart's Susanna. In 1974 she was engaged at Innsbruck, where her roles included Fiordiligi and Violetta; at Kassel (1976–8) she added Liù, Massenet's Manon and Zdenka to her repertory and took part in Walter Steffens's *Unter dem Milchwald*. At Cologne (1978–82) she sang roles such as Martha, Micaëla, Musetta and Alice Ford. She made her Covent Garden début (1978) as Rosalinde in *Die Fledermaus*, her San Francisco début (1980) as Zdenka and her Metropolitan début (1983) as Musetta. Her repertory, which had earlier included Adèle (*Le comte Ory*), Handel's Agrippina, Mimì, Butterfly, Mařenka and Gounod's Marguerite, began to change as her lyric soprano became more powerful and dramatic. In 1991 she sang Minnie, which has developed into her finest role, at the Metropolitan and she has also taken on such parts as the Marschallin, Puccini's Manon and Tosca. Her recordings include Musetta under Bernstein and Minnie in *La fanciulla del West* under Slatkin.

ELIZABETH FORBES

Daniels, David (*b* Spartanburg, SC, 12 March 1966). American countertenor. He began studying as a tenor with George Shirley at the University of Michigan Music School before re-studying as a countertenor. He sang Nero (*L'incoronazione di Poppea*) at Glimmerglass for his stage début in 1994, repeating the role at the Staatsoper in Munich in 1997. He returned to Glimmerglass in 1995 as Tamerlano and in 1998 as Arsace (*Partenope*). His London début was at the ENO as Britten's Oberon in 1996, after which he appeared with the Royal Opera at the Barbican as Sextus (*Giulio Cesare*) in 1997. The same year he appeared at the New York City Opera as Arsamene (*Serse*). His first appearance at Glyndebourne was as an admirably expressive Didimus (*Theodora*) in 1996, the year of his Salzburg Festival début as Hamor (*Jephtha*). Daniels also sings frequently in oratorio, most notably in Handel, and won plaudits for his David in *Saul* at the 1999 Edinburgh Festival. His rich yet flexible voice, used with a vivid dramatic sense, has more strength and vibrancy than that of most countertenors, as can be heard on a disc of Handel arias with Norrington and on a video of *Theodora* from Glyndebourne.

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ALAN BLYTH

Daniels, Joe [Joseph] (*b* Zeerust, South Africa, 9 March 1909; *d* Northwood, 2 July 1993). South African jazz drummer and bandleader, active in Britain. He arrived in England aged two, and began playing drums in public at 13. Three years later he played on numerous transatlantic crossings in ships' bands for Cunard liners, before returning to London to play with the trumpeter Max Goldberg (1926). Daniels assumed leadership of that band, but Goldberg continued to play regularly for him (1926–7) and in Daniels's later groups. Daniels played in bands led by Al Tabor (1927), Billy Mason (1929) and Harry Roy (1929–32, 1932–7). While in Roy's band, Daniels formed a recording band, his Hotshots, in June 1935. He led this band full time from 1937, and became recognized as the leading drum virtuoso in British jazz, exemplified by recordings such as *Crashing Through* (1939) and *Drum Boogie* (1941). His stage shows involved elaborate routines in which he juggled illuminated sticks while playing technically demanding solos.

During World War II Daniels led an RAF band, but continued to record commercially with the Hotshots, which re-formed full time in 1945. He later changed his band's name to the Joe Daniels Jazz Group, employing several significant British musicians including the trumpeter Kenny Baker, the trombonist Don Lusher and clarinettist Dave Shepherd. He ceased to record in the 1950s, but led a big band most years until 1974 for Butlin's holiday camps, playing only sporadically thereafter.

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ALYN SHIPTON

Daniels, Mabel Wheeler (*b* Swampscott, MA, 27 Nov 1877; *d* Cambridge, MA, 10 March 1971). American composer. She studied at Radcliffe College (BA 1900) and sang in the Glee Club, for which she wrote several operettas. She studied orchestration with Chadwick at the New England Conservatory and in 1902 became the first woman in Thuille's score-reading class at the Munich Conservatory. From 1911 to 1913 she directed the Radcliffe Glee Club and the Bradford Academy music programme and was head of music at Simmons College, Boston (1913–18). Thereafter, with support from family money, she devoted herself to composition. After conducting her choral work *The Desolate City* at the MacDowell Colony, she returned there as a fellow for 24 summers, beginning in 1914.

Daniels's musical language encompasses non-functional triadic harmony with occasional diatonic dissonance; the melodic lines are sometimes angular, due partly to modal shifts and unpredictable triads. Her compositions show the influence of vernacular music and music of the popular theatre as well as sharing elements with the work of Debussy and Lili Boulanger. *Deep Forest*, her first significant orchestral composition, published in 1932, is linked stylistically with Debussy's *Prélude à 'L'Après-midi d'un faune'* in its sparse orchestration, and in its use of timbre, whole-tone melody, augmented chords and tremolo strings. The work also marked a shift in her focus from the Germanic musical tradition to French Impressionism. She preferred writing for voices, and choral pieces are among her best-known works. She did not call herself a feminist or 'woman composer', yet she worked for women's suffrage and acknowledged discrimination against women musicians. A collection of her papers, scores and press cuttings is in the Schlesinger Library, Radcliffe College.

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(*selective list*)

Stage: A Copper Complication (operetta, R.L. Hooper) (1900); The Court of Hearts (comic op, Hooper) (1900); Alice in Wonderland Continued (operetta), 1902; The Legend of Marietta (operetta, 1), 1909; Digressions, ballet, op.41/2, str, 1947; addl nos. for musical plays The Show Girl (R.A. Barnet and D.K. Stevens) (1902) and Baron Humbug (Barnet) (1903)

Orch: Deep Forest, op.34/1, ww qnt, tpt, perc, str (1932), arr. large orch (1933); Pastoral Ode, op.40, fl, str (1940)

Other inst: Sonata, vn, pf, 1904; 3 Observations, op.41, ob/fl. cl, bn, 1943; 4 Observations, 4 str, 1945; 2 Pieces: Diversion for Diana; Remembering 2 Young Soldiers (In Memory of 2 Young Soldiers), op.43, vn, pf, 1948

Choral (with orch): The Desolate City (W.S. Blunt), op.21, Bar, mixed vv, orch/pf, 1913; Peace in Liberty (Peace with a Sword) (A.F. Brown), op.25, mixed vv, orch/pf (1917); Songs of Elfland (Daniels), op.28/1–2, S, women's vv, hp, fl, str/pf, perc (1924); The Holy Star (N.B. Turner), op.31/1, mixed/women's vv, orch/pf (1928), rev. 1934; Exultate Deo: Song of Rejoicing (Daniels, after *Psalms*), op.33, mixed vv, orch/org, pf (1929); The Song of Jael (E.A. Robinson), op.37, S, mixed vv, orch/pf (rev. ed. 1937); A Psalm of Praise, op.46, mixed vv, 3 tpt, perc, timp, str orch/org/pf, 1954

Other choral: On the Road to Mandalay, op.3, S, women's vv (1899); Mavoureen (Daniels), op.12/1, mixed vv, pf (1906); In Springtime (R. Lincoln, Brown), choral cycle, op.19, women's vv, pf (1910); The Voice of my Beloved, op.16 no.2, women's vv, pf, 2 vn (1911); Veni creator spiritus, S, women's vv, pf, vn obbl. (1912); Secrets (F.L. Knowles), op.22/1, men's vv, pf (1913); The Ride (The Wild Ride) (L.L. Guiney), men's vv, pf 2/4 hands (1926); Dum Dianae vitrea (12th century), op.38/2, women's vv (1942); Carol on a Rose (anon. 15th-century Flemish poem), women's vv (1958)

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J. MICHELE EDWARDS

Danilevich, Lev Vasil'yevich (*b* Shuya, Vladimir province, 12/25 June 1912; *d* Moscow, 1 Sept 1980). Soviet musicologist and teacher. After graduating from the Moscow Conservatory in 1936, he continued his studies as a postgraduate and took the *Kandidat* degree in 1939 with a dissertation on Tchaikovsky's symphonies. While teaching music history at the Moscow Institute for Military Conductors (1944–57) he was also a senior lecturer at the Moscow Conservatory (1949–57). From 1945 to 1953 he was deputy director of the music department of All Union Radio, and from 1954 he was chairman of the committee of music critics at the Union of Composers of the USSR. Danilevich's principal research interests were in 19th- and 20th-century Russian music. He wrote books and articles on Tchaikovsky and Rimsky-Korsakov and published numerous studies of Soviet composers, notably Kabalevsky and Shostakovich. A number of his works reflect the ideology of his time.

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IGOR BĚLZA/LYUDMILLA ZINOV'EVNA KORABEL'NIKOVA

Danilewicz-Czeczot, Witold. *See* CZECZOTT, WITOLD.

Danilin, Nikolay Mikhaylovich (*b* Moscow, 21 Nov/3 Dec 1878; *d* Moscow, 6 Feb 1945). Russian choral conductor and teacher. He attended the Moscow Synodal School under Stepan Smolensky, Aleksandr Kastal'sky and Vasily Orlov, and later studied the piano with Koreshchenko at the Philharmonic Academy, Moscow. While teaching solfège and sight-reading at the Synodal School (1897–1918), he became assistant conductor of its choir in 1904 and was principal conductor from 1910 to 1918. By improving its standard, and widening its repertory beyond the conventional limits of church music, he played an outstanding part in the development of Russian choral singing. He toured with the choir in Austria, France, Germany and Italy from 1911 to 1913. Under his direction it was renowned for an emotional and colourful vocal tone, and a strong but restrained vigour that incorporated the best national choral traditions. After the establishment of the USSR, Danilin was successively conductor of the Bol'shoy Theatre Choir, Moscow (1919–23), the Leningrad Academic Choir (1936–7) and the USSR State Choir (1937–9). He taught at the People's Choral Academy, Moscow, from 1918 to 1923 and was professor of choral conducting at the Moscow Conservatory from 1923 to 1945. He trained many leading choral conductors in the USSR.

I.M. YAMPOL'SKY

Danilov, Kirsha (*fl c*1760–90). Russian folksong collector. All that is known of him is that his name, perhaps a pseudonym, is associated with one of the most valuable 18th-century folklore collections. There is evidence that he began fieldwork in one of the south-western regions of Siberia during the 1760s, for in 1768 P.A. Demidov, a wealthy writer who possibly commissioned the collection, sent one of the song texts, 'obtained from the Siberian people', to the historian G.F. Miller; however, the manuscript of 70 songs (now in *RUS-SPsc*) was probably not completed until the 1780s. For many years Demidov owned the collection, but in 1802 or 1803 it was passed to F.P. Klyucharyov, director of the Moscow postal service, who in 1804 arranged for the publication of 26 of the song texts without music; a second edition (1818), containing 61 songs with music, was prepared on the instructions of N.P. Rumyantsev, who had acquired the manuscript in 1816.

Danilov's was the earliest important collection of Russian *bïlinï* (epic songs) and historical songs, and provides a wealth of source material on folk tales. Many Russian writers, including Pushkin and Tolstoy, possessed copies, and Rimsky-Korsakov used one of the songs, *Vïsota li, vïsota podnebesnaya*, in the finale to the fourth scene of his opera *Sadko*. All the folktunes, some of which accompany more than one text, are unharmonized and written above the comfortable range of the human voice; this suggests that the collection was intended not for amateur performance, like those of Trutovsky and Pratsch, but for more scholarly study. In 1894 the manuscript was discovered in the library of Prince Mikhail Rostislavovich Dolgorukov, and an authoritative edition by P.N. Sheffer appeared in 1901; a transcription and exhaustive study was published in 1958.

FOLKSONG EDITIONS

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A.P. Yevgen'yeva: 'Rukopis' Sbornika Kirshi Danilova i nekotoriye yeyo osobennosti' [The manuscript of Danilov's collection and some of its features], ibid., 575–86
B.N. Putilov: 'Sbornik Kirshi Danilova i yego mesto v russkoy fol'kloristike' [Danilov's collection and its place in the study of Russian folklore], ibid., 513–65

GEOFFREY NORRIS

Danish Musicological Society. *See* DANSK SELSKAB FOR MUSIKFORSKNING.

Dan'kevych, Kostyantyn Fedorovych (*b* Odessa, 11/24 Dec 1905; *d* Kiev, 26 Feb 1984). Ukrainian composer and conductor. After graduating from the Odessa Institute of Music and Drama in 1929, he joined its faculty; he was later a professor and director there (1948–51), before he was invited to teach at the Kiev Conservatory. From 1956 to 1967 he was head of the Composers' Union of Ukraine and in 1978 he received the Shevchenko Prize. Although he wrote symphonies, symphonic poems, chamber music, songs and film scores, his fame rests primarily on his operas. His musical style grew out of the national school established by Lysenko. By the time he reached maturity as composer in the mid-1930s his style fell into step with the new dogma of socialist realism. His First Symphony (composed in 1937 and dedicated to the 20th anniversary of the October revolution) is an excellent example of this style, as is the more interesting and at the time highly successful ballet, *Lileya* ('Lily') of 1939. His magnum opus, the opera *Bohdan Khmel'nyts'ky* (1951, revised in 1953 and 1977) about the wars of liberation of the Ukrainian people against the Poles in the 17th century, achieved international recognition in its second version. The difficulties encountered in the staging of *Bohdan Khmel'nyts'ky* demonstrated that the end of World War II did not bring about the hoped-for lessening of political pressures. After the opera's première in Kiev in 1951 it was heavily criticized for being formalistic and too nationalistic (in part for not stressing the 'eternal friendship between Russian and Ukrainian Peoples', as required by Socialist realism) and Dan'kevych produced a revised version which was staged in 1953, this time to total approval. Musically and dramatically, the work is modelled on Lysenko's *Taras Bul'ba*, a Ukrainian classic. The style of the opera, as with most of Dan'kevych's music, can be described as eclectic, heavily based on 19th-century Russian models – especially Musorgsky – with touches of contemporary colour and rhythmic drive. It is in substance, not unlike the music of Aram Khachaturian.

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(*selective list*)

Ops: Trahediyna nich [Tragic Night] (V. Ivanovych and Dan'kevych, after O. Bezymens'ky), 1935; Bohdan Khmel'nyts'ky (4, 6 scenes, V. Vasylevska, after O. Korniychuk), 1948–51, Kiev, 29 Jan 1951, rev. 1953, rev. 1977; Nazar Stodola (3, 4 scenes, L. Predslavych, after T. Shevchenko), 1960, Kharkiv, 28 May 1960
Orch: Sym. no.1, 1937; Otello, sym. poem, 1938; Lileya [Lilly], ballet suite, 1939; Taras Shevchenko, sym. poem, 1939; Sym. no.2, 1945; 1917, sym. poem, 1955
Vocal: Zhovten' (Oktyabr') [October] (orat), Mez, Bar, chorus, orch, 1957; Poem of the Ukraine, chorus, 1960; Zorya komunizmn nad namyziyshla [The Dawn of Communism has Risen over us] (cant., Dan'kevych), 1961
Film scores, incid music

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VIRKO BALEY

Dan'ko, Larisa Georgiyevna (*b* Krasnodar, 27 Sept 1931). Russian musicologist. She studied under Druskin at the Leningrad Conservatory (advanced diploma 1955), and took a postgraduate course with Gozenpud at the Institute of Theatre, Music and Cinematography (1957–60). She was a lecturer at the College of Musical Education (1955–65) and in the department of the history of Western and Russian Music of the Academy of Culture (1966–76). In 1976 she was chosen to head the newly created department of music criticism at the Leningrad Conservatory; in 1996 she also became head of the musicological faculty there.

Among Dan'ko's many areas of research is music theatre, a theme reflected in her *Kandidat* dissertation (on Prokofiev's *Betrothal in a Monastery*, 1964) and her doctoral dissertation (on 20th-century comic opera, 1984), as well as in numerous books and articles. A leading figure in the musical life of St Petersburg, Dan'ko displays a lively interest in contemporary composers. She has guided the publication of academic collections and archive material and organized a number of musicological conferences.

WRITINGS

Operï S. Prokof'yeva (Leningrad, 1963)
S.S. Prokof'yev (Moscow and Leningrad, 1966)
Komicheskaya opera v XX veke: genezis, èvolyutsiya, tipologiya [Comic opera in the 20th century: genesis, evolution, typology] (Leningrad, 1976, 2/1986)
ed.: *Analiz, kontseptsiya, kritika* (Leningrad, 1977)
Boris Arapov (Leningrad, 1980)
ed.: *Muzïkal'naya kritika* (Leningrad, 1984–9)
'Prokofjews Opernskizzen', *Sergej Prokofjew: Cologne 1991*, 165–71

ERA BARUTCHEVA

Dankowski [Danek], **Adalbert (Wojciech)** (*b* ?Wielkopolska district, *c*1760; *d* after 1810). Polish composer and violinist. He was at first attached to the Cistercian monastery at Obra, where he is thought to have studied; about 1779 he was a monastery musician. From 1787 to 1790 he was conductor and composer at Gniezno Cathedral. Elsner stated that around 1792 he was a viola player at the German theatre in Lemberg. His compositions were known in almost all the major Polish musical centres at that time, in the Wielkopolska district, Wilno, Krzemieniec and the Kraków region.

Dankowski's instrumental pieces are in the early Classical style; his vocal works (exclusively to religious texts) show a marked influence of the Neapolitan school. His music, mostly homophonic, is characterized by Polish dance elements, and he sometimes made use of traditional instruments. His extant works include two symphonies, in D (ed. J. Krenz, Kraków, 1951), and E♭ (ed. D. Idaszak, *Muzyka staropolska*, Kraków, 1966); 39 masses, 3 requiems, 27 vespers, 7 litanies, 37 motets, a *Salve regina* (T. Maciejewski, ed., requiem in E♭, litany in E♭, *Salve regina* in E♭, Warsaw, 1993; mass in e, Warsaw, 1994) and other sacred compositions in numerous libraries (notably *SK-KRE*, *D-Mbs*, *LT-V*, *PL-CZ*, *GNd*, *GR*, *OB*, Pilzno, *Pa*, *SA*, Staniątki, *SZ*, *Wtm* and *WL*).

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D. Idaszak: *Wojciech Dankowski* (Warsaw, 1972)
D. Idaszak: 'Wojciech Dankowski: dokumentacja biograficzna', *Affetli musicologica: Book of Essays in Honour of Zygmunt Marian Szweykowski*, ed. P. Poźniak (Kraków, 1999), 281–9

DANUTA IDASZAK

Dankworth, John [Johnny] **(Philip William)** (*b* London, 20 Sept 1927). English jazz alto saxophonist, composer, arranger and bandleader. He began his career playing the clarinet in a novelty traditional-style band. After studying at the Royal Academy of Music (1944–6), he performed on transatlantic liners in order to travel to America and hear jazz first hand. By this time he was playing the alto saxphone (he was at first strongly influenced by Charlie Parker), and he quickly became a leading figure in postwar British jazz. He was a founding member in 1948 of the Club Eleven and in 1950 he formed the Johnny Dankworth Seven. From 1953 to 1964 he led his first large jazz orchestra in which his wife, Cleo Laine, was the featured singer. He became her music director in 1971 and has continued to tour in the 1980s and 90s.

Dankworth's many works include several large-scale suites, film scores, an opera-ballet and a number of classical pieces, notably a third stream work with the composer Mátyás Seiber. His early big band arrangements, such as *Experiments with Mice* and *Take the 'A' Train* (both 1956, Parl.), were refreshing in their originality and his later work, which has always reflected current musical trends, frequently achieves a sense of profundity without becoming ostentatious. In 1969, with Laine, Dankworth founded the Wavedon Allmusic Plan, a cultural organization based at his home in Buckinghamshire. International artists from every musical sphere perform regularly in its 300-seat concert hall, and Dankworth also makes presentations to schools and holds various jazz courses, workshops and masterclasses under its auspices. He was made a CBE in 1974. His son is the jazz double bassist Alec Dankworth.

WORKS
(*selective list*)

Stage: Lysistrata (op-ballet), 1964
Film scores: The Criminal, 1960; Saturday Night and Sunday Morning, 1960; The Servant, 1964; Darling, 1965; Modesty Blaise, 1966; Return from the Ashes, 1967; The Last Grenade, 1969; 10 Rillington Place, 1970; Fairoak Fusions, 1982; Octavius, 1983; Innovations, 1987; Generation Big Band, 1994
Suites (all for jazz orch): What the Dickens!, 1963; $1,000,000 Collection, 1967; Lifeline, 1973
Other works: Improvisations, sym. insts, jazz orch, 1959 [collab. M. Seiber]; Escapade, 1967; Tom Sawyer's Saturday, 1967; Str Qt, 1971; Pf Conc., 1972

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L. Tomkins: 'John Dankworth Explains the Operation of the Wavedon Allmusic Plan', *Crescendo International*, ix/11 (1971), 6–8
L. Tomkins: 'John Dankworth Today', *Crescendo International*, xix/10 (1980–81), no.10, p.20–24; no.11, p.12–13; xx (1981–2), no.3, p.16–17
B. Laber: 'Bright Light of British Jazz', *The Instrumentalist*, xlvi/11 (1991–2), 24–26, 49
C. Laine: *Cleo: an Autobiography* (London, 1994)

CHARLES FOX/DIGBY FAIRWEATHER

Danmark. (Dan.). *See* DENMARK.

Dannemann (Rothstein), Manuel (*b* Santiago, 16 May 1932). Chilean ethnomusicologist and folklorist. At the University of Chile he studied philosophy, specializing in Romance languages and Spanish education (1958–65); he also studied ethnomusicology and folklore privately with Carlos Lavín. He has held positions as professor of folklore at the Catholic University (1957–74), professor of ethnology and folklore at the University of Chile (appointed 1971), professor of ethnomusicology at the latter institution (appointed 1963), chairman of the art department of the Catholic University (1972–4) and president of the Research Committee of the University of Chile, northern campus (appointed 1974). In 1973 he visited the University of California at Los Angeles and Berkeley as a fellow of the University of Chile.

Dannemann has lectured widely in Latin America and the USA, and participated in numerous international conventions and congresses. In his research he has concentrated on the study of Chilean folklore and folk music, devoting many years to field work; his extensive publications reveal a systematic and comprehensive approach to the subject.

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'La voz "paya" como título de una modalidad poética folklórica chilena', *Folklore americano*, nos.6–7 (1958–9); pubd separately
with R. Barros: 'El guitarrón en el departamento de Puente Alto', *RMC*, no.74 (1960), 7–45; pubd separately (Santiago, 1960)
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with R. Barros: 'Introducción al estudio de la tonada', *RMC*, no.89 (1964), 105–14
'La glosa en el folklore musical chileno', *Music in the Americas: Bloomington, IN, 1965*, 68–75
with R. Barros: 'La ruta de la Virgen de Palo Colorado', *RMC*, no.93 (1965), 6–24; no.94 (1965), 51–84; pubd separately (Santiago, 1966)
'The Department of Folklore, Institute for Musical Research, University of Chile', *Folklore and Folk Music Archivist*, viii/3 (1966), 59–69
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'Atlas del folklore chileno, metodología general', *RMC*, no.118 (1972), 3–21; see also no.131 (1975), 38–86
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'Estudios sobre música folklórica chilena', *Aisthesis*, no.3 (1974), 269–305
'Proyecto UNESCO sobre edición de música tradicional chilena', *RMC*, no.131 (1975), 87–103
'Situación actual de la música folklórica chilena', *RMC*, no.29 (1975), 38–86
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GERARD BÉHAGUE

Danner, Christian (Franz) (bap. Schwetzingen, 12 July 1757; *d* Rastatt, 29 April 1813). German violinist and composer, son of Johann Georg Danner. A pupil of his godfather Christian Cannabich, he is listed as a supernumerary violinist in the Mannheim court orchestra in 1770–72 and as a violinist in 1773–8. By 1776 he was receiving a salary of 300 gulden, which rose to 450 in 1778. His great ability on the violin is confirmed by Mozart, who taught him composition in Mannheim (as recorded in a letter from Mozart's mother, 14 December 1777). He accompanied the court when it moved to Munich in 1778, and there gave violin instruction to his most famous pupil, J.F. Eck. In 1785 he became Konzertmeister in Zweibrücken, and three years later took over the same position at Karlsruhe. From 1803 he held the title of musical director to the Grand Duchy of Baden. His only known work is a violin concerto composed in Munich in 1785 and published about two years later by Sieber in Paris and Amon in Heilbronn.

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K.M. Pisarowitz: 'Danner-Dämmerungen: ein Miszellaneen-Supplement', *MISM*, xvi/3–4 (1968), 3–6

K. Mossemann: 'Die Musiker der "Mannheimer Schule"', *Badische Familienkunde*, xii (1969), 79–90

ROLAND WÜRTZ/EUGENE K. WOLF

Danner, Johann Georg (bap. Mainz, 11 Nov 1722; *d* Karlsruhe, 28 March 1803). German violinist and oboist, possibly of Alsatian descent, father of Christian Danner (a Danner is recorded as organist in Strasbourg in 1733). From 1743 he held the position of *Kammermusicus* at Zweibrücken, but at the 'reform' of the court music, on 9 February 1755, he was dismissed. He found employment in 1756 at Mannheim as a violinist, from 1764 also as music master to the children of the court. Account lists from 1759 and 1776–8 give his salary as 400 gulden. He remained at Mannheim until 1778, after which he went to Munich when the court moved there that year. After 1802 he lived in retirement in Karlsruhe with his son, the violinist Christian Danner.

For bibliography *see* DANNER, CHRISTIAN.

ROLAND WÜRTZ/EUGENE K. WOLF

Dannreuther, Edward (George) (*b* Strasbourg, 4 Nov 1844; *d* London, 12 Feb 1905). English pianist, writer and teacher of German origin. In 1846 his family moved to Cincinnati, where, within the city's substantial German community, his father established a piano factory. He took lessons from Frederick L. Ritter and in 1860 he entered the Leipzig Conservatory, where he studied the piano with Moscheles, counterpoint and theory with Hauptmann and E.F. Richter and also attended David's orchestral classes. While in Leipzig he befriended Grieg, Franklin Taylor, Sullivan, Rudorff, Walter Bache, Carl Rosa and Wilhelmj and developed his enthusiasm for the music of Bach, Beethoven, Brahms and especially for Wagner, whom he heard conduct the first performance of the overture to *Die Meistersinger* on 1 November 1862.

In 1863 he was brought to London by Henry Chorley, critic of *The Atheneum*, and enjoyed immediate success with the first complete performance in England of Chopin's F minor Piano Concerto (11 April 1863) at the Crystal Palace and, a fortnight later, Beethoven's Fourth Piano Concerto. In 1865 he made a tour of the USA with Carl Rosa and Euphrosyne Parepa (later Rosa's wife); on his return to England, Dickens persuaded him to write an account of his travels for his journal *All the Year Round*. Under Chorley's wing he became acquainted with many prominent literary and musical figures in London including Grove, Browning, Matthew Arnold, Rossetti, William Morris, Costa and Hallé. According to the memoirs of Dannreuther's wife, Chorley, a wealthy man, intended to make Dannreuther his heir, but changed his mind after Dannreuther's sympathies for Wagner became increasingly conspicuous and also after disapproving of his engagement to Chariclea Ionides, daughter of the Greek textile merchant Alexander Constantine Ionides. He married Chariclea in 1871 and at around this time he took British citizenship.

In 1867 Dannreuther, along with Karl Klindworth, Frits Hartvigson, Walter Bache and Alfred Hipkins, formed the Working Men's Society. At the private gatherings of the society, works by Beethoven (notably the late sonatas), Chopin and Liszt were performed and criticized; later, chiefly at the behest of Klindworth and Dannreuther, Wagner's music dramas were played through. After Klindworth's departure for Moscow, Dannreuther founded the London Wagner Society in 1872 and conducted two of its series of concerts (1873–4). During this period he became a close friend of Wagner and took a keen interest in the development of the Bayreuth Festspielhaus. He acted as English agent in the supplying of the 'stage fauna' and the dragon for the first performances of the *Ring* at Bayreuth in 1876 and did much to promote the London Wagner Festival in 1877. During the festival Wagner and Cosima stayed at Dannreuther's home at 12 Orme Square, Bayswater, where, for the first time, Wagner read the complete poem of *Parsifal* on 17 May in the company of George Eliot, George Lewes, Parry, Walter Bache, Frederick Jameson and Alfred Forman. During the 1870s and 80s Dannreuther produced numerous writings and lectures on Wagner including an extensive article for the first edition of *Grove*, which contains much biographical material of a first-hand nature that is still useful to Wagner scholarship. His assessment of Wagner's operatic theories, written before the *Ring* was completed, are impressively penetrating. Moreover, with his fluent ability in both German and English, he was able to produce attractive translations of Wagner's frequently complex prose, and for Wagner's essay, *Beethoven*, he helpfully provided additional extracts from Schopenhauer's *Versuch über das Geistersehen* and *Die Welt als Wille und Vorstellung* for illustrative purposes. In 1895 he became President of the London Wagner Society, a position he held until his death.

In addition to his promotion of Wagner, Dannreuther did much to promulgate new works by other composers. As a brilliant virtuoso he gave the first English performances of piano concertos by Grieg, Liszt (in A major), Scharwenka (in B♭ minor), Tchaikovsky (in B♭ minor) and Parry; moreover, with the Tchaikovsky concerto he was successful in persuading the composer to make changes to the solo part (where Nikolay Rubinstein had failed), which were incorporated into the full score printed in 1879. Equally pioneering were the series of semi-private chamber concerts held at his home at Orme Square between 1876 and 1893, which introduced works by Brahms, Scharwenka, Sgambati, Tchaikovsky, Rheinberger, Stanford, Parry and Richard Strauss to English

audiences for the first time. To counterbalance this energy given to new music, he also devoted much time to Renaissance, Baroque and Classical keyboard repertory, the deep knowledge of which he employed in his treatise on ornamentation. This remained a standard reference work for many years.

Although much of Dannreuther's scholarly writing reveals his affinity for German art and philosophy (borne out by his contribution 'The Romantic Period' for the *Oxford History of Music* which venerates the Beethoven-Wagner legacy), he nevertheless wrote perspicaciously on Berlioz and Chopin. His discernment and familiarity with the repertory of 19th-century virtuoso piano music, as is demonstrated by the surviving portion of his private music library, was also considerable.

As a composer Dannreuther concentrated exclusively on song forms and published several collections. Many of these were performed at Orme Square. He also made editions of Liszt's Paganini Studies (London, 1899), Transcendental Studies (London, 1899) and Three Concert Studies (London, 1898). As a teacher Dannreuther proved to be the vital catalyst in the early career of Hubert Parry and numbered among his other pupils J.A. Fuller Maitland, Frederick Dawson, William Hurlstone and James Friskin. In 1895 he took over from Ernst Pauer (who had retired to Germany) as a piano professor at the RCM.

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'Liszt: Concerto [no.2] in A major for Pianoforte and Orchestra', *MMR*, v (1875), 45–6
'The Opera: its Growth and Decay', *Macmillan's Magazine*, xxxii (1875), 64–72
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Musical Ornamentation (London, 1893–5)
'The Romantic Period', *OHM*, vi (1905, 2/1931/*R*)
The Music of the Future: a Letter to M. Frédéric Villot (London, 1873) [trans. of R. Wagner: *Das Kunstwerk der Zukunft* (Leipzig, 1850)]
Beethoven (London, 1880, 3/1903) [trans. of R. Wagner: *Beethoven* (Leipzig, 1870)]
On Conducting (London, 1887, 4/1940/*R*) [trans. of R. Wagner: *Über das Dirigieren* (Leipzig, 1869)

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J. Friskin: 'The Text of Tchaikovsky's B♭ minor Concerto', *ML*, l (1969), 246–51
W. Otto: *Richard Wagner, Briefe 1830–1883* (Berlin, 1986)
J.C. Dibble: *C. Hubert H. Parry: his Life and Music* (Oxford, 1992)

JEREMY DIBBLE

Dannström, (Johan) Isidor (*b* Stockholm, 15 Dec 1812; *d* Stockholm, 17 Oct 1897). Swedish singer, teacher and composer. He studied at the Swedish Royal Academy of Music in Stockholm (1826–9) under J.E. Nordblom (singing), T. Byström (piano) and E. Drake (harmony). His father wanted him to pursue a commercial career, and Dannström worked as a clerk between 1829 and 1836; however, by giving guitar and flute lessons he earned enough money to resume his musical studies. In 1835 he returned to Drake for lessons in harmony and counterpoint, and he studied singing with Isak Berg. From 1836 he devoted himself wholly to music. In 1837, shortly after the publication of his first song, he began a journey through Europe which lasted four and a half years. He studied music theory with Siegfried Dehn in Berlin and singing with Forini in Bergamo; in Paris the Italian opera was his main interest and for a short time G.B. Rubini became his teacher. Later he gave concerts in Warsaw and Kraków and also visited Vienna before he returned to Sweden. He was engaged as a baritone at the Swedish Royal Opera in Stockholm in 1841, and together with Jenny Lind, Giovanni Belletti and J. Günther he created an outstanding period in its history. He made his début in Mercadante's *Il bravo*. One of his best roles was Don Giovanni; he accompanied himself in the serenade.

In 1844 Jenny Lind left Sweden, which seems to have caused Dannström to do the same. He studied with Jenny Lind's teacher Manuel Garcia in Paris for a year. After his return to Stockholm he became one of the most sought-after singing teachers there. In 1849 he published his *Sång-method*, which for many years remained the best tutor in Swedish (2/1876). He also conducted the Harmonic Society (1847–8), though he had no real interest in choral music. For some years around 1850 he wrote music criticism in different Stockholm papers, *Dagligt allehanda* and *Aftonposten* (1848–9), and *Aftonbladet* (1854–5), and from 1851 he was a very active member of the Academy of Music. In 1853–4 he was in the USA, where he taught and gave concerts, mostly in Washington, DC. In 1856 he founded a successful music shop in Stockholm.

All Dannström's compositions are vocal music. His operetta *Doktor Tartaglia* had its first performance at the Swedish Royal Opera in 1851 (a revised version was given in Göteborg as *Crispinos giftermål*, 1878). He was also successful with his music for the comedies *Skomakaren och hans fru* (1847), *Herr och fru Tapperman* (1848) and *Lordens rock* (1861). Some of his popular songs, the 'polskas', are of folkdance character but embellished with rich coloratura. Others, such as *Hur ljuvt det är att komma*, are sacred songs. In 1876 one of his song collections was awarded a prize by the Musikaliska Konstföreningen. Among his duets the comic *Duellanterna* is the best known. His memoirs, *Några blad ur Isidors Dannströms minnesanteckningar* (Stockholm, 1896), give interesting portraits of Jenny Lind and many of his contemporaries.

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FOLKE BOHLIN

D'Annunzio, Gabriele (*b* Pescara, 12 March 1863; *d* Gardone Riviera, 1 March 1938). Italian writer. A strong influence on Italian music in the early 20th century, he frequently wrote about music and musicians, for example in the odes to Bellini and Verdi in the second book of *Laudi* (Milan, 1904) and the passages on Monteverdi and Wagner in the novel *Il fuoco* (1896–8). It has often been

said that to have recognized Monteverdi's stature before 1900 itself revealed a searching mind, and that D'Annunzio was also ahead of his time in admiring Wagner as an artist while refusing to accept his philosophy and theories. But it has also been shown (see Tedeschi) that these 'advanced' opinions were plagiarized mainly from Romain Rolland. Nevertheless throughout his life – from his passionate concert-going in Rome around 1880 to his retirement in the Vittoriale, where he even had his own string quartet, the Quartetto del Vittoriale – he sought the company of musicians and won their respect for his knowledge and penetrating insight: many fell completely under the spell of his personality.

D'Annunzio collaborated directly with composers on several occasions. *Parisina* was originally drafted as a libretto for Puccini, but was eventually set by Mascagni instead; and *Fedra*, although initially conceived as a play, was written with the idea of then adapting it as a libretto for Pizzetti, with whom D'Annunzio was for a time on very close terms (he even invented for him the quintessentially D'Annunzian pseudonym 'Il debrando da Parma'). Pizzetti's elaborate incidental scores for *La nave* and *La pisanelle* were commissioned as integral parts of the dramas' conceptions, while the texts were being written; this was also the case with Debussy's music for *Le martyre de St Sébastien*. Other composers who used adaptations of D'Annunzio plays as opera librettos included Franchetti, Zandonai, Montemezzi and G.F. Malipiero; the list of those who set his poetry in songs or choral pieces is long, ranging from Tosti to Casella and Dallapiccola. Furthermore, many Italian composers were influenced in a more general way, for better or worse, by that cult of the elaborately picturesque, the exotic, the selfconsciously archaic, the gratuitously barbaric and the sensual which has come to be known as 'dannunzianesimo'. Respighi in particular, although quite unlike D'Annunzio personally, often came remarkably close to the D'Annunzian spirit in his works: his regular librettist, Claudio Guastalla, was a disciple of D'Annunzio.

On a more practical plane, D'Annunzio played a significant part in encouraging both the resurgence of Italian instrumental music and the revival of music from the remoter Italian past – he was even director, at least nominally, of I Classici della Musica Italiana, a series of editions of early music for which he wrote an introduction in 1917. That he was also enthusiastically involved in the foundation of Casella's Corporazione delle Nuove Musiche (1923) is a further proof of the vast range of his interests.

WORKS SET TO MUSIC

DRAMATIC

La città morta (play, 1898): op La ville morte by R. Pugno and N. Boulanger, 1911, unpubd, unperf.

Sogno d'un tramonto d'autunno (play, pubd 1898, perf. 1905): incid music by G. Napoli, 1911; op by R. Torre Alfina, before 1913; op by G.F. Malipiero, 1913–?14, unpubd, concert perf. RAI, 1963, staged Mantua, 1988

Francesca da Rimini (play, 1901): incid music by Scontrino, Rome, 1901, unpubd; op by Zandonai, Turin, 1914; music by Veretti, Rome, 1938

La figlia di Iorio (play, 1904): op by Franchetti, 1905–6, Milan, 1906; music by R. Bossi, 1929, Milan, 1930; op by Pizzetti, 1953–4, Naples, 1954

La fiaccola sotto il moggio (play, 1905): op Gigliola by Pizzetti, 1914–15, inc.

La nave (play, 1905–7, perf. 1908): incid music by Pizzetti, 1905–7, Rome, 1908; op by Montemezzi, Milan, 1918

Fedra (play, 1909): op by Pizzetti, 1909–12, Milan, 1915; incid music by Honegger, Rome, 1926

Le martyre de St Sébastien (play, 1911): incid music by Debussy, Paris, 1911

Parisina (op libretto, 1906–12): op by Mascagni, Milan, 1913

La pisanelle, ou La mort parfumée (play, 1912): incid music by Pizzetti, Paris, 1913

Cabiria (inter-titles and sung text for film, 1914, dir. G. Pastrone): music by Pizzetti [Sinfonia del fuoco, 1914]

CONCERT WORKS

vocal-orchestral

Vere novo (from *Intermezzo di rime*, 1883): music by Zandonai, Bar, orch, 1912

Canto augurale per la nazione eletta (from *Laudi*, bk ii, 1904): music by Lattuada, T, chorus, orch, 1933

Nel primo centenario della nascita di Vincenzo Bellini (from *Laudi*, bk ii, 1904): set as Cant. a Bellini by Savagnone, S, orch, 1935

La canzone del Quarnaro (1918, from *Canti della guerra latina*, 1914–18): music by Dallapiccola, T, male chorus, orch, 1930, unpubd

choral

Pizzetti: Cade la sera, mixed vv [no.1 of Tre composizioni corali], 1942

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JOHN C.G. WATERHOUSE

Danon, Oskar (*b* Sarajevo, 7 Feb 1913). Yugoslav conductor and composer. He studied at the Prague Conservatory (1932–6) and took his doctorate in musicology at Prague University (1939). From 1939 he established himself as a choral, orchestral and theatrical conductor in Sarajevo. During the war he took part in the Resistance movement against German occupation. In 1944 he was appointed director and conductor of the Belgrade Opera, posts he held until 1963. He was subsequently appointed principal conductor of the Slovenian PO and the Radio-Television Zagreb SO.

Although Danon had conducted performances of *The Bartered Bride* in Prague in 1946, his international fame began in 1958 with the Belgrade Opera performances of Borodin's *Prince Igor* and Massenet's *Don Quichotte* at the Lausanne Festival and at the Théâtre des Nations Festival in Paris. He conducted the company in Prokofiev's *Love for Three Oranges* at the 1959 Wiesbaden Festival and the Paris Opéra's *Boris Godunov* in 1960. The Belgrade company's proficiency in the Russian repertory was particularly valued at a time when the West had virtually no contact with Soviet operatic enterprise. Although the company performed at home in Serbian, it was engaged to record in Russian. Danon's conducting of *Prince Igor* was the first complete recording of that work ever to reach the West (1955), followed in 1956 by Glinka's *A Life for the Tsar* (*Ivan Susanin*). At the Edinburgh Festival of 1962 he was much commended for his vigorous conducting of the Belgrade company in *Don Quichotte*, *Prince Igor* and the first stage performances in Britain of Prokofiev's *The Gambler* and *Love for Three Oranges*. Later the same year he conducted *Prince Igor* in the Chicago Lyric Opera season. He conducted Konjović's *The Prince of Zeta* at the opening of the restored National Theatre in Belgrade in 1990. Among Danon's compositions are a Symphonic Scherzo, chamber and vocal works, revolutionary songs and music to several plays including Shakespeare's *Much Ado about Nothing* and *Twelfth Night* and Jonson's *Volpone*.

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ARTHUR JACOBS/ZDRAVKO BLAŽEKOVIĆ

D'Anossa, Giuseppe. *See* AVOSSA, GIUSEPPE.

Danoville (*fl* Paris, 1687). French viol player and writer on music. He held the title 'Escuyer' and lived in the rue St Jacques, Paris; his first name is unknown. He published *L'art de toucher le dessus et basse de violle* (Paris, 1687/*R*), which appeared in the same year as Jean Rousseau's *Traité de la viole*. Both authors attributed recent advances in the technique of the viol to Sainte-Colombe, and in his preface Danoville described Sainte-Colombe's excellent manner of playing. In the body of the work he discussed the position of the left hand and the holding of the bow and provided an explanation of tablature and staff notation and of seven ornaments (*tremblement*, *pincé*, *port de voix*, *coulé du doigt*, *tenuë*, *couché du doigt* and *balancement*). (H. Bol: *La basse de viole du temps de Marin Marais et d'Antoine Forqueray*, Bilthoven, 1973)

MARY CYR

Danse macabre (Fr.). *See* DANCE OF DEATH.

Dansker, Ol′ga L′vovna (*b* Mishelevka, Irkutsk region, 12 Dec 1921). Russian musicologist and archivist. She enrolled in the Oriental department of the Faculty of Philology at the University of Leningrad specializing in the ethnology of Central Asia, but her studies there were interrupted by World War II, during which time she saw active service in military hospitals. Graduating in 1948, she then studied ethnology and folk music with Gippius at the Miklukho-Maklaya Institute of Ethnology (1949–53), and was an occasional student at the Conservatory, where she studied with Druskin, Rubtsov, Ginzburg and Sergey Bogoyavlensky. She was a research assistant in the art history department of the Institute of History, Archeology and Ethnology at the Tajik SSR Academy of Sciences in Dushanbe (1953–8), and took part in expeditions to record the folk music of the mountain regions of the Tajik SSR. Returning to Leningrad in 1958, she was an assistant at the Institute for the History of the Arts (now the Zubov Institute for the History of the Arts) from 1960 to 1981, and returned to the Institute in 1991 as a research assistant in the manuscript room in the department of source studies. Her main interests are Tajik folk music and the history of Russian musical culture as embodied by some of its leading figures, including Maximilian Steinberg, Vyacheslav Karatïgin, Nikolay Mal′ko, Samuil Samosud and Isa′ya Sherman.

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LYUDMILA KOVNATSKAYA

Dansk Selskab for Musikforskning (Danish Musicological Society). A society founded in 1954 by J.P. Larsen, Nils Schiørring, Henrik Glahn and Sven Lunn to promote musicology in Denmark, through publications and lectures, and to be a link with similar organizations abroad. It arranged congresses of Scandinavian musicologists at Copenhagen (1958), Århus (1966) and Askov (1983) and the 11th IMS congress in Copenhagen in 1972. It published the *Dansk aarbog for musikforskning* from 1961 to 1977 and has produced volumes for the series Dania Sonans.

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□

Dansse real. Medieval French term which appears at the head of one monophonic, textless and possibly instrumental piece in *F-Pn* fr.844 (a manuscript of troubadour and trouvère chansons; *see* SOURCES, MS, §III, 4), and may be extensible to other pieces. It bears some resemblance to the forms of the ESTAMPIE and DUCTIA.

The piece concerned follows (f.104*v*) immediately after eight other monophonic textless pieces, each labelled 'estampie real', and was probably entered by the same hand (very different from the main body of the manuscript), all nine pieces being in a mensural notation (unlike the chansons) which, however, is not without its ambiguities. They were probably copied into the manuscript before 1325 (see Aubry). The *Dansse real* strongly resembles the estampies except for the fact that it comprises only three melodic sentences, and that these are not repeated.

On f.5 of the same manuscript there are two pieces, probably in the same hand, which strongly resemble the above. Both pieces consist of repeated sentences with *ouvert* and *clos* endings. These endings are written out only on their first occurrence, with the words *ouvert* and *clos* actually written under them, and with fairly clear indications that the same endings were to be repeated after all sentences. The first of the two pieces has four such repeated sentences, the second has three. Thus the latter seems to correspond completely to the description given by Johannes de Grocheio for the *ductia*. It is, however, labelled 'Danse', while the former is without label.

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HENDRIK VAN DER WERF

Dante Alighieri (*b* Florence, May or June 1265; *d* Ravenna, 14 Sept 1321). Italian poet. Italy's greatest poet became prominent in the 1280s as a leading member of a group of young poets who were transforming the style and content of the fashionable, elevated love-lyric; later he characterized the achievement of those years as the 'dolce stil novo'. He included the best of his early poems in his short prose work *La vita nuova* (*c*1292–3), the record of his love for Beatrice and his grief at her early death in June 1290. In the mid-1290s he fell in love with Philosophy, personified in his poems as a noble lady, and devoted himself wholeheartedly to the study of logic, ethics, physics, metaphysics and theology – indeed, to almost every branch of medieval science. Simultaneously he began to be active in the political life of the turbulent Florentine republic. He rose to be one of the six Priors in 1300, before suffering exile after a *coup d'état* by his political opponents in November 1301. He never returned to Florence. In exile he continued to write lyric poetry (88 poems survive) and pursued his philosophical studies, writing several learned prose works. Two of these demand attention: *Convivio* (*c*1304–8), a 'banquet' of learning written in the vernacular to reach a lay audience, and *De vulgari eloquentia* (*c*1305), a Latin work defining the language, style and metrical form proper to the highest reaches of vernacular poetry.

The great work of Dante's maturity, a narrative poem he called simply *Commedia*, presents in fictional form a radical reassessment of his involvement in politics and philosophical study. It falls into three more or less equal parts: *Inferno*, *Purgatorio* and *Paradiso*. It is divided into 100 cantos, each of about 140 lines. Perhaps its greatest debt to the medieval art of music lies in the many intricate numerical symmetries that govern its structure, and in what these symbolize; the metre itself, *terza rima*, rhyming *aba*, *bcb*, *cdc* etc., and linking the hendecasyllabic lines to make a pattern of threes in an unbroken chain, mirrors the greater art of the Three Person Creator. The poem is at once extremely simple and linear, and extremely complex. Over a cantus firmus, represented by the realistic narrative of the journey, Dante wove the equivalent of many polyphonic strands by giving the story an allegorical dimension, by introducing prophecies, flashbacks, digressions and learned discourses, and by spinning a complex web of correspondences and patterns of meaning through a virtually unbroken flow of simile, metaphor and allusions to history, myth and legend. Music is significantly absent in Dante's *Inferno*: Hell reverberates with 'sighs, screams and lamentations', and 'different tongues make not sweet harmony but an eternal tumult in the dark air' (*Inferno* iii.22–30, set by Luzzaschi). In *Purgatorio* music plays an important part: on every terrace the souls sing an appropriate hymn or antiphon from the liturgy. However, the emphasis falls on the 'therapeutic' power of such music, sung as an act of corporate worship and as part of a rite of expiation. It is in Heaven (or rather in the heavens) that music assumes its proper role: in association with images of the dance, music conveys the order, beauty and bliss (*dolcezza* is the key term) of eternal beatitude and perfect love, the state men may enjoy when they have been not only redeemed and restored but 'transhumanized' (*Paradiso* i.70, xxx.57) and made divine. No-one who has read *Paradiso* will lightly misjudge the purely sensuous sweetness of music in Dante's day. Dante is still unsurpassed in his power to suggest in poetry the impact of great music on the listener, the experience of ecstasy or transport in which everything else is forgotten (e.g. *Purgatorio* ii.106–20; *Paradiso* xiv.118–26, xxiii.97–111, 127–9). He declared himself unable to express 'la dolce sinfonia di Paradiso' (*Paradiso* xxi.59), but the reader is left feeling that he too has heard.

Conversely, Dante's poetry has been poorly served by musicians. No contemporary settings of any of his verse have survived, and the earliest that have date only from

the first half of the 16th century (see Einstein). The madrigalists rarely used texts by him. Romantic composers (Liszt, Tchaikovsky: see below) responded with characteristic abandon to the horror of certain scenes and the pathos of tragic encounters in the *Inferno*, but these are really uncharacteristic of the *Commedia* as a whole.

Dante's scattered remarks about the relationship of poetry and music are often quoted, though they are often misrepresented. 'Poesis ... nichil aliud est quam fictio rethorica musicaque poita', he wrote in *De vulgari eloquentia*, II, iv.2. This was wrongly rendered (with an earlier reading of 'posita' or 'composita' for 'poita') as 'poetry is a rhetorical fiction set to music', making the musical setting a condition of poetry. A better translation might be: 'poetry is simply a work of imagination [*fictio*] composed or made [*poita*, from Gk. *poein*] according to the rules of rhetoric and music'. Good prose is *rhetorica poita*; so the musical organization of words is certainly that which distinguishes poetry from prose. But 'musica' is here used both in a precise and limited technical sense (as governing the rules of rhythm) and in a general sense which allowed Dante to speak of his craft as 'harmonizing words' (*Convivio*, II, xiii.23; *De vulgari eloquentia*, II, viii.5). To bring words into harmony is to organize the sequence of syllables rhythmically and numerically so that they form lines of verse with a fixed number of syllables and certain cadences (*musica poita* in the technical sense). It is also to temper the harsher and smoother sounds of words (scrupulously defined in *De vulgari eloquentia*, II, vii.4–6) so that they will combine to form a structure that is pleasing and appropriate to the meaning (*De vulgari eloquentia*, II, i; *Rime* ciii.1–2; *Inferno* xxxii.1–3). Further, it is to bind the lines of verse into groups of three, four or more by rhyme, thus creating the larger metrical units that make up the constituent parts of the stanza in a canzone or ballata, or the quatrains and tercets of a sonnet. Poems can be called *rime* ('rhymes') when *rima* is used in the broad sense to denote 'all speech which is governed by numbers and time and ends in rhymed consonances' (*Convivio*, IV, ii.12). The sweetness of poetry depends on its *armonia* so understood. Like music itself, poetry is 'tutta relativa' (*Convivio*, II, xiii.23), and 'the more beautiful the relationship [proportion], the sweeter is the resultant harmony'; this is why the sweetness of poetry cannot survive translation, since the aural relationship of the parts must inevitably be broken (*Convivio*, I, vii.14).

There is another sense in which a canzone stanza is *musica poita*: it has to be constructed so that it can be set to music ('omnis stantia ad quandam odam recipiendam armonizata est', *De vulgari eloquentia*, II, x.2) according to the musical conventions of the day. These were similar to the rules of Meistergesang as explained by Hans Sachs in Act 2 of Wagner's *Die Meistersinger*, and they required that the stanza be set to two contrasted melodies, of which the first must be repeated (*AAB*). Hence the stanza had to have two metrically identical *pedes* with shared rhymes (Ger. *Stollen*) followed by a metrically distinct *sirma* with contrasted rhymes (Ger. *Abgesang*: *see* BAR FORM). But it is perfectly clear that, for Dante, the poem already had its own 'harmony' and was complete when the poet's work was done: it did not need a musical setting to exist as a 'song'.

Madrigal settings of Dante survive by Luzzaschi, Marenzio, Claudio Merulo, Domenico Micheli, G.B. Mosto, Soriano and Pietro Vinci. Later composers' interest in him seems to have been slight, and only with the onset of the Romantic period did it revive, chiefly with reference to the Francesca da Rimini episode. 'Nessun maggior dolore' (*Inferno* v) is sung under Desdemona's window by gondoliers in Rossini's *Otello* (1816). Mercadante (1830) and Morlacchi (1839) wrote operas called *Francesca da Rimini*. Donizetti composed a setting of the hymn to Mary (*Paradiso* xxxiii) for bass and piano, and an opera called *Pia de' Tolomei* (1837). Boito and Verdi set Dante texts (Zandonai's *Francesca da Rimini*, 1914, is a setting of a libretto by D'Annunzio based on Boccaccio's commentary to Dante), and Liszt and Pacini wrote symphonies inspired by his work.

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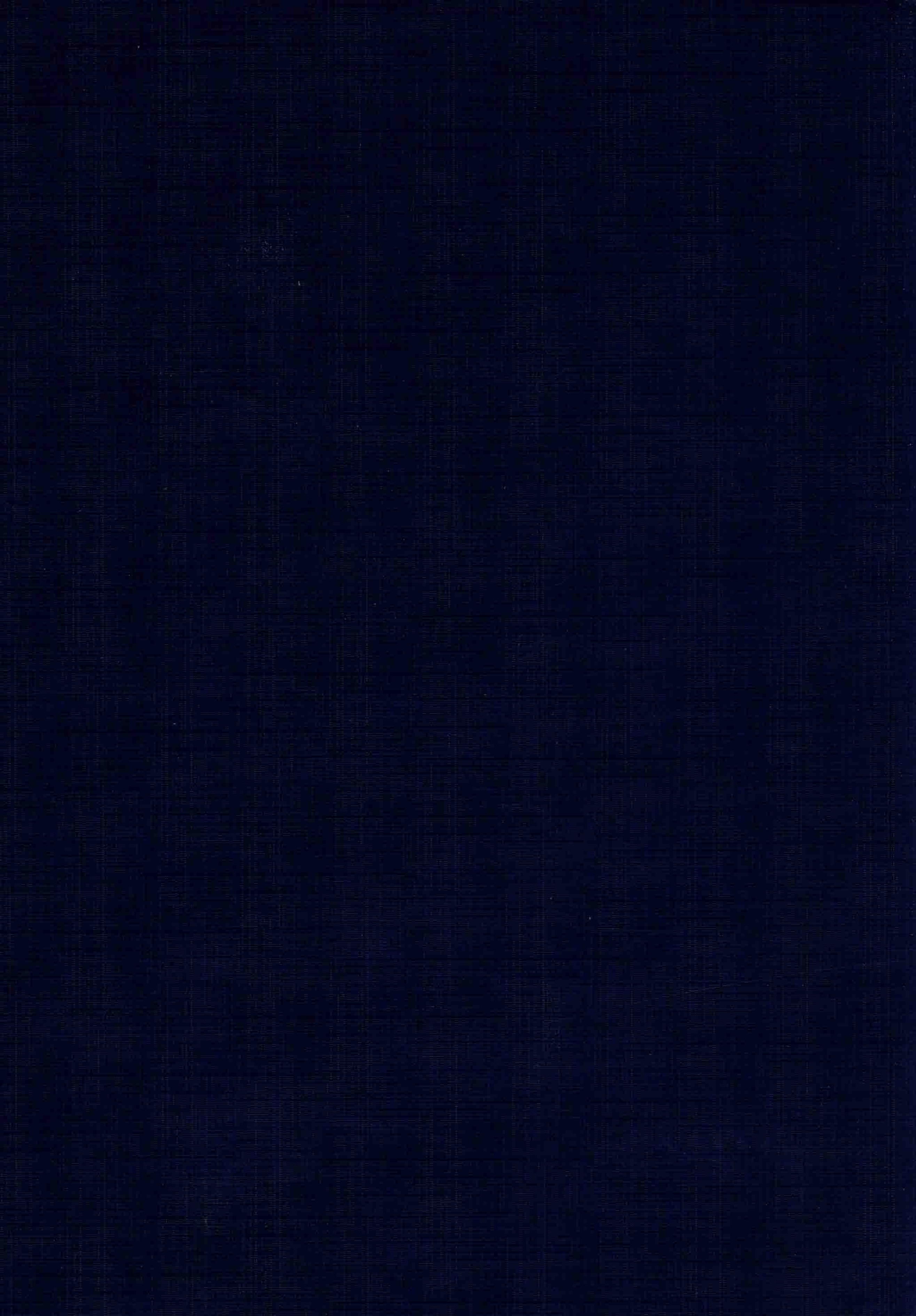
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PATRICK BOYDE



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